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## **Leopold Pych and the Ensemble of Corpus Christi Church in Lviv: his Skills as a Composer in *Missa Solemnis ex D*<sup>1</sup>**

Several Dominican monasteries located on the territory of the Polish Commonwealth maintained their own ensembles up to the last decades of the eighteenth century. One of them was the cloister and church of Corpus Christi in Lviv, a thriving center of musical life that attracted and employed illustrious composers such as Jan Staromieyski or Georgius Luna<sup>2</sup>. Leopold Pych also belonged to their circle, but his name soon fell into oblivion for two centuries to be rediscovered in the early 1960s. In 1963 Robert Świętochowski published a study in which he placed Pych among the composers from Corpus Christi Church in Lviv<sup>3</sup>. His paper was almost immediately followed by the publication of the catalogue of the manuscripts from the collection of the Seminary Library in Sandomierz<sup>4</sup> containing the titles of Leopold Pych's works. The composer was also included in *Słownik muzyków polskich*<sup>5</sup> (Dictionary of Polish Musicians). At the same time his *Passio Domine Jesu Christi* was briefly and superficially analyzed by Karol Mrowiec in respect of its status among other compositions reflecting on Christ's passion written in the Polish Commonwealth in the eighteenth century<sup>6</sup>. Somewhat later Mrowiec mentioned Pych in his study on *Dialogus de Passione* by Lechleitner, too<sup>7</sup>. Then, long scholarly silence fell on the composer once again. More papers concerning him were to be published after 2000 by Barbara Wróbel<sup>8</sup> and Leszek

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<sup>1</sup>This study is a shortened fragment of my master's dissertation on the life and works of Leopold Pych being currently written under the supervision of dr hab. Aleksandra Patalas in the Institute of Musicology of the Jagiellonian University in Kraków, Poland.

<sup>2</sup>Alina Mądry, *Barok. Część 2. 1697–1795: muzyka religijna i jej barokowy modus operandi*, «Historia Muzyki Polskiej», vol.3, red. Stefan Sutkowski, Warszawa 2013, p. 283.

<sup>3</sup>Robert Świętochowski, *Tradycje muzyczne Zakonu Kaznodziejskiego w Polsce (ciąg dalszy)*, „Muzyka” 1963, nr 4, pp. 21–22.

<sup>4</sup>Wendelin Świerczek, *Katalog rękopiśmiennych zabytków muzycznych Biblioteki Seminarium Duchownego w Sandomierzu*, „Archiwa Biblioteki i Muzea Kościelne” 1965, nr 10.

<sup>5</sup>Robert Świętochowski, *Leopold Pych*, in: *Słownik muzyków polskich*, t. 2, red. Józef Chomiński, Kraków 1967, s. 133; Katarzyna Swaryczewska, *Kapele*, in: *Słownik muzyków polskich*, t. 1, red. Józef Chomiński, Kraków 1964, p. 261.

<sup>6</sup>Karol Mrowiec, *Pasje wielogłosowe w muzyce polskiej XVIII wieku*, Kraków 1972, pp. 56-57, 180.

<sup>7</sup>Karol Mrowiec, *Dialogus de Passione S.F. Lechleitnera i jego znaczenie dla poznania struktury polskich pasji wielogłosowych XVIII wieku*, in: *Dzieło muzyczne. Teoria, historia, interpretacja*, red. Irena Poniatowska, Kraków 1984, p. 285.

<sup>8</sup>Barbara Wróbel, *Missa pro defunctis Andrzeja Siewińskiego na tle zbioru muzykaliów sandomierskich*, „Kwartalnik Studentów Muzykologów” 2010, nr 9, p.9.

Mazepa<sup>9</sup>. Besides, Leopold Pych was included in Alina Mądry’s series of books entitled “*Historia Muzyki Polskiej*”<sup>10</sup> (The History of Polish Music). In contrast to Wróbel and Mazepa’s articles, Mądry made a substantial contribution to the knowledge on Pych, because she took into account the available catalogues of musical documents (by Wendelin Świerczek and Jolanta Byczkowska-Sztaba<sup>11</sup>) and on their basis provided the information concerning the number of his surviving compositions and their storage locations in Poland. On the other hand, most information regarding Pych’s works and biography can be found in the scholarly edition of his chosen works which is also available online<sup>12</sup>.

### Biographical issues

The biographical data concerning Leopold Pych are hardly supported by the archival sources of undisputed factual value. As regards the period of employment of the composer in Lviv and his related duties, all of the above-mentioned musicologists repeated the information provided by Robert Świętochowski in the entry in *The Dictionary of Polish Musicians*. They referred also to the findings of Katarzyna Swaryczewska included in the same dictionary. Regrettably, Świętochowski and Swaryczewska made a serious mistake. First and foremost, they both determined the time-span of Pych’s employment in Corpus Christi on the basis of the same source i.e. the surviving expense ledger of the local ensemble. However, their conclusions are inconsistent. According to Robert Świętochowski, Pych was a conductor there between 1765 and 1774<sup>13</sup> whereas Swaryczewska shortened that period to the years 1768–1771<sup>14</sup>. In fact, the earliest entry in the expense ledger referring to the composer is of 1766<sup>15</sup>

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<sup>9</sup> Leszek Mazepa, *Życie muzyczne Lwowa od końca XVIII w. do utworzenia Towarzystwa św. Cecylii w 1826 r.*, «MusicaGaliciana. Kultura muzyczna Galicji w kontekście stosunków polsko-ukraińskich (od doby piastowsko-księżęcej do roku 1945)», vol. 5, ed. Leszek Mazepa, Rzeszów 2000, p.107.

<sup>10</sup> Alina Mądry, *Barok. Część 2...*, op. cit., pp. 283, 284, 287, 425, 434, 448, 542, 543.

<sup>11</sup> Jolanta Byczkowska-Sztaba, *Rękopisy i druki muzyczne w zbiorach Archiwum Opactwa Cystersów w Mogile k. Krakowa. Katalog tematyczny* [DVD-ROM], Warszawa 2013.

<sup>12</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; <http://imit.org.pl/uploads/Smolarek%20Dariusz,%20Czech%20Anna%20-%20Krytyczna%20edycja%20C5%BAr%20C3%B3d%20C5%82owa%20utwor%20C3%B3w%20Leopolda%20Pycha.pdf>; accessed: 15.11.2015.

<sup>13</sup> Robert Świętochowski, *Leopold Pych*, op. cit., p. 133.

<sup>14</sup> Katarzyna Swaryczewska, *Kapele*, op. cit., p. 261.

<sup>15</sup> Archiwum Polskiej Prowincji oo. Dominikanów w Krakowie, *Registra Expensarum Conventus Generalis Leopoliensi [...]* Sub Praefectura Reverendi Patris Stephani Bohdanowicz Praedicatoris Generalis Anno 1761-1785, sygn. Lw. 57, s. 13.

and the latest one of 1771<sup>16</sup>. The reason for such discrepancy should be definitely explained. Moreover, even if Pych was held in high esteem, the analyzed account book does not comprise the evidence that he was employed as a conductor<sup>17</sup>. Another scholar who provided false information on the composer, uncritically quoting the above-mentioned dictionary, was Leszek Mazepa. According to his paper on the musical life in the eighteenth century, Pych stayed in the city between 1758 and 1771<sup>18</sup>. This assertion seems to have eventuated from an ordinary mistake, because it is unsupported except for the purely bibliographical reference to the misleading entry by Świętochowski. Dariusz Smolarek, in turn, in his critical edition of Pych’s compositions not only retained Mazepa’s error<sup>19</sup>, but merged the information provided by Świętochowski and Swaryczewska to make Pych a chapel master residing in Lviv from 1765 to 1774<sup>20</sup>.

