

**THE KRZYSZTOF PENDERECKI
ACADEMY OF MUSIC IN KRAKÓW**

Dominika Grzybacz

Songs for voice and piano by Ludomir Różycki. Issues of interpretation and performance from the perspective of a chamber-pianist musician.

Description of doctoral dissertation with a creative practice component as part of proceedings for awarding a doctorate degree in the arts of music.

**thesis supervisor:
dr hab. Bartłomiej Kominiek, prof. AMKP
assisting thesis supervisor:
dr Maciej Negrey**

Kraków 2025

INTRODUCTION	3
1. CONTEXTS	6
1.1 Song for voice and piano in the Classical era	6
1.2 Songs for voice and piano in the Romantic era in Europe m	7
1.3 Polish songs for voice and piano in the Romantic era	9
1.4 Aesthetic transformations in music at the turn of the 19th and 20th centuries.	
Background to Ludomir Różycki's songwriting	11
2. MUSICAL PROFILE OF LUDOMIR RÓŻYCKI	15
2.1 The beginnings of his artistic career. Youth, education. First artistic successes.	15
2.2 Fascination with the combination of words and music. Song in the work of Ludomir Różycki, inspirations and attitude towards vocal music .	17
2.3 Songs by Ludomir Różycki. Critics' opinions.	18
2.4 The poetry of Tadeusz Miciński and the vocal lyrics of Ludomir Różycki – a meeting of words and music in a metaphysical space.	24
3. VOICE AND PIANO. A CHAMBER-PIANIST MUSICIAN'S VIEW OF THE COMPLETE COLLECTION (OPUS NUMBERED) OF SONGS FOR VOICE AND PIANO BY LUDOMIR RÓŻYCKI. ARCHITECTURE, COLOURING, EVOLUTION OF THE PIANO PART. INTERPRETATION AND PERFORMANCE ISSUES.	26
3.1 Comments on the main assumptions and structure of the artistic work and its description.	26
3.2 <i>8 songs</i> , Op. 9, to words by T. Miciński	27
3.2.1 When I'm gone	28
3.2.2 By the sea	30
3.2.3 Silent, silver tears flow	32
3.2.4 When my dreams entwine you	34
3.2.5 A sea of dreams blew upon me	36
3.2.6 On the black moon	37
3.2.7 The wind has just roared	39
3.2.8 Nocturne	40
3.3 <i>Orphan Cycle</i> , Op. 12, 4 songs to words by C. Jellenta	41
3.3.1 Ah, vanished like a dream	42
3.3.2 The chill of the grave blew	44
3.3.3 Oh, look around you!	46
3.3.4 Now I creep like a maggot	49
3.4 <i>Six Songs</i> , Op. 14, to words by H. Ibsen, F. Nietzsche, and H. Heine	50
3.4.1 Agnes	51
3.4.2 Irrevocably	53

3.4.3	A Swan	55
3.4.4	Venice	56
3.4.5	The girl's song	59
3.4.6	Longing	61
3.5	<i>Six Songs</i> , Op. 16, to words by T. Miciński	62
3.5.1	Purple Mountains	63
3.5.2	Inspiration	66
3.5.3	The fairy tales in my heart	68
3.5.4	Keep well	70
3.5.5	Palms	72
3.5.6	A watercolour	76
3.6	<i>Three Songs</i> , Op. 19, to words by M. Paruszevska, T. Miciński, S. Wyspiański	77
3.6.1	A Swan	78
3.6.2	A Serenade	80
3.6.3	Bright Lake Lednica	83
3.7	<i>From erotic poems</i> , Op. 51, to words by E. Słoński, Z. Różycki and W. Shakespeare	84
3.7.1	A Fairy tale	85
3.7.2	Your lips	89
3.7.3	The wedding song	91
3.8	<i>Ballad</i> Op. 60 to words by A. Asnyk	92
4.	SONGS. THE MUSICAL LANGUAGE OF LUDOMIR RÓŻYCKI. BETWEEN TRADITION AND MODERNITY IN MUSIC. MUSICAL IMAGERY AND THE FORM-CREATING ROLE OF HARMONY.	96
	CONCLUSION. Pianist or <i>accompanist</i>? Am I too loud?	97
	BIBLIOGRAPHY	101
	MUSIC	101
	SOURCES OF ORIGINAL SONGS' TEXTS	102
	BOOKS	102
	ARTICLES AND SCIENTIFIC PUBLICATIONS	103
	MAGAZINES AND HISTORICAL PRESS	103
	DOCTORAL THESES, MASTER'S THESES AND BACHELOR'S THESES	104
	ENCYCLOPEDIA ENTRIES AND DICTIONARIES	104
	CORRESPONDENCE	106
	APPENDIX. English translations of songs and their phonetic transcriptions	107

INTRODUCTION

For several years now, the main focus of my professional activity has been working with vocalists – a space where two worlds of sound meet: voice and piano. It is also a place where the essence of musical partnership is most fully revealed. The collaboration between a singer and a pianist is one of the most demanding and at the same time most interesting manifestations of chamber music, which is the art of dialogue, attentive listening and a joint search for the meaning of a work.

This experience gave rise to the need for deeper reflection on the place of the pianist in vocal chamber music, as well as on the repertoire that particularly embodies this idea of partnership. This area turned out to be the songs of Ludomir Różycki – a composer whose work, full of expression and colour, still does not occupy its rightful place in the performing arts. Through their harmonic richness, plasticity of sound and original combination of music and poetic text, Różycki's songs constitute an interesting laboratory of dialogue, in which the piano part is not just a background, but an equal voice in the narrative.

For many decades, this composer's songwriting remained outside the scope of researchers' interest. Since the publication of a collection containing 17 songs and opera arias (*Selected Songs for Voice and Piano*, Polish Music Publishers, Kraków 1957), until the publication by PWM in 2022-2024 of a complete set of Różycki's available songs (performance edition), no comprehensive studies or source editions devoted to this composer's vocal lyrics have appeared. So when I began working on this repertoire in 2021, I was aware that I was treading on almost completely neglected ground.

Among the available source materials, the following unpublished master's theses are particularly important from a research perspective:

– Iwona Bias, *Thematic Catalogue of the Works of Ludomir Różycki* (State Higher School of Music in Katowice, 1975/76);

– Marzena Kowalska (Sokołowski), *Ludomir Różycki (1883-1953): Thematic catalogue of songs and bibliography, as well as a chronicle of his life and work* (Karol Lipiński Academy of Music in Wrocław, 1985).

Both of these works are pioneering catalogues and are an extremely valuable point of reference, without which further research would be significantly more difficult, if not impossible. Another important source of information in this context is the publication

(Catalogue) by Elżbieta Jasińska-Jędrasz, *Rękopisy kompozytorów Młodej Polski* (Manuscripts of Young Poland Composers) (Warsaw University Press, Warsaw 1997).

In recent years, especially since 2022, there has been increased interest in Różycki's songwriting among performers. This is evidenced by phonographic publications containing the composer's songs: *Akwarelle* (songs by G. Bacewicz and L. Różycki, DUX, release date: 27 January 2022, performed by Joanna Freszel and Bartłomiej Kominek), *Różycki. Songs* (DUX, release date: 2 January 2023, performed by Rafał Majzner and Mateusz Lasatowicz), *Ludomir Różycki. Pieśni Zebrane* (SPMK, release date: 15 March 2024, performed by Urszula Kryger and Paweł Cłapiński).

At the same time that I began my own research on Ludomir Różycki's songs, Dr Paweł Cłapiński, author of the doctoral thesis *Cosmopolitanism as a Creative Ideology in the Songs of Ludomir Różycki* (Grażyna and Kiejstut Bacewicz Academy of Music in Łódź, 2024). His approach is a valuable complement to the cataloguing and documentation approach represented by Bias and Kowalska.

The lack of previous interest in Różycki's songwriting was largely due largely from the cultural policy pursued towards Polish composers, under which certain composers were deliberately marginalised so that others could become more prominent in the public consciousness, as will be discussed in this thesis. I believe that this contributed to the fact that the work of many Polish composers, including Różycki, was not treated with due attention and respect for many years.

In order to restore his songwriting to its rightful place in the musical landscape, I have undertaken a number of promotional activities. As part of the Creative Scholarship of the Minister of Culture and National Heritage, awarded for 2023, in collaboration with Jolanta Pawlikowska (soprano) and Wiktoria Zawistowska-Tyliba (mezzo-soprano) and, among others, the Association of Polish Chamber Musicians, I have organised a series of concerts devoted to the songwriting of Ludomir Różycki. In collaboration with Halina Tyliba, MA, I translated the lyrics of the songs (Op. 9, 12, 14, 16, 19, 51, 60) into English, enabling them to be performed in that language while preserving the verbal and musical meaning of the original. An appendix containing the above-mentioned materials was attached to the description of the work.

Another project in which I had the honour of participating was the preparation of piano parts for 21 songs by Ludomir Różycki for the Polish Music Publishing House [Book I: Op. 9 Nos. 4-7, Op. 14 Nos. 1-6, Op. 19 Nos. 1-3; II volume: Op. 16 Nos. 1-6,

Op. 60, *Kurant* and *Kołysanka* (songs not included in the opus numbering)]. The publications are part of the performance edition of the composer's complete songs¹.

The aim of this work is to present Różycki's vocal lyrics from the perspective of a chamber-pianist musician. In his works, the piano part is an integral and co-creative element of the musical narrative, and the collaboration with the singer takes on the characteristics of a real artistic partnership. The structure of the description of the work is subordinated to the above concept and leads the reader from general issues, which form the background for Różycki's songwriting, through an analysis of his works, to a reflection on their performance.

The first chapter presents numerous contexts, including historical, aesthetic and cultural, relating to the composer's vocal lyrics. The second chapter presents the profile of Ludomir Różycki – his youth, education, issues related to his fascination with the combination of words and music, selected press reviews of his songs, and the place of Tadeusz Miciński's poetry in the composer's songwriting. The third chapter discusses all works for voice and piano included in the opus numbering in their literary, structural-formal, performance and interpretative context, taking into account the relationship between the vocal and piano parts. The fourth and shortest chapter is a synthetic summary of the conclusions drawn from the analytical part of the work. The conclusion is personal and reflective. It describes the everyday realities and important, though still controversial, issues present in the work of a chamber-pianist musician, and presents observations on interpretation and artistic collaboration with singers.

I hope that this work will contribute to a deeper reflection on Ludomir Różycki's songwriting and on the role of the pianist in chamber music – an artist who not only accompanies but also co-creates; who does not merely *accompany* but fulfils his artistic mission by creating performances of the highest calibre.