It is but a conjecture to hazard that Leopold Pych was identical with the somewhat obscure person employed in Corpus Christi Church. There is only one source which may form a basis for such a link — the surviving manuscript of *Passio D. N. J. Christi* that indeed bears Pych’s signature and comprises a dedication indicating its Lviv provenance<sup>21</sup>. As regards the mysterious musician one must have a serious rethink about his relationship with the Corpus Christi ensemble. In the ledger this man is always referred to as “Mr. Leopold”. The Dominican accountants were consistent in using pure names only with reference to the friars or to young boys (the latter written often in a diminutive form). In all other cases they stuck to placing the surname, less often name and surname. A good example of that habit are the entries concerning Georgius Luna, a composer who is sure to have resided in Lviv in the 1760s<sup>22</sup>.

“Leopold Pych” is the most frequent variant of the composer’s name appearing in the title pages of his extant works. Besides, one may encounter “Pich” and “Bÿech”. The latter variant may suggest that Pych — as hypothesized Dariusz Smolarek — came from Kashubian

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<sup>16</sup> Ibid., s. 35.

<sup>17</sup> Ibid., s. 28.

<sup>18</sup> Leszek Mazepa, *Życie muzyczne Lwowa...*, op. cit., p. 107.

<sup>19</sup> Dariusz Smolarek, Anna Czech, *Przygotowanie do wydania...*, op. cit., p. 3.

<sup>20</sup> Ibid., p. 3.

<sup>21</sup> Dedication at the bottom of the title page: *Dla PWJM Panny Urszuli Morski Z K Sandomierskiego z Lwowa od Jey Siostry Przysłano Anno1778 (For Miss Urszula Morski, being a nun in the Benedictine convent in Sandomierz, from her sister residing in Lviv. Sent AD 1778).*

<sup>22</sup> APPD, *Registra Expensarum...*, p. 15.

gentry<sup>23</sup>. It is probable, because the members of the noble family of Pych-Lipiński resided in such towns as Połczyn (in 1724) or Trzebiatów (in 1724 and 1803)<sup>24</sup>, currently located in Poland, in the West Pomeranian voivodeship, ~~in the vicinity of Szczecin~~. According to Wojciech Kętrzyński, apart from Depka and Wnuk the surname Pych was one of the cognomens taken by the houses of Lipiński and Prądyński<sup>25</sup>. However, one cannot prove beyond all doubt that the composer came from Pomerania, because in the middle of the eighteenth century the same surname appeared also in the registers of deaths and births from the Mazovian voivodeship<sup>26</sup>.

### The surviving manuscripts of Pych’s works

Several compositions by Leopold Pych written for liturgical purposes have survived. The core of his extant oeuvre are the following masses: *Missa solemnis ex D*, *Missa Brevis in D* and *Missa ex C*.

There are three separate manuscripts of Pych’s *Missa solemnis ex D*. The first of them is nowadays a part of the collection of the Archives in Modra<sup>27</sup>, Slovakia, hereinafter AMSVK (cat. no. H-110<sup>28</sup>). The title of the second one, kept in the Archives of the Library of the Seminar in Sandomierz, hereinafter ALSSAN (cat. no. 190/A V 20), lacks the word “solemnis”. Instead of the name and surname of the composer, this manuscript bears the surname of its owner Dziegielewski<sup>29</sup>. The last copy, in which the composer’s name and surname was spelled as “Leopoldo Býech”, is in the Archives of the Cistercian Abbey in Kraków–Mogiła, hereinafter ACAKM (cat. no. 876)<sup>30</sup>.

As concerns *Missa Brevis in D*, there are two extant copies. One of them is kept in Archives of the Library of the Seminar in Sandomierz (cat. no. 86/A II 26; the composer’s name was spelled as “Leopold Pich”)<sup>31</sup>. The Archives in Modra, Slovakia, possesses the

<sup>23</sup> Dariusz Smolarek, Anna Czech, *Przygotowanie do wydania...*, op. cit., s. 3.

<sup>24</sup> Leopold Freiherrn von Ledebur, *Adelslexikon der preussischen Monarchie*, vol. 2, Berlin 1854, p. 42.

<sup>25</sup> Wojciech Kętrzyński, *Przydomki szlachty pomorskiej*, Lwów 1905, pp. 20-21.

<sup>26</sup> <http://geneteka.genealodzy.pl>; accessed: 15.11.2015.

<sup>27</sup> See: Dariusz Smolarek, *Muzykalia pijarskie z Podolińca w zbiorach Państwowego Archiwum w Modrej na Słowacji*, in: *Europejska kultura muzyczna w polskich bibliotekach i archiwach*, ed. Aleksandra Patalas, Stanisław Hrabia, Musica Iagellonica, Kraków 2008, pp. 77-78.

<sup>28</sup> Dariusz Smolarek, *Katalog muzykaliów z Podolińca*, Katolicki Uniwersytet Lubelski, Lublin 2006, p. 23.

<sup>29</sup> Wendelin Świerczek, *Katalog...*, op. cit., p. 260.

<sup>30</sup> Jolanta Byczkowska-Sztaba, *Rękopisy...*, op.cit.

<sup>31</sup> Wendelin Świerczek, *Katalog...*, op. cit., p. 260.

second manuscript of the above-mentioned work lacking the title page and therefore anonymous (cat. no. H-149)<sup>32</sup>. Apart for that, the same archives houses the unique copy of Pych’s *Missa ex C* (cat. no. H-112)<sup>33</sup>.

There are several manuscripts of Pych’s *Vesperae Beatae Virginis Mariae in D*. These copies are typically anonymous. Only in the case of the manuscript cat. no. H-421 from the Archives in Modra the surname of the composer was written on the first page of the Vn I voice. The other copies are in the collections of ACAKM (cat. no. Mc890) and the Diocesan Library in Sandomierz, hereinafter DLSAN (cat. no. 161/A IV 11)<sup>34</sup>. DLSAN owns also the unique copy of *Passio Domini Nostri Jesu Christi* (cat. no. 207/A VI 11) whose title page bears the dedication for Urszula Morska from her sister residing in Lviv<sup>35</sup>. This dedication is a proof that the manuscript was in the possession of Benedictine nuns in Sandomierz. Pych’s *Missa brevis in D* (cat. no. 86/A II 26) was most probably copied in the collegiate church in that city, because the page containing the Vn II part is provided with a signature of Kazimierz Zaleski who in 1774 was admitted to the musical college in Sandomierz as a seminarist and candidate for an organist<sup>36</sup>. According to Maria Konopka, Zaleski was referred to as an organist (1774–1777) and trumpeter (1774–1775) in the collegiate church in Sandomierz<sup>37</sup>.

Besides, the expense ledger of the ensemble from Corpus Christi Church in Lviv comprises the entry dated on 24 V 1768 and pertaining to the remuneration paid Mr. Leopold for *Veni Creator* and *Completorium*<sup>38</sup>. Another entry, dated on 28 IV 1769, concerns the fee he received for composing or obtaining new dances<sup>39</sup>. If Mr. Leopold is truly identical with Pych, the list of his works should contain all the above compositions (regrettably lost).

## The reception of Pych’s works

The Corpus Christi ensemble was maintained by the Dominican monks primarily for liturgical purposes i.e. to solemnize the most important feasts but also funerals and votive

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<sup>32</sup> <http://www.rism.info>; accessed: 15.11.2015.

<sup>33</sup> Dariusz Smolarek, *Katalog...*, op. cit., p. 23.

<sup>34</sup> Dariusz Smolarek, Anna Czech, *Przygotowanie do wydania...*, op. cit., pp. 3-5.

<sup>35</sup> Wendelin Świerczek, *Katalog...*, op. cit., p. 260.

<sup>36</sup> Maria Konopka, *Kultura muzyczna w kolegiacie sandomierskiej (studium historyczno-muzykologiczne)*, doctoral dissertation, Katolicki Uniwersytet Lubelski, Lublin 2005, p. 243.

<sup>37</sup> *Ibid.*, pp. 350, 352.

<sup>38</sup> Archiwum Polskiej Prowincji oo. Dominikanów w Krakowie, *Registra Expensarum...*, p. 23.