¹ The four songbooks by Ludomir Różycki (published by Polskie Wydawnictwo Muzyczne) constitute a comprehensive collection of the composer's available songwriting. They contain not only works included in the opuses [book I (published in 2022 - ed. J. Freszel, D. Grzybacz, B. Kominek, J. Pawlikowska), songbook II (published in 2023 – ed. D. Grzybacz, J. Pawlikowska), *From Erotica* Op. 51 (published in 2022 – ed. J. Freszel, B. Kominek), but also other works for voice and piano – individual vocal miniatures not included in the opus numbering, pieces from operas functioning as songs, and works whose purpose has not been fully determined. They can be found in Book II and Book III (ed. 2024 – ed. P. Cłapiński, U. Kryger)].

1. CONTEXTS

1.1 Song for voice and piano in the Classical era

The second half of the 18th century was a turning point in the development of solo song. The vocal-instrumental lyricism of that time grew out of both artistic traditions and the practice of performing folk repertoire in bourgeois circles, which contributed to the development of a new genre, different from the earlier Renaissance and Baroque forms². It then took the form of a piece for voice and piano.

The precursors in this field were Johann Friedrich Reichardt³ (1752-1814), Johann Rudolf Zumsteeg⁴ (1760-1802) and Carl Friedrich Zelter⁵ (1758-1832). Although their output consisted mainly of functional verse songs, it also included vocal miniatures composed to high-quality poetic texts (J. W. Goethe, F. G. Klopstock, F. Schiller), which required the use of more advanced means of artistic expression. The stanzas of these works usually had four lines, and the piano part was rather uncomplicated and often contained the melodic line of the vocal part. The Viennese classics – Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791) and Ludwig van Beethoven (1770-1827). In addition to traditional verse forms, their works included pieces with a more complex structure, in which the piano part played an active, collaborative role⁶.

The development of classical song was significantly influenced by stage and instrumental music. Vocal lyricism was then part of *opera seria*, *opera buffa*, as well as *vaudeville* and *singspiel*. Inspiration drawn from theatrical music encouraged a shift from strophic form to through-composed song, allowing each verse to be developed

² J. Chomiński, K. Wilkowska-Chomińska, *Musical Forms*, vol. 3: *Song*, Polskie Wydawnictwo Muzyczne, Kraków 1974, p. 206.

³ By composing nearly 1,500 songs, J.F. Reichardt played a key role in shaping songs for voice with piano accompaniment as an independent musical genre, cf. M. Negrey, W. Berny-Negrey, *Reichardt (Johann Friedrich)* [in:] E. Dziębowska (ed.), *PWM Music Encyclopaedia. Biographical section – p(e)-r*, Polskie Wydawnictwo Muzyczne, Kraków 2004, p. 352.

⁴ Composer of around 300 songs and ballads. His contribution to the development of the genre was primarily in the form of ballads, which inspired the next generation of German composers (C.M. Weber, J.C. Loewe, R. Schumann, F. Schubert), cf. K. Duszyk, *Zumsteeg (Johann Rudolf)* [in:] E. Dziębowska (ed.), *PWM Music Encyclopaedia. Biographical section – w-ż*, Polish Music Publishing House, Kraków 2012, p. 383.

⁵ He was a proponent of the primacy of words over music, preferring verse songs (rather than through-composed songs), and readily assigning the piano part a subordinate, accompanying role. Despite this, his songs are characterised by a certain internal diversity at the level of structure. C.F. Zelter's vocal miniatures form a bridge between classical song and Franz Schubert's Romantic *Lied*, cf. M. Chrenkoff, *Zelter (Carl Friedrich)* [in:] E. Dziębowska (ed.), *Encyklopedia Muzyczna PWM. Część biograficzna - w-ż [PWM Music Encyclopaedia. Biographical section - w-ż]*, Polskie Wydawnictwo Muzyczne, Kraków 2012, p. 348.

⁶ J. Chomiński, K. Wilkowska-Chomińska, *Musical Forms*, vol. 3: *Song*, Polish Music Publishing House, Kraków 1974, p. 206.

individually in accordance with its poetic content⁷. In the works of the Viennese classics, one can find formal structures inspired by opera arias and instrumental genres – sonatas, rondos and variations⁸. As a result, the basic types of songs for voice and piano crystallised during the Classical period, forming the foundation for their dynamic development during the Romantic period⁹.

1.2 Songs for voice and piano in the Romantic era in Europe

Romanticism elevated the art song to one of the most important genres of 19th-century music, combining conciseness of form with a wealth of expressive means and emotional depth. In contrast to Classicism, where the piano part mainly served as harmonic support, in the Romantic era the pianist increasingly became an equal partner to the voice, contributing to the drama and mood of the piece. The piano commented on the poetic content, illustrated the images contained in the words, and sometimes developed its own narrative line, complementing and deepening the artistic expression.

The Romantic song for voice and piano was closely related to poetry (most often with high literary value) and appeared in several basic formal types: strophic, variation and through-composed¹⁰. The strophic song was based on a uniform musical structure repeated in each stanza¹¹. In variation songs, the musical material was gradually transformed within successive verses, while retaining its recognisable thematic basis¹², whereas in recomposed songs, the musical arrangement closely followed the lyrical text¹³. The verse-chorus song¹⁴ was also quite popular during the Romantic period, in which a recurring musical section – the chorus – appeared in a fixed place between successive verses, often giving the whole a dance-like or hymn-like character.

⁷ J. Chomiński, K. Wilkowska-Chomińska, *Musical Forms*, vol. 3: *Song*, Polish Music Publishing House, Kraków 1974, p. 207.

⁸ Examples: *Adelaide*, Op. 46 by L. van Beethoven combines a lyrical section (*Larghetto*) with a dramatic fast section (*Allegro molto*), using means characteristic of the sonata form. *Abendempfindung* by W.A. Mozart, on the other hand, represents a type of rondo with an instrumental *ritornello* serving as a refrain. The variation form can be found in Beethoven's *Busslied*, while the most striking example of variation in the piano part is the first song from the cycle *An die ferne Geliebte*, Op. 98, in which each stanza is given a different form of piano accompaniment.

⁹ J. Chomiński, K. Wilkowska-Chomińska, *Musical Forms*, vol. 3: *Song*, Polskie Wydawnictwo Muzyczne, Kraków 1974, p. 209.

¹⁰ These are the three basic types of song structure, without distinguishing between the numerous transitional forms and subtypes of the genre, according to the classification in: J. Chomiński, K. Wilkowska-Chomińska, *Musical Forms*, vol. 3: *Song*, Polskie Wydawnictwo Muzyczne, Kraków 1974, p. 211.

¹¹ F. Schubert, *Heidenröslein* D. 257.

¹² F. Schubert, *In der Ferne* D. 957/6.

¹³ F. Schubert, *Erlkönig* D. 328.

¹⁴ F. Schubert, *Die schöne Müllerin* D. 795, VII. *Ungeduld*.

The most outstanding representatives of the genre were Franz Schubert (1797-1828), the creator of over 600 songs (from miniatures of simple lyricism to works with a very dramatic verbal and musical narrative), and Robert Schumann (1810-1856), the author of numerous cycles in which the piano acts as a commentator and co-creator of the symbolism present in the literary text. Alongside them, there were also other composers who made a significant contribution to the development of song. Carl Loewe (1796-1869) became famous as the creator of the romantic ballad¹⁵, while Robert Franz (1815-1892) composed songs that were highly regarded by F. Liszt and R. Schumann, in which romantic expression is enriched by the presence of counterpoints inspired by the compositions of J.S. Bach¹⁶, while the songwriting of Peter Cornelius (1824-1874) is an important link in the development of German *Lied*¹⁷.

Later, Johannes Brahms (1833-1897) enriched the genre with dense texture and sophisticated harmony, giving the sound depth of expression, while Antonín Dvořák (1841-1904), drawing on the richness of Czech folklore, breathed national spirit into song, harmoniously combining folk simplicity with the finesse of musical stylisation. Gustav Mahler (1860-1911) expanded the boundaries of expression of the genre, integrating the reflectiveness of song with drama and symphonic grandeur (songs for voice and orchestra), while Hugo Wolf (1860-1903), composing about three hundred songs, achieved mastery in the musical illustration of the subtle nuances of poetic words.

In France, Charles Gounod (1818-1893) and Gabriel Fauré (1845-1924) shaped the pastel and elegant *mélodie*.

In Russian culture, the art song found an exceptionally strong resonance in the works of Modest Mussorgsky (1839-1881), Pyotr Tchaikovsky (1840-1893) and Sergei Rachmaninoff (1873-1943). Their songs, deeply rooted in Russian musical tradition, often balance on the border between dramatic expression and lyrical concentration.

In northern Europe, Edvard Grieg (1843-1907) and Jean Sibelius (1865-1957) made a significant contribution to the development of the genre, combining the subtlety of musical narrative

¹⁵ M. Negrey, *Loewe (Carl)* [in:] E. Dziębowska (ed.), *PWM Music Encyclopaedia. Biographical section – kll*, Polish Music Publishing House, Kraków 1997, p. 411.

¹⁶ J. Zabrzea, *Franz (Robert)* [in:] E. Dziębowska (ed.), *PWM Music Encyclopaedia. Biographical section – efg*, Polish Music Publishing House, Kraków 1987, p. 151.

¹⁷ B. Chmara-Żaczekiewicz, *Cornelius (Peter)* [in:] Dziębowska Elżbieta (ed.), *PWM Music Encyclopaedia. Biographical section – cd*, Polish Music Publishing House, Kraków 1984, p. 251.

with the Scandinavian idiom. The development of song in the 19th century was a pan-European phenomenon, but it took on different forms in different national circles, drawing on local melodic, rhythmic and harmonic traditions. As a result, the genre gained extraordinary stylistic and expressive richness.

1.3 Polish songs for voice and piano in the Romantic era

M. Tomaszewski claimed that:

(...) five phases can be distinguished in the history of Polish song; two boundary phases: pre-Romantic and post-Romantic, and three proper phases: early, peak and late Romanticism. It should be noted right away that Polish Romanticism emerged a whole generation later than German and English Romanticism, to which it owes many of its earlier experiences (...)¹⁸

Polish song in the Romantic era was inspired by folklore, the rhythms of folk dances and the poetry of native Romantic literature, and its artistic function was often combined with a patriotic and integrative one, especially in times of lost independence.

An important role in promoting Polish culture was played by the collection *Historical Songs* to texts by Julian Ursyn Niemcewicz, created on the initiative of the Warsaw Society of Friends of Science as a combination of literature, music and illustrations, intended to serve the teaching of history and the patriotic education of society. It includes 33 poems dedicated to Polish rulers and heroes, with music composed by Karol Kurpiński (1785–1857), Franciszek Lessel (1780–1838) and Maria Szymanowska (1789–1831), among others. First published in 1816, this work enjoyed enormous popularity and was reprinted many times. The collection served as a kind of textbook on patriotism, especially during the period of partition, shaping historical awareness and a sense of national identity¹⁹.