<sup>39</sup> *Ibid.*, p. 28.

masses<sup>40</sup>. The musicians were additionally paid for performing *Veni Creator* at Whitsunday; such performances were quite often pre-ordered<sup>41</sup>. However, this extra fee for the ensemble was inconsistently recorded in the ledger: sometimes the related expenses were not dated May or June, sometimes they were not reflected at all. Therefore, it seems to be hardly coincidental that in May 1768 Mr. Leopold was paid for composing (or copying or obtaining) *Veni Creator* and the ensemble for performing it<sup>42</sup>.

At that time it was not customary for monastery ensembles in Poland to perform secular music at banquets, but there were two notable exceptions: the musicians maintained by the Dominican Order in Gidle and, especially, in Lviv. The latter frequently took part in various receptions in the inns within the city and even beyond its walls e.g., in “Lubień”<sup>43</sup>. It required a rich dance repertoire and may have stood behind the payment to Mr. Leopold for new dances.

According to the account book of the Corpus Christi ensemble, it used to collaborate with other monasteries from Lviv<sup>44</sup>. Many of them had their own musicians, but asked the ones employed by the local Dominicans for assistance on the occasion of some important feasts. The first to request such support were the Franciscans who in the 1760s and 1770s several times (although not every year) celebrated the feast of St. Anthony, the patron saint of their church, to the co-accompaniment of the Dominican musicians. It was certainly so during the ceremony of “the introduction of St. Joseph of Cupertino<sup>45</sup>” which must have been sumptuous. However, one can only guess if the relics of that saint were introduced into the main Franciscan church in Lviv: the reliquary stands now in the city, but in the other temple of the same order<sup>46</sup>. Besides, the Corpus Christi ensemble collaborated with the musicians employed by the Observant Franciscans and Jesuits as well as with those performing for the local parish churches and guilds<sup>47</sup>.

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<sup>40</sup> Archiwum Polskiej Prowincji oo. Dominikanów w Krakowie, *Registra Capellae Conventus Generalis Simulque Percepta ex accidentibus variis inchoata Sub Praefectura Reverendi Patris Stephani Bohdanowicz Praedicatoris Generalis Anno 1761-1784*, cat.no. Lw. 57.

<sup>41</sup> *Ibid.*, p. 22.

<sup>42</sup> *Ibid.*, p. 10.

<sup>43</sup> *Ibid.*, p. 11. Most probably Velykij Ljubin or Małyj Ljubin in the vicinity of Lviv.

<sup>44</sup> Archiwum Polskiej Prowincji oo. Dominikanów w Krakowie, *Registra Capellae...*, op. cit.

<sup>45</sup> *Ibid.*, p. 11

<sup>46</sup> Rafał Nestorow, *Kościół p.w. Niepokalanego Poczęcia Najśw. Panny Marii i Klasztor oo. Franciszkanów (pierwotnie Kapucynów)*, w: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego*, «Materiały do dziejów sztuki sakralnej», vol. 19, ed. Jan K. Ostrowski, Kraków 2011, p. 369

<sup>47</sup> Alina Mądry, *Barok. Część 2...*, op. cit., p. 283

On the other hand, the above-mentioned ensemble was frequently invited to play in the Dominican convent in Lviv (particularly in 1766, 1767 and in the late 1770s) which did not maintain its own musicians. These concerts were usually held to solemnize nuns’ birthdays, because according to the expense ledger the musical setting accompanied the feasts of a great variety of saints. The Corpus Christi ensemble cooperated also with the monasteries other than the Franciscans, although on smaller scale and less regularly (lack of performances on the same occasion in several consecutive years). But the mode of such collaboration was hardly different i.e. the musicians were paid to play at the feasts of the patron saints of the churches used by the Lviv orders such as the Sisters of Charity, Augustinian friars, Calced Carmelites or Pauline monks. Only the Carmelite nuns (in 1767, 1768, 1770 and 1771) and Discalced Carmelite friars (between 1770 and 1772) decided to sign annual contracts with the musicians and to pay in advance for their services including the attendance at a dozen or so masses per year.

The above-named collaboration was surely an opportunity for Leopold Pych to present his religious compositions to a wide audience. One may only hypothesize that the Calced Carmelites from Lviv owned multiple copies of them, because they have not survived<sup>48</sup>. It is also hardly possible to explain how the extant manuscripts of Pych’s works found their way to Kraków-Mogiła, Sandomierz, and Podolínec in Slovakia. The Corpus Christi ensemble had never performed for the Piarists whereas the Cistercian monks hadn’t even their monastery in Lviv. As for the local Benedictine nuns, they invited our ensemble much less frequently (and, perhaps, eagerly — only three times between 1760 and 1780) than the musicians from the Jesuit or Carmelite church<sup>49</sup>, but it is probable that the copy of Pych’s passion was sent to Sandomierz as a part of routine document exchange between two convents of their order. According to the dedication put on the above manuscript it was a gift from “the sister residing in Lviv” for Urszula Morska, a daughter of the castellan of Lviv, who entered the Benedictine cloister in Sandomierz in the 1760s<sup>50</sup>. Moreover, Alina Mądry noticed that this particular convent collaborated with the Cistercian monks from Jędrzejów and Wąchock<sup>51</sup>: it might be a reason why the manuscripts of *Missa ex D* and *Vesperae in D* nowadays are in the abbey in Kraków–Mogiła. The way of transmission of Pych’s compositions to the Piarist college in

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<sup>48</sup> Ibid., p. 402.

<sup>49</sup> Magdalena Walter-Mazur, *Figurą i fraktem. Kultura muzyczna polskich benedyktynek w XVII i XVIII wieku*, Poznań 2014, p. 160.

<sup>50</sup> Jan Gajkowski, *Benedyktynki sandomierskie*, Sandomierz 1917, pp. 65, 162.

<sup>51</sup> Alina Mądry, *Barok. Część 2...*, op. cit., pp. 273-274.

Podolíneck is completely obscure. Dariusz Smolarek coined a hypothesis that in this respect the family of Sieniawski from Lviv might be a missing link, because they were akin to the house of Lubomirski — a mighty founder of the Piarist monastery in Podolíneck<sup>52</sup>.

### *Missa solemnis ex D*

Among the extant musical works composed in the Polish Commonwealth in the eighteenth century masses are exceedingly rich in number and typically anonymous<sup>53</sup>. It concerns also Leopold Pych who wrote at least three musical masses. Only one of them was labeled as “missa solemnis” (a solemn mass) and survived in three manuscript copies, which suggests it was popular in Poland and abroad. My analysis, intended to describe Pych’s technique and skills as a composer, will be based on the manuscript stored in the Cistercian Abbey in Kraków–Mogiła. First of all, this particular copy is dated earlier than the one from Modra. It has also less mistakes, and it is more probable that the ensemble from Kraków–Mogiła was performing it in such version. The manuscript from the Diocesan Library in Sandomierz lacks the soprano part and, consequently, is not suitable for transcription or full analysis. In this chapter I will conduct a detailed analysis of the first two movements of this mass: *Kyrie* and *Gloria*, because it should allow me for pinpointing some musical tendencies typical of Pych’s era and more individual features of his composing style.

### Musical architecture

Shaping the musical structure of his *Missa solemnis ex D* Pych was slightly inconsistent in dividing the sections of the ordinary of the mass into movements, which is most visible in the case of *Gloria* and *Credo* (see Tab. 1). One might expect *Credo* to consist of more internal movements as its text is longer. The composer, however, put the entire text of *Credo* in three movements whereas his *Gloria* comprises as many as seven.

Tab. 1. The musical architecture of Leopold Pych’s *Missa solemnis ex D* (sygn. Mc 876).

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<sup>52</sup> Dariusz Smolarek, *Polonica w muzykaliach klasztoru pijarów w Podolíncu*, „Muzyka” 2007, nr 1, p. 111.