The historical songs had a significant influence on the early musical education of Stanisław Moniuszko (1819-1872), the first outstanding composer of Polish Romantic songs, author of almost 400 works for voice and piano²⁰, 268 of which were collected in

¹⁸ M. Tomaszewski, *The Face and Fate of Polish Song 1795-1918* [in:] K. Bilica (ed.), *Polish Music during the Partitions*, Musicologists' Section of the Polish Composers' Union: Institute of Art, Polish Academy of Sciences, Warsaw 1997, p. 13.

¹⁹ A. Topolska, *Śpiewy historyczne* [Historical Songs], in: *Encyklopedia Stanisława Moniuszki* [Encyclopaedia of Stanisław Moniuszko], <https://moniuszko200.pl/pl/encyklopedia/8297-spiewy-histeryczne> (accessed on 1 September 2025).

²⁰ Z. Jachimecki, *Rozwój kultury muzycznej w Polsce* [The Development of Musical Culture in Poland], Main warehouse at Księgarnia A. Piwarskiego i Ski, Kraków 1914, pp. 140–141.

twelve *Home Songbooks*. The collection covered a wide spectrum of moods, characters and forms.

²¹Among Moniuszko's songs, we find strophic compositions and recomposed songs, songs based on dance rhythms, songs-romances, arias and ballads (...). There are works of great melodic value, and there are also weak, poorly declaimed song sketches rather than songs. In songs with dance rhythms and in dumkas, Moniuszko maintained greater stylistic purity than in many other songs.

In his piano works, Moniuszko often referred to the rhythms of the mazurka, kujawiak and polonaise, and the piano part often served as a vehicle for national characteristics. According to Zdzisław Jachimecki, alongside Stanisław Moniuszko's vocal miniatures, the songs of Ignacy Marcelli Komorowski (1824-1858), Wilhelm Troszel (1823-1887), Ignacy Krzyżanowski (1826-1905) and Kazimierz Kratzer (1844-1900)²². Their works corresponded to Moniuszko's style.

It was highly desirable to mark songwriting with a national idiom, which is also reflected in the vocal miniatures of Fryderyk Chopin (1810-1849), who left behind nineteen songs (Op. 74) to the words of Polish poets. These works are characterised by references to Polish folk music, formal simplicity and the frequent presence of texts with a simple message. Their dance origins are also noticeable. In the second half of the century, concert song in Poland began to take on the characteristics of the late Romantic style. The most distinguished representative of the next generation of composers was Władysław Żeleński (1837-1921), who was extensively involved in music education, which was one of the functions he attributed to his songwriting:

The songs written by the composer (...) over ninety of them played a very important role in this type of education. Due to its small cast, this genre had a greater opportunity to reach the public. In line with the idea that art should teach and educate, Żeleński introduced young people to Polish poetry, its latest trends and the names of Polish poets. At a time when the Polish language had disappeared from schools, Żeleński's songs, like those of Stanisław Moniuszko, became a school of language and native literature²³.

²¹ Z. Jachimecki, *Rozwój kultury muzycznej w Polsce* [The Development of Musical Culture in Poland], Skład główny w Księgarni A. Piwarskiego i Ski, Kraków 1914, pp. 140–141.

²² Ibid., p. 143.

²³ A. Zwierzycka, *Songs by Władysław Żeleński*, p. 3, <https://spm.com.pl/wp-content/uploads/2023/10/Pies%CC%81ni-Wladyslawa-Z%CC%87elen%CC%81skiego-dr-Agnieszka-Zwierzycka.pdf> (accessed on 1 September 2025).

²⁴A characteristic feature of Władysław Żeleński's songwriting is lyricism. The composer does not adapt innovative achievements in his vocal and piano works. Although they were written over several decades (1857-1911), they maintain a consistent style.

Other songwriters of that period include Zygmunt Noskowski (1846-1909), later the *musical father* of the Young Poland generation in music, Jan Gall (1856-1912) and Stanisław Niewiadomski (1857-1936) – continuators of the stylistic traditions represented by Stanisław Moniuszko, as well as Henryk Melcer-Szczawiński (1869-1928) and Józef Wieniawski (1837-1912), who composed vocal miniatures with a more complex structure, often influenced by representatives of German *Lied*. With Over time, the piano part gained greater independence, and the interpretation of poetic texts became more profound.

Other composers who brought a breath of originality to the native song genre included Eugeniusz Pankiewicz (1857-1898), Ignacy Jan Paderewski (1860-1941) and Feliks Nowowiejski (1877-1946).

Polish Romantic songs included types of songs that had previously appeared in Europe: verse, verse-refrain, variation, reprise and through-composed. The salon repertoire often featured strophic and strophic-refrain forms, while through-composed forms appeared in works with greater artistic ambitions and more elaborate musical narratives.

The development of vocal lyric poetry in 19th-century Poland had both an artistic and a social dimension. Song was present in homes and salons, and as a vehicle for national ideas, it was an important element of cultural life.

1.4 Aesthetic transformations in music at the turn of the 19th and 20th centuries. Background to Ludomir Różycki's songwriting

Ludomir Różycki began his compositional career during a period of turbulent change in European music at the turn of the 19th and 20th centuries. It was a time when existing aesthetic ideals were no longer valid and artists were searching for new forms of expression, seeking to transcend the boundaries of classical structures and tonality. Outside his homeland – especially in Western Europe – an artistic revolution was taking place, led mainly by the precursors of musical impressionism, Claude Debussy (1862-1918)

²⁴ Z. Jachimecki, *The Development of Musical Culture in Poland*, Main warehouse at A. Piwarski and Ski Bookshop, Kraków 1914, p. 145.

and Maurice Ravel (1875-1937), as well as the creators of avant-garde movements such as dodecaphony, expressionism and modernism in the broad sense. The most important representatives of this movement included the composers of *the Second Viennese School* (German: *Zweite Wiener Schule*) – Arnold Schönberg (1874-1951), Alban Berg (1885-1935) and Anton Webern (1883-1945).

Richard Strauss (1864-1949), a German composer and conductor, one of the most outstanding representatives of late Romanticism, whose work forms a link between the Romantic tradition of the 19th century and the new trends of modernism at the beginning of the 20th century, also occupies an important place in this context.

At the same time, there were artists working in Central and Eastern Europe who were pushing the boundaries of traditional musical language in various ways. These included Igor Stravinsky (1882-1971), Sergei Prokofiev (1891-1953), Alexander Scriabin (1872-1915) and Béla Bartók (1881-1945). Thanks to their experiments, music gained a new face. It broke away from the classical principles of tonality to turn towards colourful sounds, complex rhythms and the search for an individual style of artistic expression. In contrast to the Western European music scene, the situation of Polish music was much less dynamic at that time. Composers such as Władysław Żeleński and Zygmunt Noskowski, although they played an important role in the cultural life of the country and undertook activities to promote native compositional art, they did not distinguish themselves with greater originality or artistic boldness²⁵. Their work, although often technically flawless, remained stylistically overshadowed by Western European models. The dominant trend in Polish music was late, sometimes even anachronistic Romanticism, which was often limited to superficial emotional expression and conventional forms. There were no effective attempts to breathe new life into established and readily replicated patterns – in terms of harmony, instrumentation and musical form. As a result, the music of this period was largely derivative, and the lack of originality was also due to the absence of a clearly defined national musical idiom²⁶.

²⁵ See T. Bronowicz-Chylińska, [Introduction] [in:] *Ludomir Różycki. Selected songs for voice and piano*, Polskie Wydawnictwo Muzyczne, Kraków 1957, p. 4. The author's statement clearly illustrates the widespread

view in those years that the works of Noskowski and Żeleński lacked individuality, and that the composers of *Young Poland* owed them nothing.

²⁶ T. Bronowicz-Chylińska, [Introduction] [in:] *Ludomir Różycki. Selected songs for voice and piano*, Polskie Wydawnictwo Muzyczne, Kraków 1957, p. 4.

This was due in no small part to indifference to the evolution of song in the West (since the times of Liszt, Schumann and Wagner), the excessive popularity of ideas and arrangements, and the one-sidedness in stylising or taking folk elements *in crudo*. The false belief that song was the easiest of vocal forms, in which instrumental participation could be kept to a minimum, muddled the waters completely, multiplying the ranks of composers without talent and often without average technical preparation, and most often without musical intelligence, which song in particular requires to a high degree as a form born of the close connection between poetry and music (not only 'tone and word')²⁷.

Due to the fact that the tastes of the public (...) were directed towards opera arias and folk-style songs, the epoch-making evolution of song achieved by Schubert (...), Schumann, Liszt, Cornelius and Hugo Wolf, and under the direct influence of Brahms and Wagner, as well as Richard Strauss, could not find an echo in our country; for although Moniuszko was an inspired talent in the field of melody, he unfortunately does not represent any epoch in the development of song. The types he cultivated had been cultivated before him (both in Poland and abroad), and from that time until around the 1890s, Polish song made no effort to break away from these templates. There were lesser talents and greater ones (above all Władysław Żeleński), but the historical and evolutionary face of Polish solo song did not change, because there were no talents that would bring fresh ideas and fresh trends to nearly a century of Polish song (...)²⁸.

Compared to parallel phenomena in French, German or Russian music, the output of Polish composers at the end of the 19th century seems conservative and disproportionately distant from the trends considered innovative at the time.

It was not until the turn of the century, commonly referred to as *Young Poland in music*²⁹, represented by artists such as Grzegorz Fitelberg (1879-1953), Karol Szymanowski (1882-1937), Apolinary Szeluto (1884-1966), Ludomir Różycki (1883-1953)³⁰ and Mieczysław Karłowicz (1876-1919)³¹, brought a clear openness to innovation and attempted to create Polish national music that would be both rooted in tradition and open

²⁷ A. Chybiński, *Young Poland in music* (from 1911) [in:] G.P. Bąbiak, D. Knysz-Tomaszewska (eds.), *Museion 1911-1913. Artistic and Literary Journalism*, Faculty of Polish Studies, University of Warsaw, Warsaw 2013, p. 296.

²⁸ *Ibid.*, p. 279.

²⁹ K. Michałowski, *Chybiński and Young Poland in music* [in:] *Polish music and modernism*, Polish Music Publishing House, Kraków 1981, p. 102.

³⁰ The term also refers to *the Publishing Company of Young Polish Composers* (G. Fitelberg, K. Szymanowski, A. Szeluto, L. Różycki), founded in 1905 to promote works composed by members of the group.

³¹ Mieczysław Karłowicz did not belong directly to the group, but he represented similar artistic ideas and is therefore identified with it, cf. Z. Jachimecki, *Muzyka polska od roku 1864-1914* [Polish Music from 1864-1914] [in:] A. Brückner et al. (eds.), *Polska, jej dzieje i kultura. From the Earliest Times to the Present*, vol. III (from 1796-1930), published by Księgarnia Trzaski, Everta i Michalskiego, Warsaw 1960, p. 916.

to global trends³². The group of young artists was united primarily by a common idea, realised by separate, outstanding individuals³³.

At the end of the 19th century, the song genre began to evolve towards symbolism and expressionism. With a visible attention to subtle sound colours and the deep connection between the musical layer and poetry are evident in the songs of Mieczysław Karłowicz, a sympathiser of the *Young Poland* group, which are filled with lyricism, melancholy and rich harmonic language. Although most of the composer's vocal miniatures were written in *the so-called Karłowicz song year*³⁴ (1896), these works are evidence of an attempt to break the stagnation in the field of Polish vocal lyricism³⁵ and are still very popular today, especially among young vocalists. In the context of Karłowicz's songs, Ludomir Różycki's works for voice and piano³⁶

(...) represent a further link in the development of Polish song, and in terms of their artistic value – the originality of their concept, the organic connection between music and text, and the level of compositional technique used for these purposes – they are not only on a par with [Karłowicz's songs – author's note], but in many cases surpass them; they also stand up to competition from Szymanowski's songs, which are widely sung on our concert stages and date from the same period. Finally, as songs typical of the Young Poland movement in terms of their choice of lyrics and themes, their emotionality and mood, and the range of technical means employed, they occupy an important historical position (...) ³⁷.

³² A. Chybiński, *Young Poland in Music* (from 1911) [in:] G.P. Bąbiak, D. Knysz-Tomaszewska (eds.), *Museion 1911–1913. Artistic and Literary Journalism*, Faculty of Polish Studies, University of Warsaw, Warsaw 2013, pp. 287–288.

³³ *Ibid.*, p. 288.

³⁴ M. Tomaszewski, *On Karłowicz's Songs* [in:] *Polish Music and Modernism*, Polish Music Publishing House, Kraków 1981, p. 125.

³⁵ T. Bronowicz-Chylińska, [Introduction] [in:] *Ludomir Różycki. Selected Songs for Voice and Piano*, Polish Music Publishing House, Kraków 1957, p. 4.

³⁶ The excerpt quoted below refers in particular to songs written during the composer's early creative period (op.: 9, 12, 14, 16, 19).

³⁷ S. Lobaczewska, *The Work of Young Poland Composers* [in:] T. Strumiłło, Z. M. Szwejkowski (eds.), *From the History of Polish Musical Culture, vol. 2: From the Enlightenment to Young Poland*, Polskie Wydawnictwo Muzyczne, Kraków 1966, pp. 597-598.

2. MUSICAL PROFILE OF LUDOMIR RÓŻYCKI

2.1 The beginnings of his artistic career. Youth, education. First artistic successes.

Ludomir Aleksander Różycki was born on 18 September 1883 in Warsaw into a family with rich musical traditions. His father, Aleksander Różycki (1845-1914), was a renowned pianist, composer and piano teacher. His mother, Anna Walencja Mańkowska, of the Jastrzębiec coat of arms, was also musically talented. His artistic development was greatly influenced by his well-educated grandmother Emilia, née von Gerstendorf, who had a great passion for music and often played the piano³⁸.

Ludomir was a child of frail health and a restless disposition. One day, quite by accident, it turned out that the sound of the piano had the most calming effect on the boy. Already at the age of three, he showed a keen interest in the instrument, and it soon became apparent that he had a very good ear for music. He quickly began to play various melodies by ear. Another great passion of the composer in his early childhood was drawing machines and technical devices, especially railways³⁹.

The Różycki family home was often visited by great figures from the world of art, such as Ignacy Jan Paderewski, Stanisław Barcewicz (1858-1929)⁴⁰, Aleksander Michałowski (1851-1938)⁴¹, Adolf Dygasiński (1839-1902)⁴² and Zygmunt Noskowski⁴³.

His parents took great care in their son's education, and although he had an aptitude for learning, he found it difficult to concentrate on his studies at the philological secondary school. Ludomir was primarily interested in music, which he greatly missed at the time. The turning point came when he met Maksymilian Ciszewski, a singer at the Warsaw Opera, who took the boy under his musical wing. In addition to the exercises necessary for his development as a pianist, he introduced the boy to various opera excerpts, which he then sang with the young adept's piano accompaniment. Ciszewski took Ludomir to the opera, including to rehearsals. The young man was extremely fascinated by this place. Thanks to these frequent visits, he was able to learn about the workings of the opera theatre from behind

³⁸ M. Kamiński, *Ludomir Różycki. A story about his life and work*, Pomorze, Bydgoszcz 1987, pp. 13–15.

³⁹ *Ibid.*, p. 16.

⁴⁰ Violinist, conductor and teacher.

⁴¹ Pianist, composer and teacher. Later teacher of Ludomir Różycki.

⁴² Novelist, publicist, teacher, encyclopaedist, one of the main representatives of naturalism in Polish literature.

⁴³ *Ibid.*, pp. 16–17.

the scenes, further expanding his knowledge of the repertoire. The love of stage music instilled and nurtured in his childhood would bear fruit in the future with the creation of eight operas⁴⁴. However, shortly afterwards, Ludomir's parents decided to enrol him in piano lessons with the renowned Warsaw teacher Marek Zawirski and then, due to their son's progress in playing, at the Music Conservatory. Różycki continued his piano studies in the class of Professor Aleksander Michałowski, and studied composition and counterpoint under Zygmunt Noskowski, who had a huge influence on the blossoming of his talent. It was during his time at the conservatory that Różycki made his first successful attempts at composition, and his works were received with enthusiasm⁴⁵.

At that time, he became acquainted with Mieczysław Karłowicz, Karol Szymanowski and Grzegorz Fitelberg. His interests focused keenly on the scores of contemporary masters of symphonic music and the specific characteristics of orchestral instruments. In 1903, he made his debut by composing his first work for a full symphony orchestra – the symphonic poem *Stańczyk*, Op. 1. The work, performed on 26 February 1904 at the Warsaw Philharmonic, received positive reviews. Of particular importance for Ludomir Różycki's future was an invitation from Engelbert Humperdinck (1854-1921) to continue his composition studies in his master class at the Royal Academy of Music in Berlin⁴⁶. Różycki accepted the offer and left for Berlin in September 1904. He began his stay with a visit to Richard Strauss, who supported his younger colleague by writing a letter of recommendation to the publisher Simrock⁴⁷, which contributed to the popularisation of his work in the local artistic community⁴⁸. Due to the reluctant attitude of the director of the Warsaw Philharmonic, Aleksander Rajchman (1855-1915), it became impossible to perform the works of young Polish composers on the philharmonic stage. Polish musical life flourished in Berlin with excellent results. Social gatherings, concerts and discussions took place there. One such place was the apartment of Ludomir Różycki,

⁴⁴ 1. *Bolesław Śmiały* – musical drama in three acts, Op. 20, 2. *Meduza* – fantastic opera in three acts, Op. 27, 3. *Eros and Psyche* – opera in five scenes with an epilogue, Op. 40, 4. *Casanova* – comic opera in three acts with prologue and epilogue, Op. 47, 5. *Beatrix Cenci* – opera in four acts, Op. 53, 6. *The Devil's Mill, or Albatros 13* – film opera in five acts, 7. *Lili Wants to Sing* – operetta in three acts, 8. *Pani Walewska* – romantic opera in four acts. List compiled on the basis of: S. Olszyńska, *Musical Portraits of Women in the vocal and stage works of Ludomir Różycki*, summary of doctoral thesis in the field of musical arts, in the artistic discipline of vocal music, Karol Szymanowski Academy of Music, Katowice 2017, pp. 1–11.

⁴⁵ M. Kamiński, *Ludomir Różycki. A story about his life and work*, Pomorze, Bydgoszcz 1987, pp. 18-19.

⁴⁶ *Ibid.*, pp. 21–23.

⁴⁷ At that time, the publishing house was run by Hans Simrock.

⁴⁸ M. Kamiński, *Ludomir Różycki. A story about his life and work*, Pomorze, Bydgoszcz 1987, pp. 31–33.

where he and his newlywed wife Stefania hosted representatives of the artistic world. The period of study in Berlin was marked by numerous successes related with his creative work as a composer, but was also filled with numerous foreign and domestic artistic trips. Upon completing his education under the tutelage of Engelbert Humperdinck, Ludomir heard the following words from his master: *You have nothing more to learn from me. From now on, you are no longer my student. You are my colleague*⁴⁹.

2.2 Fascination with the combination of words and music. Song in the work of Ludomir Różycki, inspirations and attitude towards vocal music .

The composer's interest in vocal-instrumental works dates back to his earliest childhood. Playing excerpts from operas under the supervision of Maksymilian Ciszewski encouraged and motivated Ludomir Różycki to continue learning the piano. From childhood, he also had the opportunity to observe the work of the opera theatre. It was also significant that, before turning to stage music and song, the composer had already gained recognition in artistic circles as a promising composer of symphonic and instrumental music. The main factor that triggered Różycki's creative inspiration in the field of vocal chamber music was his acquaintance with the talented singer Stefania Mławska, who later became his wife. An interesting attitude towards the repertoire popular among singers at the time can be seen in the description of the first meeting between the future spouses. Stefania Mławska was a guest at the Różycki family home because she needed to attend a rehearsal for a concert during which she was to be accompanied on the piano by Ludomira's father, Aleksander. The artist described the situation as follows in her diary:

As for Ludomir, rumour had it that he was the most outstanding composer of the younger generation, but at the same time an unpredictable eccentric⁵⁰, with whom it was difficult to establish contact social...(.)⁵¹ We started with d'Arditi's waltz⁵². When I was singing at my best, a young man of medium height with light blond hair suddenly jumped into the room through the window sill. He was dressed casually. He walked up to the piano and, without greeting me, said:

⁴⁹ J. Kański, *Ludomir Różycki*, Polskie Wydawnictwo Muzyczne, Kraków 1979, p. 25.

⁵⁰ Many sources describe the artist's personality as extraordinary. As Stanisław Hadyna recalls: "Behind a seemingly bawdy, jovial, and sometimes satirical and ironic mask, there was a person with an exceptionally cheerful and kind disposition – an artist who wanted to bring joy through his work." [in:] S. Hadyna, *O Ludomirze Różyckim*, Provincial Public Library in Katowice, Katowice 1990, p. 36.

⁵¹ M. Kamiński, *Ludomir Różycki. A story about his life and work*, Pomorze, Bydgoszcz 1987, p. 25.

⁵² Luigi Arditi - *Il Baccio*.

"Who is singing such ugliness? Couldn't you have brought something better in your repertoire from Berlin? (...)"⁵³

"Do you sing Strauss songs?"

"They're too difficult for me, I don't sing them yet. (...)"

A few days later, we had a joint concert [Ludomir Różycki also performed that evening – author's note]. I sang my coloratura with reluctance. The music seemed banal to me compared to Ludomir Różycki's turbulent and inspired compositions.⁵⁴

The conversation between Stefania and Ludomir after the concert took place in a more friendly atmosphere and had an impact on the future of the young people. Shortly afterwards, Różycki left to study in Berlin, and after completing all the formalities related to his accommodation, he decided to seek out Stefania Mławska, who was staying in Berlin at the time⁵⁵. She finally agreed to let Ludomir use her piano for the time being and to help him find a suitable place to compose.