<sup>53</sup> *Ibid.*, p. 447.

The translation of the text *Leopold Pych w kręgu dominikańskiej kapeli lwowskiej – charakterystyka warsztatu kompozytorskiego na przykładzie ‘Missa Solemnis ex D’* from the book *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczypospolitej* (red. Aleksandra Patalas, Musica Iagellonica, Kraków 2016, pp. 195–225), prepared within a project financed by the Polish National Science Centre (decision no. DEC-2011/03/B/HS2/04186).

A section of the ordinary of the mass	Movement	Tempo	Time signature	Key	Scoring
Kyrie	Symphonia	Allegro	c	D	2 Clno, 2 Vn, Org
	Kyrie (I)	Adagio	c	D	tutti <sup>54</sup>
	Christe	Andante	♩	d	solo (Canto, 2 Vn, Org)
	Kyrie (II)	brak oznaczenia	♩	D	tutti
Gloria	Gloria	Allegro	♩	D	tutti
	Laudamus te	Moderato	$\frac{3}{4}$	G	solo (Tenore <sup>55</sup> , 2 Vn, Org)
	Gratias	Adagio	c	D	tutti
	Domine Deus	Allegretto	$\frac{3}{8}$	A	solo (Canto, 2 Vn, Org)
	Qui tollis	Adagio	♩	F	tutti (horns instead of clarions)
	Qui sedes	Allegro Moderato	$\forall_4$	C	solo (Basso, 2 Vn, Org)
	Cum Sancto (I)- Cum Sancto (II)	Adagio-Allegro	♩	D	tutti
Credo	Credo	Allegro non molto	♩	D	tutti
	Et incarnatus	Adagio	$\frac{3}{4}$	d	solo (Canto, 2 Vn, Org)
	Et resurrexit	Allegro-Adagio-Allegro	♩	D	tutti
Sanctus	Sanctus	Adagio	♩	D	tutti
	Pleni sunt caeli	Allegro	$\frac{3}{4}$	D	tutti
	Osanna	Allegro	$\forall_4$	D	tutti
	Benedictus	Andante	♩	A	solo (Tenore, 2 Vn, Org)
	Osanna	Allegro	$\forall_4$	D	tutti
Agnus Dei	Agnus Dei (I)	Adagio	♩	D	tutti
	Agnus Dei (II)	Allegretto	$\forall_4$	D	solo (Alto, 2 Vn, Org)
	Agnus Dei (III: dona nobis ut Kyrie)	Adagio	♩	D	tutti

<sup>54</sup> Tutti consists of Clno I, Clno II, Vn I, Vn II, C, A, T, B and Org.

<sup>55</sup> For the transcription and analysis I used the manuscript stored in Kraków-Mogiła (cat. no. MC 876). It is the only copy in which *Laudamus te* is a tenor aria. In the manuscripts from Modra (cat. no. H-110) and Sandomierz (cat. no. 190/A V 20) it is marked as „canto”. The manuscript 190/A V 20 lacks this part, but *Laudamus te* has been very probably a piece for a soprano, because no other voice has been included in the setting.

Each section of the ordinary of the mass comprises one aria (except *Gloria*, containing three arias). Each tutti includes several (*Credo*, *Et resurrexit*) to more than a dozen (*Osanna* — a duet of soprano and alto) of solo bars. *Gloria* has more movements than *Credo* or *Sanctus*, these movements are less contrasted to one another in terms of setting. The solo fragments were typically written for the soprano voice, less frequently for alto or tenor; only *Qui sedes* is a bass aria. In the eighteenth century this fragment of *Gloria* rarely appeared as a separate movement of musical mass. Pych was among few composers (e.g., Johann Adolf Hasse and Just Caspar SchP) who applied such a structural solution. On the other hand, the place of the solo parts in the analyzed work (*Domine Deus* or *Benedictus*) is in compliance with the general composing practices typical of the middle of the eighteenth century. In *Qui sedes* and *Qui tollis* Pych used the keys being unrelated to the main key. Moreover, the parts of the latter movement contain a clear instruction to replace the clarions with two horns. It may have been intended to provide the solemn implorations for divine mercy with somewhat darker musical background contrastive to the other sections of the mass. All tutti whose key differs from D–major immediately draw the audience’s attention, because such a musical device is primarily restricted to arias which are either written in parallel minor key or based on the key of the subdominant or dominant of the main key (only *Agnus Dei* is in D–major). The composer tends to use moderate and slow tempos as well as duple meter. He applied triple meter only in three places: two times in the arias (*Domine Deus*, *Et incarnatus*) and once in tutti (*Pleni sunt caeli*). The reason for giving a preferential treatment to duple meters and for the avoidance of triple meters even in arias was perhaps Pych’s intention to maintain good prosodic features and clarity of the performed texts and, simultaneously, the solemn character of the entire mass.

Structurally, *Kyrie* and *Gloria* are based on the very characteristic juxtapositions of the several motifs and phrases presented in the beginning of each movement. This method is applied even in the instrumental introduction, described by the composer as “Symphonia”. The uniformity of its musical architecture relies mainly on the continual references to the initial motifs, variously transformed and juxtaposed in the course of the movement. Tab. 2 illustrates how in the sections A and A1 Pych introduces four shorter phrases (subsections a, b, c and d) and then combines them in various ways. At the same time, the motivic material undergoes numerous modifications (mainly rhythmical). The principle of its development is,

nonetheless, quite easy to grasp, because the first phrase (subsection a) returns several times and therefore the architecture of the entire movement becomes more ordered.

Tab.2. Formal and tonal plan of the instrumental introduction to Pych’s *Missa Solemnis* (called “Symphonia”)

Subsections (phrases)	Bars	Harmonic outline	Sections (formal outline)
a	1–2	D–D	A (D–A)
b	3–9	e–A	
a1	9–12	D–H <sup>7</sup>	A1 (D–A)
c	12–15	E <sup>7</sup> –A	
d	15–19	A–A	
a2	19–21	A–A	A2 (A–h)
b1	21–25	h <sup>7</sup> –Cis <sup>7</sup>	
c1	25–28	Fis–Fis	
d1	28–32	Fis–h	
a	33–34	D–D	A3 (D–D)
b2	35–43	e–D	
d2	44–47	D–D	
a3	48–49	D–D	

The above-described method is one of the most notable features of Pych’s composing technique. Alternating and juxtaposing the musical subsections, he took pains to give them proper length: although in *Kyrie* and *Gloria* the successive arias following *Christe* are longer and longer, the length of the instrumental A-sections is equal (in the manuscript their repetition is usually marked as *da capo*). The successive A2 sections, also instrumental, always have the smallest number of bars in the harmonic outline and, together with the sections A, serve as ritornellos (See Tab. 3, 4, and 5). On the other hand, in each aria the section A3 is the longest. Written for soloist to the instrumental accompaniment, it is a musical summary of the formerly presented phrases.

Pych sticks to the relatively rigid outline also in the particular movements. I will now demonstrate his method comparing three of his arias that are very different in length: *Christe eleison* (only 33 bars, the shortest aria in *Kyrie* and *Gloria*), *Domine Deus* (a soprano aria of average length) and *Qui sedes* (the longest of all).

The translation of the text *Leopold Pych w kręgu dominikańskiej kapeli lwowskiej – charakterystyka warsztatu kompozytorskiego na przykładzie ‘Missa Solemnis ex D’* from the book *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczypospolitej* (red. Aleksandra Patalas, Musica Iagellonica, Kraków 2016, pp. 195–225), prepared within a project financed by the Polish National Science Centre (decision no. DEC-2011/03/B/HS2/04186).