The first victims were my singing notes. Różycki looked through them carefully, pointing out that all these coloratura trills had nothing to do with music. He put them aside as unnecessary on the shelf (...). He captivated me with his music. He played beautifully, captivatingly. I learned to listen to and understand his music... (...) We were increasingly bound by the thread of an enchanted fairy tale...⁵⁶

The numerous letters exchanged between Stefania and Ludomir over many years paint a picture of a deep, warm relationship – a marriage based on love, tenderness, mutual support, devotion and friendship⁵⁷.

2.3 Songs by Ludomir Różycki. Critics' opinions.

Różycki spent the summer of 1905 in Zakopane, where, influenced by his acquaintance with Tadeusz Miciński, he composed his first cycle of vocal miniatures to the poet's words – *Eight Songs*, Op. 9 (1905-1906, published in 1906)⁵⁸, composed with

⁵³ M. Kamiński, *Ludomir Różycki. A story about his life and work*, Pomorze, Bydgoszcz 1987, p. 25.

⁵⁴ *Ibid.*, p. 26.

⁵⁵ The artist took singing lessons from Lola Beeth (1862–1940), see *Lola Beeth*, https://en.wikipedia.org/wiki/Lola_Beeth (accessed on 1 September 2025). Previously, she studied under the German opera singer and renowned singing teacher Selma Nicklaß-Kempner (1850-1928), see *Selma Nicklas-Kempner*, https://en.wikipedia.org/wiki/Selma_Nicklass-Kempner (accessed on 1 September 2025).

⁵⁶ M. Kamiński, *Ludomir Różycki. Opowieść o życiu i twórczości* [Ludomir Różycki: A Story of His Life and Work], Pomorze, Bydgoszcz 1987, p. 30.

⁵⁷ This can be seen in Ludomir Różycki's letters to his wife. Their three-volume typescript is kept at the Main Library of the Karol Szymanowski Academy of Music in Katowice, ref. no. 1020 R (selection).

⁵⁸ M. Kamiński, *Ludomir Różycki. A story about his life and work*, Pomorze, Bydgoszcz 1987, p. 35.

Stefania Mławska in mind⁵⁹. Subsequently, further cycles were published in Berlin – *Four Songs*, Op. 12, to words by Cezary Jellenta (1906, published in 1906, dedicated to Aleksander Bandrowski⁶⁰) and *Six Songs*, Op. 14, to words by H. Ibsen, F. Nietzsche and H. Heine (1906, published 1906-1908). His Berlin studies also yielded *Three Songs*, Op. 19, to words by M. Paruszevska, T. Miciński and S. Wyspiański (1906, published in 1908: a) *Łabędź [The Swan]* and b) *Serenada [Serenade]*, 1909: c) *Jasna Lednica*)⁶¹, as well as *Six Songs*, Op. 16, to words by T. Miciński (1906, published in 1910). There is also mention of a cycle of *Five Songs*, Op. 13, to words by T. Miciński (1906)⁶², as well as *Three Songs*, Op. 23, to words by C. Norwid (1909)⁶³. Both cycles are considered lost. The works that were composed later in life and assigned to opuses by the composer include the cycle *From Erotica*, Op. 51, to words by E. Słōński, Z. Rōzycki, W. Shakespeare (1923, published in 1925), as well as *Ballada [Ballad]*, Op. 60, to words by A. Asnyk (1942, published in 1947). Vocal miniatures composed before 1909 constitute the most numerous representation of the genre in Rōzycki's song oeuvre. Apart from songs considered lost and *Ballada* op. 60, the above list was modelled on the list of works he considered most important⁶⁴. The composer also wrote other works for voice and piano. They can be divided into two categories.

The first category consists of works not included in the opus numbering⁶⁵: two songs: *Viens mon beau chat...* to words by Ch. Baudelaire and *Un grand sommeil noir tombe sur ma vie...* to words by P. Verlaine (lost, written in May and June 1905); *Vocalise*, an etude for medium voice (composed before 1930); *Three songs for medium voice with piano*

⁵⁹ The composer dedicated several pieces from Op. 9 (Nos. 1, 2 and 4) to his beloved. Other pieces dedicated to Stefania (Mławska) Rōzycka include Op. 14 Nos. 1 and 4, and Op. 16 Nos. 1, 2, 3, 4, 5 and 6.

⁶⁰ Aleksander Bandrowski (1860-1913) was a world-famous singer, an expert on Wagner's works and a translator of his texts into Polish. He also wrote the libretto for Rōzycki's opera *Bolesław Śmiały* (premiere: 1909).

⁶¹ E. Jasińska-Jędrasz, *Manuscripts of Young Poland Composers* (catalogue), Warsaw University Press, Warsaw 1997, p. 36.

⁶² Based on a mention of the publication of new works by Ludomir Rōzycki, cf. *Młoda Muzyka*, year II, Warsaw, 1 August 1909.

⁶³ T. Baranowski, *Rōzycki* (Ludomir) [in:] E. Dziębowska (ed.), *PWM Music Encyclopaedia. Biographical section – p(e)-r*, Polish Music Publishing House, Kraków 2004, p. 494.

⁶⁴ Excerpt concerning vocal lyrics from the complete list of works by Ludomir Rōzycki prepared on the occasion of the 50th anniversary of the composer's creative work: 'Op. 9 – nine songs to words by T. Miciński, Op. 12 – four songs to words by C. Jellenty, Op. 14 – six songs to words by Nietzsche and Ibsen [and Heine – author's note], Op. 16 – six songs to words by T. Miciński, Op. 19 – serenade, swan, Jasna Lednica (...), Op. 51 – From Erotica" [in:] M. Kamiński, *Ludomir Rōzycki. A story about his life and work*, Pomorze, Bydgoszcz 1987, p. 137.

⁶⁵ M. Kowalska [Sokołowski – author's note], *Ludomir Rōzycki (1883-1953): Thematic catalogue of songs and bibliography, and chronicle of his life and work*, master's thesis, K. Lipiński Academy of Music in Wrocław, Wrocław 1985, vol. I, pp. 87-107.

accompaniment to words by J. Krzewiński: *Gwiazdy Wenecji* (Stars of Venice)⁶⁶ (written before 1932), *Pieśń wiosenna* (Spring Song) (written before 1939), *Ballada* (Ballad) (no data available – work lost); *Kurant* (*Chime*) to words by K. Laskowski (1942)⁶⁷; *Walc jesienny* (Autumn Waltz) (author of words unknown, 1942); *Kołysanka* (Lullaby) (author of words unknown, 1943)⁶⁸; *Jak sen* (Like a Dream) (words: J. Krzewiński, published in 1951).

The second group of other compositions featuring vocals consists of works derived from stage works, later functioning as songs⁶⁹. In addition to the above classification, Różycki's compositional output includes a piece entitled *Na pokój światu biją dzwony* (Bells ring for peace in the world), but due to its final instrumentation (voice accompanied by orchestra), it is debatable whether the song belongs to the collection of works for voice

⁶⁶ According to M. Kamiński's explanation to the programme of the jubilee concert at the Silesian State Philharmonic in Katowice (19 January 1951), the piece was originally an aria written especially for the tenor Stanisław Drabik, who played the leading role in the opera *Casanova* (Belgrade, 1932). Currently, the aria does not belong to the opera, see *ibid.*, p. 92.

⁶⁷ "I wrote one song to Laskowski's lyrics in a folk style, but I wouldn't say it's extraordinary, it resembles my Polish dances No. 1..." – excerpt from a letter from Ludomir Różycki to his wife, sent from Kępa Chwałowska, dated 22 June 1942, see M. Kamiński, *Ludomir Różycki. Opowieść o życiu i twórczości* [*Ludomir Różycki: A Story of His Life and Work*], Pomorze, Bydgoszcz 1987, pp. 115–116.

⁶⁸ There are two versions of *Kołysanka*. The first is a piece known to a wider Polish audience. Three editions are available: L. Różycki, *Kołysanka*, T. Gieszczykiewicz, Kraków 1945; in the collection L. Różycki, *Selected Songs for Voice and Piano*, ed. T. Bronowicz-Chylińska, Polskie Wydawnictwo Muzyczne, Kraków 1957; in the collection L. Różycki, *Selection of Songs for Voice and Piano*, Book II, ed. D. Grzybacz, J. Pawlikowska, Polish Music Publishing House, Kraków 2023.

A lesser-known version of *Kołysanka* was also composed. It is characterised primarily by a more elaborate piano part. Its autograph is held in the collection of the Karol Szymanowski Academy of Music in Katowice, ref. no. 804 R. This version was published in: L. Różycki, *Wybór pieśni na głos i fortepian*, ed. D. Grzybacz, K. Szymanowski Academy of Music in Katowice, ref. no. 804 R. This version was published in: L. Różycki, *Selected Songs for Voice and Piano*, Book III, ed. U. Kryger, P. Cłapiński, Polish Music Publishing House, Kraków 2024). Information about the existence of the autograph is provided by the following sources: M. Kowalska [Sokołowski – author's note], *Ludomir Różycki (1883-1953): Thematic catalogue of songs and bibliography, as well as a chronicle of his life and work*, master's thesis, K. Lipiński Academy of Music in Wrocław, Wrocław 1985, vol. I, p. 104;

P. Cłapiński, *Cosmopolitanism as a creative ideology in the songs of Ludomir Różycki. The issue of stylistic and interpretative problems in vocal lyrics on the example of the composer's complete collection of songs*, description of an artistic work in a doctoral thesis in the field of musical arts, artistic discipline of instrumental music, G. and K. Bacewicz Academy of Music in Łódź, Łódź 2024, p. 93.

⁶⁹ *Ring, Little Bell, Ring* (words by A. Bandrowski, origin: opera *Bolesław Śmiały*, Op. 20), *Caton's Song* (words by J. Krzewiński, origin: opera *Casanova*, Op. 47), *Lucrezia's Aria* (words by S. Różycka, origin: opera *Beatrice Cenci*, Op. 53), *Giani's Love Song* (words by S. Różycka, source: opera *Beatrice Cenci*, Op. 53), *Negri's Aria* (words by S. Różycka, source: opera *Beatrice Cenci*, Op. 53), *Paradise Bird* (words by J. Krzewiński, source: opera *Młyn diabelski* [The Devil's Mill]), *That Night* (words by J. Krzewiński, origin: operetta *Lili Wants to Sing*), *My Dolls* (words by J. Krzewiński, origin: operetta *Lili Wants to Sing*), *Spring* (words by J. Krzewiński, origin: opera *Pani Walewska*), see M. Kowalska [Sokołowski – author's note], *Ludomir Różycki (1883-1953): Thematic catalogue of songs and bibliography, as well as a chronicle of his life and work*, master's thesis, K. Lipiński Academy of Music in Wrocław, Wrocław 1985, vol. I, pp. 108-146.

and piano⁷⁰ despite the earlier creation of a version intended for such performance (1942)⁷¹

Ludomir Różycki made every effort to popularise his work. He organised numerous concerts, the programmes of which included, among others, his songs, with his wife most often performing as the singer. The works usually received favourable reviews. Music critics who were particularly involved in promoting the works of Różycki and other composers of *Young Poland* were Adolf Chybiński and Zdzisław Jachimecki. Chybiński, in particular, was exceptionally zealous in his support of young composers, which is reflected in his numerous articles and reviews⁷². In presenting Ludomir Różycki's compositional achievements, he also accurately describes the situation of music in Poland at that time:

It seems to me that since the time of Chopin, the moment and era of our music has finally arrived, one that we need not be ashamed of before Europe – thanks to such composers as Różycki, Karłowicz, Fitelberg, Szymanowski, Wertheim and Szeluta. I do not intend to decide which of them is the most talented, as this depends on the future, but it is certain that Różycki is the most versatile of them is Różycki. Symphonic works, chamber music, piano pieces, songs, musical drama – he mastered everything in a very short time. He feels confident in all forms: in the smallest ones, which are like a page from the diary of the soul, and in the most extensive symphonic forms with great momentum, in the ‘academic’ sonata and in the impressionistic, a symphonic poem for a large orchestra. Compared to our other older and younger composers, Różycki matured, developed and found himself very early on, perhaps thanks to the superhuman effort he put into studying the scores

⁷⁰ The version for voice and piano was published in the collection: L. Różycki, *Selected songs for voice and piano*, notebook III, ed. U. Kryger, P. Cłapiński, Polskie Wydawnictwo Muzyczne, Kraków 2024.

⁷¹ “(...) An analysis of both manuscripts (Mus. XXXIV rps 5 and 6 [BUW – author's note]) shows that the ballad *Na pokój światu biją dzwony* (*Bells Ring for Peace in the World*), Op. 60, was based on an existing work, probably written much earlier (the manuscript in question is a secondary version, as evidenced by the information: transcribed). It is a song for voice and piano entitled *Biją dzwony* [*The Bells Are Ringing*] to words by Kazimierz Tetmajer (incipit: *Na Anioł Pański biją dzwony* [*The bells are ringing for the Angelus...*]). This song, subsequently arranged for orchestra with the same text, was given the title *Dzwony* [*Bells*]. It was only after Tetmajer's poem was abandoned and replaced with a text written by S. Różycka that the final title took shape: *Na pokój światu biją dzwony* [*The bells are ringing for peace in the world*]. As such, the work became part of a symphonic triptych also consisting of *Pieta* and *Warsaw Liberated* (...), see E. Jasińska-Jędrasz, *Manuscripts of Young Poland Composers* (catalogue), Warsaw University Press, Warsaw 1997, pp. 34-35.

⁷² Chybiński was often accused of exaggerating in his glorification of the latest works by Young Poland composers and overestimating their value. Years later, he refuted these accusations in the following manner: ‘(...) Allow me to loyally side with Richard Strauss, who expressed himself in a very instructive way: *Let time be the judge! It doesn't matter if someone is overrated! Better to overrate twenty than to close the door on one!* The most important thing is whether someone wants to and knows how! It is certainly not the fault of the undersigned [A. Ch. – author's note] that the fact that the composers he overestimated *want, know how and can*, that musical calligraphy is not their ideal, nor is the philistinism of worn-out templates filling a *pleasant and sympathetic* void, has become a tragedy for many a composer in our country. If I was often forced to take an offensive stance against sluggish, hostile and scheming elements for whom opportunism is the eleventh commandment, I did so in defence of my own interests, not those of others (...), see Adolf Chybiński, *Z najnowszej muzyki polskiej* [*On the latest Polish music*] [in:] *Sfinks*, 1911, no. 12 (48), pp. 481-482.

of Wagner, Tchaikovsky and Richard Strauss from an early age (...). Everywhere we see in him this extraordinary ability to depict the most diverse feelings and moods, the most subtle psychological reactions (...).⁷³

Adolf Chybiński also spoke very favourably about Ludomir Różycki's songwriting:

Above all, he developed a sense of expression in music, i.e. that music in and of itself is a play of tones, a 'sounding arabesque', if it does not express anything, if it is not a living symbol of a living feeling. Then Różycki could not take certain texts to which music could be set simply because of the musicality of the poem, but – like Hugo Wolf – he looked for a poet whose individuality would correspond to his own. He came across the volume *W mroku gwiazd* [In the Darkness of the Stars] – and thus a closely related cycle of poetry and song was created⁷⁴. After that, it was not difficult to find foreign works similar in character to Miciński's (Baudelaire, Verlaine, Nietzsche, Ibsen). In one year, he wrote nearly 30 songs. An impressive number, at least for us! (...) There is no doubt that these are the best Polish songs since the time of Moniuszko, and undoubtedly represent an era (...) But Różycki's enormous talent will propel them further, onto great paths (...). Let us be open: now we do not need to make faces like a shy parishioner in front of strangers. Let us look to the future calmly and stop doubting our own strength⁷⁵!

Adolf Chybiński's opinion was shared by, among others, music critic and composer Ludwig Hartmann⁷⁶:

There is much that is aphoristic and violent in Różycki's songs. But they are full of new ideas and charm appropriate to the Polish spirit: they also speak with a multitude of subtle features, especially with their skilful modulation and noble melodiousness. This new Polish music breathes a fresh breeze, which gives the weary Western creative force a new initiative⁷⁷.

In another article, Chybiński refers to the creativity, inventiveness and individual contribution of Ludomir Różycki to the development of the song genre:

(...) Różycki, as a thoroughly modern songwriter, does not write songs that are hackneyed patterns (a-b-a) and melodies added to more or less singable lyrics, nor does he follow the example of some of our composers who hunt for lyrics that can be set to ready-made melodies, regardless of whether they are consistent with the spiritual content of the poem and whether the musical declamation (...) will suffer as a result or not (...). In Różycki, we see a freedom

⁷³ A. Chybiński, *Ludomir Różycki – Karta ze współczesnej muzyki polskiej* [in:] *Gazeta Lwowska*, 22 November 1906, no. 267, p. 4.

⁷⁴ Most of Ludomir Różycki's songs were composed to lyrics by Tadeusz Miciński.

⁷⁵ A. Chybiński, *Ludomir Różycki – Karta ze współczesnej muzyki polskiej* [Ludomir Różycki – A Card from Contemporary Polish Music] [in:] *Gazeta Lwowska*, 22 November 1906, no. 267, p. 5.

⁷⁶ Actually Friedrich Wilhelm Ludwig Hartmann (1836–1910), composer, pianist and influential music critic. He wrote mainly songs, and his reviews were probably published in *the Dresdner Zeitung*, see *Ludwig Hartmann*, [https://de.wikipedia.org/wiki/Ludwig_Hartmann_\(Komponist\)](https://de.wikipedia.org/wiki/Ludwig_Hartmann_(Komponist)) (accessed on 1 September 2025).

⁷⁷ A. Chybiński, *Ludomir Różycki – Karta ze współczesnej muzyki polskiej* [in:] *Gazeta Lwowska*, 22 November 1906, no. 267, p. 5 (footnote in the article).

in expression and an ease in capturing the general mood of poetry, which also consists in the fact that he goes hand in hand with the poet everywhere, knows how to empathise with his individuality and, on this general basis, exhaust the content of the poem musically, which is his guide in creation, whereas the rule (a-b-a) is an obstacle for our average singers, who create "resounding additions to poetry" (as Wagner says) and pay more attention to the number of syllables in a poem than to its spiritual content, that is, they simply do not enter into the poet's intentions and do not enter into an artistic union with him. Różycki's songs are a transformation of Miciński's poetry into tones, impressions that deepen the poetry and tell us what the poet never expresses: their depth. In purely musical terms, they stand on a height that no other singer in our country has ever reached. Not a single cycle of songs has yet been published that is as spiritually and perfectly connected as Różycki's Op. 9. We finally have a great singer, the Polish Hugo Wolf, not having had Schubert before, unfortunately, but a kind of Robert Franz or K. Loewe and their epigones. Great individual melodiousness, modern harmonisation and exquisite form are a good guarantee that the songs of this Słowacki of new Polish music will be for us what Moniuszko's songbooks were long, long ago. But their performance, although technically easy, presents difficulties of a different kind: it requires great intelligence and exceptional musicality⁷⁸.

The above article became a bone of contention between Chybiński and Jachimecki⁷⁹, who valued Różycki primarily for his works for symphony orchestra and at that time did not share his colleague's enthusiastic attitude towards Różycki's songs, especially one of the cycles⁸⁰. However, this view became more balanced over the years⁸¹, and the reason for the harsh criticism of the then new works for voice and piano may have been due to the fact that Jachimecki did not have the opportunity to hear them during a live concert, so the score was his only point of reference.

Różycki's long-awaited songs have finally arrived. Despite being warned that these are not his best songs, I found them downright depressing. I am very disappointed and see not a shred of poetry, truth or anything else in them. I must say, dear Sir, that I am surprised by your courage in writing that we finally have our own Polish Wolf. After hearing these songs, this cannot be said at all, and I would not be so reckless as to pass such a wonderful judgement in your place,⁸².

⁷⁸ A. Chybiński, *Ludomir Różycki* (section: *Literary and artistic notes*) [in:] *Gazeta Lwowska*, 15 February 1907, no. 37, pp. 3–4.

⁷⁹ K. Winowicz (ed.), *Concerns and disputes in Polish musicology (1905–1926): Correspondence between Adolf Chybiński and Zdzisław Jachimecki*, Polskie Wydawnictwo Muzyczne, Kraków 1983, pp. 129–153.

⁸⁰ According to footnote no. 1 to the letter of 26 February 1907, this most likely referred to eight songs from Op. 9 to words by T. Miciński, see *ibid.*, p. 131.

⁸¹ 'Różycki's talent, which is more painterly than lyrical, does not achieve such full results in song form as in other genres. Nevertheless, Różycki's songs have their own individual character, both in their melodic lines and in their accompaniment. By nature, Różycki is a specific homophonic talent (...)' [in:] Z. Jachimecki, *History of Polish Music* (in outline), Gebethner & Wolff, Kraków 1920, p. 14.

⁸² Excerpt from a letter from Zdzisław Jachimecki to Adolf Chybiński dated 26 February 1907 [in:] K. Winowicz (ed.), *Concerns and Disputes in Polish Musicology (1905-1926): Correspondence between Adolf Chybiński and Zdzisław Jachimecki*, Polskie Wydawnictwo Muzyczne, Kraków 1983, p. 129.

Ludomir Różycki's songwriting certainly did not follow the old, well-trodden patterns. Particularly noteworthy is

the unusually close connection that existed in the composer's mind between the phenomena of the surrounding world and the sound sphere of music. This is probably the source of Różycki's exceptional talent for musical illustration (...) ⁸³.