Tab. 3. Harmonic and formal outline of *Christe eleison* aria from Pych’s *Missa Solemnis*

Subsections (phrases)	Bars	Harmonic outline	Formal outline	Text
a	59–60	d–d	A (d–d)	Instrumental section
b	60–65	A–d		
a1	66–67	d–d	A1 (d–d)	<i>Christe eleison</i>
c	67–72	A–d		
a2	72–73	d–F	A2 (d–F)	Instrumental section
b1	73–75	F–F		
c1	75–80	F–a	A3 (F–d)	<i>Christe eleison</i>
a3	81–85	d–d		
a	85–86	A–d	A (d–d)	Instrumental section
b	86–91	d–d		

Tab. 4. Harmonic and formal outline of *Domine Deus* aria from Pych’s *Missa Solemnis*

Subsections (phrases)	Bars	Harmonic outline	Formal outline	Text
a	134–145	A–E	A (A–A)	Instrumental section
b	146–157	E–A		
a1	158–169	A–E	A1 (A–E)	<i>Domine Deus, Rex caelestis Deus Pater omnipotens</i>
c	170–183	E–E		
a2	183–194	E–E	A2 (E–E)	Instrumental section
b1	194–198	E–E		
a3	199–210	E–E	A3 (E–A)	<i>Domine Fili unigenite Jesu Christe, Domine Deus, Agnus Dei, Filiu Patris</i>
c1	211–218	A–E		
b2	219–230	E–A		
a	134–145	A–E		
b	146–157	E–A	A (A–A)	Instrumental section

Tab. 5. Harmonic and formal outline of *Qui sedes* aria from Pych’s *Missa Solemnis*

Subsections (phrases)	Bars	Harmonic outline	Formal outline	Text
a	252–260	C–G	A (C–C)	Instrumental section
b	260–266	G–G		
c	267–271	C–C		
d	271–181	C–C		
a1	281–294	C–G	A1 (C–G)	<i>Qui sedes ad dexteram Patris, Miserere nobis</i>
e	294–310	G–G		
a2	309–317	G–D	A2 (G–G)	Instrumental section
c1	318–322	G–G		
d1	322–327	G–G	A3 (G–C)	<i>Quoniam tu solus Sanctus, tu solus Dominus, tu solus altissimus Jesu Christe</i>
a3	327–343	G–G		
e1	344–353	A–C		
d2	353–361	C–C		
a	252–260	C–G	A (C–C)	Instrumental section
b	260–266	G–G		
c	267–271	C–C		
d	271–281	C–C		

It is worth noticing that despite the significant difference in the number of bars (in the case of *Christe eleison* and *Domine Deus*, it is 33 to 119, respectively, which reflects the length of the used liturgical texts) Pych was very much consistent in the application of his formal plan. In the solo section A1, which is hardly longer than the previous instrumental section A, he first presents the phrase a and then, in the subsection c, introduces new melodic and rhythmic devices — a soprano part to the homorhythmic chord accompaniment of two violins and organ; it is unusual to entrust string instruments with such a background task, so the fragment is very much recognizable. The same pattern may be encountered in the other arias. Moreover, the new musical phrases have the same texture and are connected with the progression and, sometimes, with a series of non-diatonic chords (*Domine Deus, Quis sedes*). Subsection c is always repeated and transformed in the longest fragment of solo aria A3.

In *Christe eleison*, however, this particular section does not include all the previous phrases and does not even begin with the subsection a, a1 or a2 (see Tab. 3).

The composer not always stuck to a rigid three-part set of musical phrases. In *Qui sedes*, which is the longest aria within the *Gloria*, he added the fourth fragment (see Tab. 5), but at the same time decided to abide by the rule according to which completely new phrase must be introduced in the A1 solo section. Therefore, in response to the appearance of more phrases at the beginning Pych was forced to adjust the musical architecture of the entire movement accordingly. He dispensed with the b- type phrase in the sections A2 and A3 (b- type phrase is then introduced only at the beginning and in the repetition of the A section).

Tab. 6. Harmonic and formal outline of *Gloria in excelsis Deo* from Pych’s *Missa Solemnis*

Subsections (Phrases)	Bars	Harmonic outline	Formal outline (sections)	Text
a	1–3	D–D	A (D–A)	<i>Gloria in excelsis Deo</i>
b	3–11	D–A		
c	11–12	A–A		
a1	12–16	A–A	A1 (A–D)	<i>Et in terra pax hominibus</i>
b1	17–23	D–D		
c1	23–25	D–D		

In contrast to the arias (except *Christe eleison*) all tutti are much shorter and more musically uniform. The latter feature is apparent in *Gloria in excelsis Deo* and *Qui tollis* (See Tab. 6 and 7) where the composer is consistent in using a-type subsection as an element keeping the macro and microstructure of the work in order. However, the sections A and A1 are additionally separated by means of the interjection of instrumental fragments based on semiquavers or triplets.

Tab. 7. Harmonic and formal outline of *Qui tollis* from Pych’s *Missa Solemnis*

Subsections (Phrases)	Bars	Harmonic outline	Formal outline	Text
a	231–235	F–C	A (F–C)	<i>Qui tollis peccata mundi miserere nobis</i>
b	235–239	C–C		
c	239–240	C–C		
a1	240–244	C–C	A1 (C–F)	<i>Qui tollis peccata mundi Miserere nobis</i>
a2	244–249	F–F		
c1	249–251	F–F		

The musical architecture of *Kyrie* and *Gloria* is more complex than the discussed division into smaller sections and subsections. The violin parts are interwoven with some melic and rhythmic motifs that very characteristic and add variety to the melodic outline, but also blur the boundaries between the phrases a, b or c inside larger sections. It is most readily visible in the A sections of both analyzed movements.

By contrast, *Gratias* is through-composed (see Tab. 8), despite the fact that Pych couldn’t help binding its internal parts with the common motifs. Adding new melodic material to each of the successive sections, he individualized them, at least to some extent; as a result, in the course of the entire movement the rhythm is more and more powerful.

Tab. 8. Harmonic and formal outline of *Gratias* from Pych’s *Missa Solemnis*

Subsections (Phrases)	Bars	Harmonic outline	Formal outline (sections)	Text
a	116–118	D–D	A (D–A)	<i>Gratias agimus tibi</i>
a1	118–121	D–A		
b	121–122	A–A	B (A–A)	<i>Propter magnam gloriam tuam</i>
b1	123–124	A–A		
c	125–128	D–D	C (D–D)	<i>Propter magnam gloriam tuam</i>

At the beginning, in the A section, the main motif is based on the so called Scotch snap (alla zoppa) introduced only by violins (See Fig. 2, motif III — it refers to the section C in which a very specific synthesis of the motifs introduced in the sections A and B takes place). In the section B Pych adds triplet rhythm in the violin part (See Fig. 1). Apart from that, he introduces a new motif (See Fig. 2, motif III) that — together with the motif I — shapes the section C being present in all the parts except the organ voice.

Fig. 1. *Gratias*. Rhythmic motif II in violin part



The internal arrangement of the larger sections of *Gratias* is often so symmetrical that close to the patterns typical of periodic musical works. In contrast to the previously analyzed movements *Gratias* lacks a leading motif able to bring structural order to it. Therefore, the composer introduced the dotted rhythm in the organ part (motif IV) to separate the particular sections and subsections (See Fig. 2). This short motif is absent only between the sections B and C. Moreover, it is multiplied in the violin part in the finale. Hence, I described it as the subsection d.

Fig.2. *Gratias*. A fragment of the section C (bars 128-130)

The musical score for 'Gratias' section C (bars 128-130) features the following parts and markings:

- Cln I & Cln II:** Clarinets I and II, both marked with a trill (*tr*).
- Vn I & Vn II:** Violins I and II, with dynamic markings *p* and *tr*. Motifs are labeled: *motyw III* and *motyw I*.
- C, A, T, B:** Soprano, Alto, Tenor, and Bass vocal parts with lyrics: *tu - am pro - pter ma - gnam glo - ri - am tu - am*. Dynamic marking *p* is present.
- Org:** Organ part with figured bass notation: *6 4 5 3* and *6 4 5*, and a dynamic marking *p*. A motif is labeled *motyw IV*.