The bold harmonic solutions used in the works (especially Op. 9 and Op. 12), which emphasise the decadent poetic text, mean that these songs are definitely not among the easiest to listen to. However, to paraphrase Grzegorz Fitelberg, Ludomir Różycki's vocal miniatures gain a hundred times more in performance than on paper ⁸⁴.

2.4 The poetry of Tadeusz Miciński and the vocal lyrics of Ludomir Różycki – a meeting of words and music in a metaphysical space.

Ludomir Różycki's songwriting, deeply rooted in the aesthetics of *Young Poland*, expresses a particular depth when combined with the poetry of Tadeusz Miciński, one of the most mysterious and philosophically engaged poets of that period. The fact that the composer willingly chose the poetry of the author of *Nietota* as the verbal material for most of his songs was not accidental. This visionary, dark and often dreamlike poetry corresponds perfectly with the expression, depth, emotionality and moodiness of Różycki's musical language. Other Young Poland composers also reached for Miciński's poetry – Karol Szymanowski, Apolinary Szeluto and Grzegorz Fitelberg ⁸⁵.

Miciński's works, full of metaphysical images and allusions to gnosis, mysticism and even Satanism, are not easy to interpret. For the reader, they are more of an experience than a logical structure. The composer, using this poetry, does not so much illustrate it as co-create its meanings on a musical level. Here, song becomes not only a vehicle for emotion, but also a portal for a metaphysical approach to the mystery of existence. Różycki's specific harmonic tensions, lyrical melodies and dramatic musical expression bring out what is hidden in the text – the state of mind, intuition, anxiety,

⁸³ J. Kański, *Ludomir Różycki*, Polskie Wydawnictwo Muzyczne, Kraków 1979, p. 25.

⁸⁴ Excerpt from a letter from Adolf Chybiński to Zdzisław Jachimecki dated 14 April 1907 [in:] K. Winowicz (ed.), *Concerns and disputes in Polish musicology (1905-1926); Correspondence between Adolf Chybiński and Zdzisław Jachimecki*, Polish Music Publishing House, Kraków 1983, p. 147.

⁸⁵ M. Doering, *In the Shadow of Dawn – Musical Connotations with the Worshipper of Mysteries* [in:] M. Bajko, J. Ławski, U.M. Pilch (eds.), *Tadeusz Miciński and the people of his era. Studies* (on the 100th anniversary of Tadeusz Miciński's death, 1918-2018), Temida 2, Białystok 2019, pp. 355-356.

and sometimes even a tragic sense of being torn between light and darkness. In this way, Różycki's music not only accompanies Miciński's poetry, but also complements it. It becomes a commentary on it, an emotional extension and a symbolic echo of its content. The meeting of these two worlds, literary and musical, creates a space for an intense existential experience, in which song becomes a form of reflection on the fate of man and his relationship with the inexpressible.

3. VOICE AND PIANO. A CHAMBER-PIANIST MUSICIAN'S VIEW OF THE COMPLETE COLLECTION (OPUS NUMBERED) OF SONGS FOR VOICE AND PIANO BY LUDOMIR RÓŻYCKI. ARCHITECTURE, COLOURING, EVOLUTION OF THE PIANO PART. INTERPRETATION AND PERFORMANCE ISSUES.

3.1 Comments on the main assumptions and structure of the artistic work and its description.

The art of musical performance as a form of artistic expression has a strongly individualistic character, which means that all interpretative assumptions contained in this text should be viewed as guidelines rather than definitive rules. On the other hand, they are based on many years of experience in performing vocal music and the author's cherished belief that song is a form of chamber music collaboration in which the pianist plays an equal role. Chamber music understood in this way requires both performers to be creative and flexible in their interpretation, as well as open to artistic dialogue with their partner. This approach decisively rejects the stereotypical and systematic reduction of the role of the piano part to *accompaniment* in favour of emphasising the importance of partnership and cooperation, which enable the creation of both joint and individual interpretations within the chamber formation that is song for voice and piano. The basis of the method of analysis adopted in this work is an approach to songs in which they are considered from many angles, taking into account those themes of Prof. Mieczysław Tomaszewski's integral interpretation that enable the broadest possible view of a musical work⁸⁶.

In the description below, the tables show the differences between the poetic text and the verbal layer of the musical work. The extent of the changes depends on the individual vision of the final form of each musical work. The first column presents the original version of the poetic or source text in the original language⁸⁷, while the second column shows the

⁸⁶ An analytical method consisting of a broad and multifaceted view of a musical work, taking into account the principles of complementarity, ontological fullness, contextuality and hierarchisation [in:] M. Tomaszewski, *Interpretacja integralna dzieła muzycznego [Integral Interpretation of a Musical Work]*, Academy of Music, Kraków 2000, pp. 49-65.

⁸⁷ In the case of songs composed to texts by foreign poets, the original language versions – the prototypes for later translations, on the basis of which the Polish language versions were probably created – have been included in the indicated column. This applies to the following works: Op. 14 Nos. 1, 2, 3 and Op. 51 No. 3.

structure and layout of the verbal material after the composer's modifications. The rest of the description of each song outlines the literary context of the musical work. An analysis of the formal structure is presented, with particular emphasis on elements of the musical work that are relevant to the piece in question. This is followed by an outline of the most important issues of performance from the perspective of a chamber-pianist musician.

The third chapter of the thesis is devoted to a detailed analysis of the works constituting the artistic oeuvre. The decision to determine the final shape of the phonographic part was dictated by several reasons, the most important of which was the desire to focus attention on the works that the composer himself considered important and which were included in the list from the complete catalogue of Ludomir Różycki's works prepared on the occasion of the 50th anniversary of the composer's creative work:

Op. 9 – nine songs to words by T. Miciński, Op. 12 – four songs to words by C. Jellenta, Op. 14 – six songs to words by Nietzsche and Ibsen [and Heine – author's note], Op. 16 – six songs to words by T. Miciński, Op. 19 – serenade, swan, Jasna Lednica (...), Op. 51 – From Erotica⁸⁸.

The above collection was supplemented with *Ballada*, Op. 60, to words by Adam Asnyk.

As a result, the phonographic part of the dissertation presents a complete collection (covered by opus numbers) of songs originally intended for voice and piano by Ludomir Różycki. The works were recorded with the participation of two singers with different voice types, Wiktoria Zawistowska-Tyliba (mezzo-soprano) – opuses 9, 12, 19 and Jolanta Pawlikowska (soprano) – opuses 14, 16, 51, 60. The recording was made on 8-11 August 2024 in the K. Moszumańska-Nazar Concert Hall at the K. Penderecki Academy of Music in Kraków. The recording was directed by Marcin Domżał.

3.2 8 songs, Op. 9, to words by T. Miciński⁸⁹

Opus 9 (1905-1906, published in 1906) is a musical interpretation of eight poems by Tadeusz Miciński from the collected volume *W mroku gwiazd [In the Darkness of the Stars]*.

⁸⁸ M. Kamiński, *Ludomir Różycki. Opowieść o życiu i twórczości* [Ludomir Różycki: A Story of His Life and Work], Pomorze, Bydgoszcz 1987, p. 137.

⁸⁹ Sheet music used in the preparation of the artistic work and its description:

L. Różycki, *Selected Songs for Voice and Piano*, ed. T. Bronowicz-Chylińska, Polskie Wydawnictwo Muzyczne, Kraków 1957, pp. 8-16;

L. Różycki, *8 Songs to Words by Tadeusz Miciński for Voice and Piano*, Op. 9, Gebethner&Wolff, Warsaw 1906, pp. 3-18;

L. Różycki, *Selected Songs for Voice and Piano*, Book I, ed. J. Freszel, D. Grzybacz, B. Kominek, J. Pawlikowska, Polish Music Publishers, Kraków 2022, pp. 6-27.

The work is imbued with a mood of melancholic reflection and existential anxiety, characteristic of the Young Poland style.

3.2.1 *When I'm gone*

<p>Source poetic text: Tadeusz Miciński, cycle: <i>Już świt</i> [It's Dawn], poem: <i>Kiedy odejdę w dal</i> [When I'm gone] [in:] <i>W mroku gwiazd</i> [In the Darkness of the Stars], published by the author at the Jagiellonian University printing house, Kraków 1902, p. 75.</p>	<p>The layout of the text is consistent with the musical arrangement. Modifications are marked: additional repetitions (underlined).</p>	<p>Formal division of the song.</p>
<p><i>Kiedy odejdę w dal zostanie po mnie żal - daremny będzie żal, gdy płynąć muszę w dal.</i></p>	<p><u><i>Kiedy odejdę w dal</i></u> <u><i>zostanie po mnie żal -</i></u> <u><i>daremny będzie żal,</i></u> <u><i>gdy płynąć muszę w dal.</i></u></p>	<p>A (bars 1-12)</p>
<p><i>Lecz tak się łączy żal z moją tęsknotą w dal - że patrzę w moją dal - jako w bezbrzeżny żal.</i></p>	<p><i>Lecz tak się łączy żal z moją tęsknotą w dal - że patrzę w moją dal - jako w bezbrzeżny żal.</i></p>	<p>B (bars 13-24)</p>
	<p><u><i>Kiedy odejdę w dal</i></u> <u><i>zostanie po mnie żal -</i></u> <u><i>daremny będzie żal,</i></u> <u><i>gdy płynąć muszę w dal.</i></u></p>	<p>A' (bars 25-34)</p>

The lyric *When I'm gone* expresses a deep sense of loss, pain and regret in the face of the inevitability of passing. The very act of looking into the future becomes a reflection on the past. The metaphorical *distance* is a space full of sadness and nostalgia, in which *regret* becomes an integral part of the inner world of the lyrical subject.

The musical illustration of *departure* is a persistently repeated and dominant rhythmic motif:

Andante

The image shows a musical score for the first two bars of 'When I'm gone, Op. 9 No. 1'. The tempo is marked 'Andante'. The key signature is G minor (two flats) and the time signature is 2/4. The score is written for piano. The right hand has a triplet of eighth notes (F4, G4, A4) beamed together, with a '3' above them. The left hand has a bass line starting on F3. The piano part is marked 'p' (piano).

Musical example 1 . When I'm gone, Op. 9 No. 1, bars 1-2.

The harmonic plan also refers to the above idea. The entire piece lacks a D major chord, which in G minor would function as a dominant. The chord sequences within the main, repeatedly repeated motif also indicate the direction of the phrase's development from the subdominant to the tonic, which can also be interpreted as a kind of intentional *turning back*, symbolising the fear of the inevitable process of *departure*. The piece is dominated by dark-coloured chords, which is related with the dominance of low registers in the piano part. Although the song is a though it is a small piece, it constitutes a kind of study of the emotions that dominate the work.