Two final movements of *Kyrie* and *Gloria* are also interesting. They are both fugues in compliance with the composing practices of the middle of the eighteenth century. However, Pych — who hardly disdained musical convention and once elaborated formal patterns — provided these fugal fragments with rather loose form (especially in *Cum Sancto II*). Their comparison reveals that the composer adopted two different approaches to solve the issues pertaining to the specific musical genre. In its structure, more typical as a fugue is *Kyrie II*, perhaps because in this case the amount of text to sing was very limited and Pych was able to shape the entire movement in a more polyphonic manner without sacrificing the clarity and comprehensibility of the vocal part. In *Cum Sancto II*, which is shorter, the singing is largely syllabic. There are some melismatic sections, but brief and less frequent than in *Kyrie II*. The

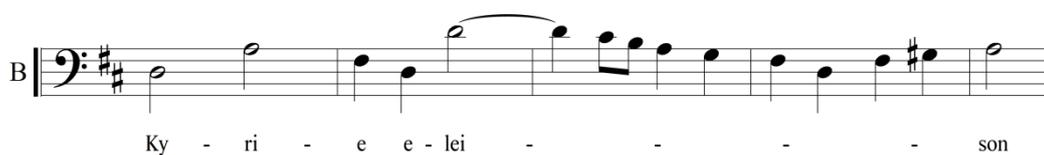
last movement of *Gloria* is lively. The main theme including the whole text of *Cum Sancto* is based on quavers and semiquavers (See Fig. 3).

Fig. 3. Alto theme (*Cum Sancto II*, bars 368-370).



The theme introduced in *Kyrie II* is very different; its rhythm is based mainly on crotchets and minims. Such long notes dominate in the entire movement making it majestic and solemn — in sharp contrast to the lighter *Cum Sancto II*.

Fig. 4. Bass theme (*Kyrie II*, bars 99-103)



In both movements themes are short and their specific initial bars are easy to detect in the whole contrapuntal outline. In *Kyrie II* this head is based on the leap of the fifth and octave separated with the descending triad progression. In *Cum Sancto II* the core of the theme is the repetition of the note followed by the motif that includes the leaps of the third, fourth and fifth.

As regards the introductions of the theme, only the exposition in *Cum Sancto II* sticks to the rules of the genre (see Tab. 9). Later on the theme appears rarely; in the last section it has homorhythmic texture in all voices. The term „subject transformation“ is hardly applicable to this movement, because it lacks ties, compulsory in the classical fugue. In fact, it comprises multiple subsections complementary to those containing the theme. The musical architecture of *Cum Sancto II* is simply closer to the already discussed method of the repetition of the phrases within the larger parts of the work (with the most prominent role of a-type subsection (see Tab. 9)). This interpretation takes into account the shortness of the

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referred piece: it is pointless to divide it into ties and larger sections as in the previous analyses.

Tab 9. Harmonic outline, formal outline and general description of *Cum Sancto II*.

Subsections (Phrases)	Bars	Harmonic outline	Text	Description
a	368–376	D–A	<i>Cum Sancto Spiritu in gloria Dei Patris Amen</i>	<b>Subject: Alto, Canto, Basso, Tenore.</b>
b	376–380	A–A	<i>Amen</i>	Dialogue between Vn I, Vn II. Progression
a1	380–382	E–A	<i>Cum Sancto Spiritu in gloria Dei Patris Amen</i>	<b>Subject: Canto.</b>
c	382–385	H <sup>7</sup> –h	<i>Cum Sancto Spiritu in gloria Dei Patris Amen</i>	A reference to the head. Vocal voices are homorhythmic.
a2	385–393	h–D	<i>Cum Sancto Spiritu in gloria Dei Patris Amen</i>	<b>Subject Basso, Alto, Basso.</b> Theme slightly transformed and developed in the finale
b1	391–395	A–A	<i>Amen</i>	Dialogue between Vn I, Vn II. Progression
a3	395–398	A–D	<i>Cum Sancto Spiritu in gloria Dei Patris Amen</i>	<b>Homorhythmic presentation of the subject in all voices</b>

*Kyrie II* no doubt contains ties and four transformations, although the latter are all incomplete, because the composer presents each subject maximally in three voices. In contrast to *Cum Sancto II* the subject is presented by violins (See Tab. 10). The most interesting device is used in the exposition where — in the transformation — the subject is presented in Vn 1 and Vn2: that means that the Canto voice does not present the subject, but together with other voices provides the homorhythmic background to it. The intention of Pych was probably to emphasize the theme in the first exposition. As it was hard to achieve by more standard means, he made use of the instruments with the highest register. In *Kyrie II* the subject appears much more often than in *Cum Sancto II* — usually three times in each transformation. In both fugal sections the relationships between the subjects are mainly tonic-dominant and the answers may be real and tonal as well (in *Kyrie* real answers are prevailing).

As regards the counterpoint, Pych shapes it freely. Sometimes it seems that the counterpointing voices duplicate the subject presented in the other voice, because they are homorhythmic to the latter.

Tab. 10. Harmonic outline, formal outline and general description of *Kyrie II*

Subsections (Phrases)	Bars	Harmonic outline	Text	General Description
a	92–109	D–D	<i>Kyrie eleison</i>	Vocal voices homorhythmic (subject: Vn I, Vn II) subject B, A, T
b	109–122	D <sup>7</sup> –A	<i>eleison</i>	Progression
c	122–131	A–E	<i>eleison</i>	Dialogue between Vn I, Vn II Progression
d	131–137	E–A	<i>eleison</i>	Homorhythmic section
a1	137–141	A–A	<i>Kyrie eleison</i>	subject: C, B
e	141–148	A–Fis	<i>eleison</i>	przedłużenie odcinka a1
f	148–152	h–Fis	<i>Kyrie eleison</i>	nowa myśl: A, C, B. Stretto
g	152–160	Fis–h	<i>eleison</i>	progresja, dialogowanie Vn I, C z Vn II, A
a2	159–166	h–D	<i>Kyrie eleison</i>	subject: B, A, Vn I
h	165–173	e–D	<i>eleison</i>	Homorhythmic section
a3	172–182	D–D	<i>Kyrie eleison</i>	subject: C, A, B
b1	182–189	D–D	<i>eleison</i>	progression
c1	189–198	D–A	<i>eleison</i>	Dialogue between Vn I, Vn II; Progression
d1	198–211	A–D	<i>eleison</i>	Homorhythmic section

I will discuss now the ties in *Kyrie II*. Some of such sections are based on progression and a series of non-diatonic chords (subsections b, b1, c and c1). They are often enriched with voice dialogues (subsection g). The d-type subsections, largely homorhythmic, appear three times and crown both the exposition and the entire movement. In the tie-like subsection f, which appears only once, the imitation between alto, canto and basso has a form of a stretto based on the new phrase misleadingly similar to the second subject. On the whole, *Kyrie II* is a three-part fugue with four incomplete transformations. Its tripartite structure resembles a

musical architecture typical of sonatas. The shaded sections in the Tab. 10 show the similarity of the two extreme fragments of the composition. The first one makes use of the tonal-dominant relationships whereas the second, grounded solely on tonic, is in fact a reprise. The middle sections are the most varied in terms of harmonics (they are largely maintained in the dominant to T<sub>VI</sub>) and structure (the introduction of new phrase in the imitation).

*Cum Sancto I* — a slow homorhythmic movement consisting of a dozen or so bars — is intended to join the preceding *Qui Sedes* aria (in C-major) with *Cum Sancto II*, the last movement of *Gloria* (in D-major). *Cum Sancto I* begins with a chord in G-major and ends with the dominant of the main key of the entire mass. Pych used similar structural device also in *Kyrie I* although this time he was forced to stick to the order of the liturgy. Therefore, the dominant appears just before the *Christe eleison* aria. Yet its function — to skillfully join the Symphony in D-major with the successive solo part in D-minor — is almost the same.

## Texture

According to my analysis, the texture of the analyzed movements is largely homophonic. Even the polyphonic structures present in the final sections of *Kyrie* and *Gloria* are overlapped with homophony.

The mass was written for four human voices whereas the instrumental section includes the so called church trio with clarions (which may be replaced with horns). The string instruments are the most energetic and dominating: they are the main carrier for the musical material. In tutti Vn I and Vn II are very often dependent on each other. Sometimes they are led in unison and often in thirds (less frequently in other intervals). But whenever there is a difference with respect to melorhythmics Vn I is treated as superior to Vn II — its role is to complement with lesser notes the part of Vn II, mostly static and based on quavers. In some tutti the lively string section embellishes the vocal parts, also static and homorhythmic. In the arias the strings introduce the melody which is then taken by the solo voice; besides, in the instrumental ritornellos both voices are led in unison (except *Qui sedes* where they are shifted to each other by the particular interval — e.g., by third but sometimes even by sixth). Using unison in the string part seems to be strange, but it was quite typical of the so called galant style which gained popularity during Pych's lifetime<sup>56</sup>. Much more surprising is the fact that

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<sup>56</sup> Maciej Jochymczyk, *Muzyka religijna u progu klasycyzmu. Amandus ivanschitz OSPPE (1727-1758)*, Lublin 2014, p. 196.

after the introduction of solo human voice the violins are led either parallel shifted by intervals (mainly the third) or in the opposite direction. Moreover, there are moments in which Vn I and Vn II become more independent to each other — the Vn I duplicate the vocal part whereas Vn II turns into a quasi-accompaniment based on eighth notes. In leading violin voices in unison Pych was much less skilled than Żebrowski whose *Et resurrexit* or *Missa pastortita* are very much dependent on such devices: in their instrumental sections it is the main textural dominant of entire movements of the work. Unison was also used in *Missa Pastoricia* by Just Caspar, another of Pych’s contemporaries. However, one take into account that the texture of Christmas masses was typically simplified and therefore the referred works by Żebrowski and Just Caspar may contain more unison fragments than usual<sup>57</sup>. In Pych’s *Kyrie* and *Gloria* violins do not repeat the vocal part only in few places — in the subsections c, c1 (arias: *Christe eleison*, *Laudamus te*, *Domine Deus*) and e (aria *Qui sedes*); instead, the strings and organ provide chord accompaniment whereas the singers perform e.g., several-bar coloraturas. The subsection e1 is, nonetheless, different, because there the violins do not play double but long and slurred notes (typically halfnotes). The comparison of Pych’s mass with the works by Marcin Józef Żebrowski reveals that in the former case Vn II is almost independent on Vn I. In Żebrowski’s compositions it is quite a typical situation. Moreover, in the solo sections he treats Vn I equally with a vocal voice (*Missa ex D*<sup>58</sup>, partially *Domine Deus* and *Quoniam*). As regards *Missa solemnis* by Pych, violins are most independent in the polyphonic movements, especially in *Kyrie II* where each violin voice presents the subject and very often repeats the part of the vocal voices on its own (in *Cum Sancto II* such repetition usually, but not always, takes place in one violin voice). This device was barely rare in the eighteenth-century fugues and appeared, for instance, in the masses by Żebrowski<sup>59</sup> or Johann Adolf Hasse.

In *Kyrie* and *Gloria* Pych reluctantly introduces the dialogues between the voices. They are very short and involve either the instruments of the same group (*Kyrie II* subsections a, b, c; *Cum Sancto* subsection b1) or more groups of instruments varying in tone (*Domine*

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<sup>57</sup> Just Caspar, *Missa Pastoricia*, wyd. Marcin Konik, «Sub Sole Sarmatiae», red. Zygmunt M. Szwejkowski, t. 16, Kraków 2012.

<sup>58</sup> Marcin Józef. Żebrowski, *Missa ex D*, w: *Musica Claromontana IV*, oprac. Remigiusz Pośpiech, Kraków 2006.

<sup>59</sup> Remigiusz Pośpiech, *Twórczość mszalna...*, op. cit., p. 81.

*Deus* subsection b2; *Kyrie II* subsection g). It is a substitute of the concertante technique which pervades the *Missa ex D* or *Missa Pastoritia* by Żebrowski<sup>60</sup>.

## Harmonics

Regardless of the number of sections in the particular movement — both in tutti and solo fragments — Pych sticks to the tripartite T-D-T pattern. However, in the Symphony and in the transformations in both movements derived from a fugue structure (*Kyrie II* and *Cum Sancto II*) it is altered to T–D–T<sub>VI</sub>–T. In the transformation of the last section of *Kyrie* the composer added multiple consonances being non-diatonic chord to T<sub>VI</sub>. *Kyrie II* is also full of series of usually seventh (less frequently ninth) non-diatonic chords. They are typically provided with progressions. The progressions, in turn, may appear in the solo sections (not necessarily related to a series of non-diatonic chords). The fact that the above-mentioned dominant seventh chords are often in minor scale, which sometimes results in diminished four-note chords, proves that Leopold Pych was not fully versed in tonal harmonics. The composer (or, perhaps, a copier) provided almost all organ part with numbers, yet the used notation is seldom full: it tends to indicate the presence of a seventh in a chord, retardation  $\downarrow 4 = \% 3$  or inversion. Frequent harmonic alterations make Pych's work more dynamic. This feature of his composing technique is more typical of the baroque period than of the early classicism.

## Dynamics. Melodic and rhythmic features.

The instrumental parts in *Kyrie* and *Gloria* contain various melodic patterns. In the case of the strings these patterns are radical. On one hand, as in most movements double notes and triads in close and open position are played by violins, the instrumental section is most crucial. Despite the predominance of second passages, the violinist is required to play also broken chords or fast-pace above-octave leaps (even in semiquavers). According to the score, the pace is slow to moderate, but the violinist must be quite skilled to cope with multiple sections of great density and intensity which are full of dotted rhythms, quavers and semiquavers, trills or appoggiaturas. By contrast, in the polyphonic movements (*Kyrie II*) and

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<sup>60</sup> Ibid., p. 82.

short tutti sections (*Kyrie I, Cum Sancto I*) violins are repeating the parts of vocal voices, or complement the chords based on long notes played by other voices. The contribution of the instrumental parts in those sections is so indistinct that one might, in fact, replace them with human voices. It was typical of all fugue-like sections of musical mass: in the middle of the eighteenth century this practice was popular both among Polish composers (e.g., Żebrowski) and their foreign competitors whose works were known and praised in the musical circles. In general, the violin parts in Pych’s mass stick to the middle register where the sound has a particular depth. It is so regardless of the used melodic pattern and only during the leaps and scale progressions a violinist is forced to reach the extremely low *g* or quite high *d*<sup>3</sup>.

The clarion part, in one movement replaced by horns, in *Kyrie* and *Gloria* either repeat the sounds to play a fanfare-like motifs or complement the harmonic chords. Sometimes their function is to put additional emphasis on the initial motif recurring in the work. Apart from the repetition this part contains mainly second progressions and smaller interval leaps.

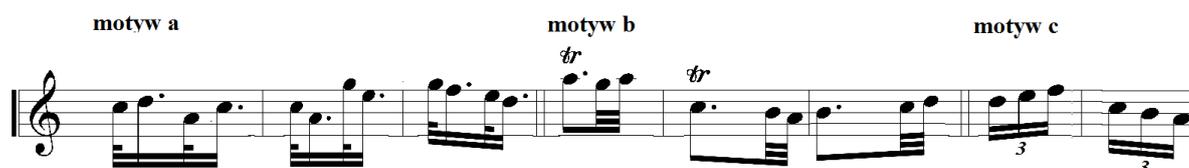
The organ part is lively being often intended to duplicate the bass in tutti, but also to provide the numerous leaps in *Kyrie* and *Gloria* and support the eighth-note pulsation. The repetitions of one sound are more frequent than leaps. The most notable exceptions to this textural pattern appear in the sections “flat” in terms of violin play.

Vocal voices are led in parallel or similar motion, but there are some significant leaps. Therefore, the span of altos (*c*<sup>1</sup>-*a*<sup>2</sup>) and basses (*E*-*h*<sup>1</sup>) sometimes becomes inconvenient for singers although it rarely exceeds an octave. Pych used to shape the melodic line on the basis of the repetition of motifs (in the *Christe eleison* aria) or even whole phrases (*Laudamus te, Qui sedes* and *Domine Deus*), as well as to crown each solo section with a several-bar coloratura comprising semiquaver progressions (usually scale ones) and encrusted with some irregular and complex rhythms. In the solo movements the singers are required to perform difficult seventh leaps and the dominating parallel motion is interwoven with fourth or fifth leaps or progressions on the arpeggiated triad (also in seventh). In this regard, *Qui sedes* aria the most diverse of all. In his mass Leopold Pych used similar devices as Żebrowski (who in coloratura sections introduced even sixty-fourth notes), and was equally skillful in the use of trills or appoggiaturas.

The rhythmical layout of the works by Pych is exceedingly rich because he had a tendency to use some rhythmic motifs based on the minute note values such as sixteenth or

thirty-seconds. Quite often they are related to the fixed melodic line. Tab. 5 presents the most common combinations of the motifs shaping the course of both parts of Pych’s solemn mass. Introduced mainly in the violin parts in tutti and, less emphatically, in the solo vocal sections, they make a musical narrative more varied.

Fig. 5. Rhythmic motifs and their variants



Pych uses also trills and appoggiaturas — the former particularly in cadence turnarounds or in relation to the b-motif.

The melodic and rhythmic patterns in *Missa solennis* are typical of the gallant style. No other Polish composer active around the middle of the eighteenth century used so many dotted rhythms, minute note values and embellishments. As regards Marcin Józef Żebrowski, he provided the solo vocal parts of his compositions with much longer and equally refined coloraturas<sup>61</sup>, and often made the violin parts more virtuosic, but as a measure against monotony preferred contrasts in texture and scoring. On the other hand, the abundance of dotted and irregular rhythms with many minute notes in the particular movements was one of the notable stylistic features of the oeuvre of Johann Adolf Hasse. Leopold Pych may have been acquainted with the works by such a renowned musician of his era. The available liturgical compositions by Hasse contain some melodic patterns resembling those used by him. However, as in the case of Żebrowski, the main outline of Hasse’s works is generally independent on such devices. In his *Mass in D-major* (cat. no. Mus. ms. 9482)<sup>62</sup> Hasse uses numerous trills, especially in cadence turnarounds, and the whole *Laudamus* movement is overwhelmed by them (the violin part in the instrumental sections comprises almost exclusively trills). In the *Mass in G-minor* (Mus. ms. 9480)<sup>63</sup> *Christe* and *Gratias* are full of dotted rhythmic motifs — as in *Kyrie* and *Gloria* from Pych’s *Missa solennis*.

<sup>61</sup> Remigiusz Pośpiech, *Twórczość mszalna...*, op. cit., p. 85.

<sup>62</sup> [http://imslp.org/wiki/Missa\\_in\\_D\\_major\\_\(Hasse,\\_Johann\\_Adolph\)](http://imslp.org/wiki/Missa_in_D_major_(Hasse,_Johann_Adolph)); accessed: 15.11.2015.

<sup>63</sup> [http://imslp.org/wiki/Missa\\_in\\_G\\_minor\\_\(Hasse,\\_Johann\\_Adolph\)](http://imslp.org/wiki/Missa_in_G_minor_(Hasse,_Johann_Adolph)); accessed: 15.11.2015..

Hasse, Żebrowski and Pych had an inclination towards the use of dynamic contrasts in their compositions. As for Pych, he “encased” them in the sections consisting of relatively few bars in order to add some variety to the repetitions of motifs (*Laudate Domino, Gratias*) by means of echo effect. Whenever the term *piano* appears in an instrumental section of his mass, it indicates that the vocal part takes precedence. The entire dynamic notation in the analysed manuscript of *Missa solemnis* might have been added by a copier, but it resembles the musical language of Żebrowski, Hasse and — if we take account of the works other than masses — Jan Piotr Habermann, a composer known to have been employed for some time in the Jesuit church in Lviv<sup>64</sup>. Such devices are present particularly in Habermann’s *Propter ardentem charitam*<sup>65</sup>.

#### Verbal-musical relationship

Around the middle of the eighteenth century a major stylistic change took place in the European music. Leopold Pych partly abandoned the baroque stylistics when it comes to verbal-musical relationship. Instead of emphasizing the significance of the particular words in the particular movement or section of the mass, he tried to evoke its specific mood by musical means. Perhaps that is why he resigned from quick, dotted rhythms in favour of long notes in *Kyrie II*. Also his *Qui tollis* is an adagio for a reason. The moderate tempo together with the replacement of clarions with darker horns act as perfect background for a humble vocal supplications. Regrettably, this interpretation is dubious, because the above device appears in some other places e.g. in *Gloria* whose character radically differs to meditative *Qui tollis*. Few words and textual phases in *Missa solemnis* are depicted with musical measures. In the last section of bass aria the word “altissimus” is accompanied by the rhetoric-musical figure known as anabasis. Infrequent coloraturas tend to appear at the words “Jesu”, “Patrem”, “Patris” and “glorificamus”. Pych hardly make use of the baroque doctrine of the affections. The continual repetition of the certain phrases and rhythmic-melodic patterns suggests that his main intention was to create the music easy in reception: its verbal layer was planned first and foremost as clear and intelligible.

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<sup>64</sup> Jan Piotr Habermann, *Utwory wokalnie-instrumentalne*, «Źródła do historii muzyki polskiej», red. Zygmunt M. Szwejkowski, Kraków 1966, p. III.

<sup>65</sup> *Ibid.*, p. 13-24.

According to the analysis of the first two movements of *Missa ex D*, Leopold Pych is a composer very much inclined to the galant style. In his works violin parts and solo vocal parts are full of minute notes and embellishments. His phrases are often symmetrical, which is typical of the periodic structure. However, in his mass the musical layer is superior to the verbal one whereas the mood of the particular sections of the ordinary of the mass is freely shaped: these features are non-baroque. Roughly speaking, Pych was a composer typical of his age. In contrast to Marcin Józef Żebrowski or Jan Piotr Habermann, he preferred repeating the proven and reliable patterns to enriching the section with refinements. *Missa solemnis* has a quite schematic character, so the dynamic contrasts as well as lavish and sometimes virtuoso melodic line at first sight seem to be the composer’s answer to this issue. Yet one glimpse at the other extant mass by Pych (*Missa ex C*<sup>66</sup>) is enough to realize that all those devices were definitely not the core of his composing style. In fact, *Missa solemnis in D* is rather an exception: as suggests the title, it is a work that required more embellishments than usual to emphasize its solemn character. On the other hand, in all Pych’s compositions one can find repetitive rhythmic patterns (although the intensity of the repetition may vary). In *Missa ex C* it is structurally important, because the violin part is often reduced to performing again and again the same simple semiquaver passages or quaver accompaniment based on broken triads. Hence, the work is in many section unbearably monotonous.

Since the 1960s multiple musicologists have mentioned the name of Leopold Pych in their studies, but he has still remained a largely unknown figure. Perhaps due to this scarcity of knowledge Pych hasn’t been included in *Encyklopedia Muzyczna PWN* (The PWM Musical Encyclopaedia). Hopefully, the further research on the mutual relationships between various religious orders on the territory of the former Polish Commonwealth and on their musical collaboration may bring new discoveries concerning his biography and oeuvre.

translated by Piotr Plichta

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<sup>66</sup> Leopold Pych, *Missa ex C*, oprac. Dariusz Smolarek, Lublin 2014.