From the pianist's perspective, it is important to pay particular attention to *listening to* each chordal harmony in order to avoid agogic haste, especially in passages where half notes occur. On the other hand, in sections where the phrase is more lively in character, it is important to follow the singer completely, also in terms of agogics (bars 17-20). In the final section of the song (bars 25-34), the piano part is written in a very low register. The sound of the individual chords should take into account a broader view of the musical and literary material, and the priority here should be to maintain the logical shape of the phrase.

3.2.2 *By the sea*

Source poetic text: Tadeusz Miciński, cycle: <i>W pośród raj</i> [In the midst of paradise], poem: <i>Stanąć tak nad morzem</i> [To stand like this by the sea] [in:] <i>W mroku gwiazd</i> [In the darkness of the stars], published by the author at the Jagiellonian University printing house, Kraków 1902, p. 115.	The layout of the text is consistent with the musical arrangement. Modifications are marked: additional repetitions (underlined) and added words (bold font).	Formal division of the song.
<i>Stanąć tak nad morzem z chmur kłębami na dnie i w głęb niemą ciemną rzucać jarzące klejnoty...</i>	<i>Stanąć nad morzem z chmur kłębami na dnie i w głęb ciemną rzucać jarzące <u>klejnoty</u>, (...) <u>klejnoty</u>.</i>	<i>A (bars 1-8)</i>
<i>I pod jej pałacem oprzeć skroń na murach i wyrzec się - wyrzec duszy swej na wieki...</i>	<i>Stanąć nad morzem z chmur kłębami na dnie i w głęb ciemną rzucać jarzące <u>klejnoty</u>, (...) <u>klejnoty</u>. <i>I pod jej pałacem oprzeć skroń na murach, i wyrzec się, wyrzec, duszy swej na wieki...</i></i>	<i>A' (bars 9-14)</i> <i>B (bars 15-25)</i>
<i>I żagiel rozwinąć, kiedy burza wyje i mknąć ponad góry i spadać - i płynąć...</i>	<i>Żagiel rozwinąć, kiedy burza wyje i mknąć ponad góry i spadać i płynąć,</i>	<i>A'' (bars 26-29)</i>
	<i>i spa-dać i pły-nąć, i spadać, i spadać, i płynąć!</i>	<i>C (bars 30-40)</i>

The original form of the poem has undergone significant changes, and the final result of combining the voice with the piano part further emphasises its dramatic message. Anxiety and madness come to the fore, especially in the climactic passage:

And beneath her palace
rest my head on the walls,
and renounce, renounce,
my soul forever...
(bars 15-25, *ff appassionato*)

The song consists of five sections with clearly defined formal boundaries. Within the work, between fragments A, A', A'' and C, there are similarities at the textural level ()

(figurative motor skills and sixteenth note movement in the piano part, slight dynamics). Part B, which is the climax of the song, contrasts sharply with the above-mentioned sections, as indicated by: a change in texture to chords, a significant gradation of dynamics towards *fortissimo* and an increase in range, which ultimately leads to a sudden burst of expression. The piece is written in D minor, but the composer also takes the listener through other tonal centres (E minor, G major). The last section (C), despite its similarity in texture to the earlier sections (A, A', A''), retains a certain distinctiveness. Particular attention should be paid here to the presence of *accelerando*, thanks to which an acceleration of the musical action can be observed, which can be interpreted as a musical illustration of the words 'fall' and 'flow'.

When performing the piece, it is worth paying attention to the fact that the motoric figurations present in the piano part, despite the need to use pedalling, should be performed with adequate selectivity of articulation. The composer has described the miniature *By the Sea* very meticulously in terms of performance suggestions. The precise implementation of the above guidelines creates perfectly complementary plans. Only the duration of *the accelerando* suggested in bar 30 remains unclear, but considering the clarity of the musical text, it is worth abandoning its continuation from bar 34 onwards, maintaining a steady tempo until the end of the song.

3.2.3 *Silent, silver tears flow*

Original poetic text: Tadeusz Miciński, cycle: <i>Już świt [It's Dawn]</i> , poem: <i>Płyną ciche, srebrne łzy [Silent, silver tears flow]</i> , [in:] <i>W mroku gwiazd [In the Darkness of the Stars]</i> , published by the author at the Jagiellonian University printing house, Kraków 1902, p. 68.	The layout of the text is consistent with the musical arrangement.	Division of roles
<i>Płyną ciche, srebrne łzy i fioletów płynie żal w nieskończoną ciemną dal - pachną zwiędłe bzy - to Ty, duszo? Ty!</i>	<i>Płyną ciche, srebrne łzy i fioletów płynie żal w nieskończoną ciemną dal - pachną zwiędłe bzy - to Ty, duszo? Ty!</i>	<i>Soul</i>
<i>W chmurach leci czarny ptak, niesie w szponach krwawy plon - - Czy to z Twoich dumnych łon - wyrwany ten znak? Tak, ma duszo, tak.</i>	<i>W chmurach leci czarny ptak, niesie w szponach krwawy plon - - Czy to z Twoich dumnych łon - wyrwany ten znak? Tak, ma duszo, tak.</i>	<i>The lyrical subject</i> <i>Soul</i> <i>The lyrical subject</i>
<i>- Tyś mię zaklął w tęczy snów - do tych szarych zimnych mglic - - co masz mówić - prędko mów - - łzy Ci płyną z lic - Nic, ma duszo, nic.</i>	<i>- Tyś mię zaklął w tęczy snów - do tych szarych zimnych mglic - - co masz mówić - prędko mów - - łzy Ci płyną z lic -</i>	<i>Soul</i>
	<i>Nic, ma duszo, nic.</i>	<i>The lyrical subject</i>

The poem *Silent, silver tears flow*:

(...) is a poem of revelation, a poem of conversation, economical, as if distrustful of verbal means of expression (...). The experience of emptiness and darkness is expressed here not so much in the form of fear or dread (...) as in a state of melancholy, decadent sadness, with a sublime, aesthetic flavour. The situation of waiting is defined here by synesthetically combined sensual categories: sight, hearing, smell (...). Silver is the colour of water and the moon, expressing a low degree of mystical initiation, an excessive connection with the body and the earth. Violet is the colour of sadness, the equivalent of mystical darkness. The situation of waiting is accompanied by (...)

silence,
with the attribute of a decadent mood: tears (...) ⁹⁰.

enriched

The musical arrangement (in A minor) contributes to and emphasises the aura of mystery, resignation and melancholy. The piece takes the form of a dialogue song ⁹¹. In the fragments in which the lyrical hero addresses the soul directly, Ludomir Różycki, in accordance with the content of the poetic work, differentiates the elements of the musical work. The changes concern the key (locally, the major mode, B major, appears), dynamics (towards a greater *piano*), tempo (bars 11-14: *poco più lento*, bars 23-26: *poco a poco ritenuto*, bars 35-39: *lento*). Thanks to this, the sound becomes *softer* and the colour *warmer*. The two-bar musical phrases in the vocal part (except for the passages in which the lyrical subject addresses the soul) are based exclusively on second intervals. The song is dominated by *piano* dynamics (*ppp-p*), with only one section (bars 27-34/35) being a dynamic exception. After *the diminuendo* (bars 23-24), the composer suggests the immediate use of *forte* dynamics. There is an unexpected revival of the narrative. This is followed by a gradual and gentle return (bars 33-34) to the initial character, which prepares for the appearance of the lyrical hero's statement addressed to the soul. It is summarised by an A major chord closing the piece.

Due to the rhythmic convergence of the textures in the parts of both performers, it is challenging to maintain a long, linear phrase, as the quarter-note runs must be performed with perfect synchronisation between the singer and the pianist. A favourable solution is to depart from the strictly metronomic performance of the left-hand part in favour of *rubato*, whose intensity is determined by closely following the direction of the phrase as set by the vocal part. Another important aspect of the performance is the realisation of all slurs (*legato*) and half notes that seemingly end a musical idea. The narrative fluidity of the piece can be achieved by treating the longer rhythmic values (half notes, whole notes) as components of a larger whole, which makes it easier to follow the musical and poetic intention.

⁹⁰ D. Trzeźniowski, *The Act of Mystical Self-Communication: 'Quiet, Silver Tears Flow...'* [in:] A. Czabanowska-Wróbel, P. Próchniak, M. Stala (eds.), *The Poetry of Tadeusz Miciński. Interpretations*, Księgarnia Akademicka, Kraków 2004, pp. 188–189.

⁹¹ J. Chomiński, K. Wilkowska-Chomińska, *Musical Forms*, vol. 3: *Song*, Polskie Wydawnictwo Muzyczne, Kraków 1974, p. 221.

3.2.4 *When my dreams entwine you*

Original poetic text: Tadeusz Miciński, collection: <i>Strąceni z niebiosów</i> (Cast Down from Heaven), cycle: <i>Kain</i> , poem: <i>Kiedy cię moje oplotą sny</i> (<i>When my dreams entwine you</i>), [in:] <i>W mroku gwiazd</i> (<i>In the Darkness of the Stars</i>), published by the author at the Jagiellonian University printing house, Kraków 1902, p. 24.	The layout of the text corresponds to the musical arrangement.	Formal division of the song (verses).
<p><i>Kiedy Cię moje oplotą sny - jak białe róże - nie bój się kochać - ja - i ty w nieba lazurze. Ziemia, jak echo minionych dni, grające w borze, a nasze duchy wśród martwych pni wieszają zorze. Serce mi splatasz koroną gwiazd, hymnem warkoczy - pode mną góry, wieżyce miast - nade mną - oczy. Dziwnie się srebrzysz, aniele mój, w tęczowym piórze - fontanny szemrzą, gwiazd iskrzy rój wonejg róże...</i></p>	<p><i>Kiedy Cię moje oplotą sny - jak białe róże - nie bój się kochać - ja - i ty w nieba lazurze. Ziemia, jak echo minionych dni, grające w borze, a nasze duchy wśród martwych pni wieszają zorze. Serce mi splatasz koroną gwiazd, hymnem warkoczy - pode mną góry, wieżyce miast - nade mną - oczy. Dziwnie się srebrzysz, aniele mój, w tęczowym piórze - fontanny szemrzą, gwiazd iskrzy rój wonejg róże...</i></p>	<p>I (bars 1-14)</p> <p>II (bars 15-30)</p> <p>III (bars 31-50)</p> <p>IV (bars 51-64)</p>

When dividing the song formally according to its musical structure, it can be observed that each of the four sections identified below begins with the same rhythmic pattern and a similar melodic motif in the vocal part. It can therefore be assumed, in very simple terms, that the form of the piece refers to the type of verse song, interwoven (within verse III) with distinctive motivic material. The song was composed in the key of F sharp major.

I	The first part of the piece consists of a quasi-recitative vocal melody accompanied by rather dark-sounding chordal harmonies. From a performance point of view, it is important to emphasise the aura of mystery at the beginning as much as possible through the softness of the sound and the <i>piano</i> dynamics.
II	The vocal melody is placed a whole tone lower (relative to the previous verse). A significant change occurs in the piano part. The pianist plays two independent melodies built on spread chords, and the right-hand part rises above the vocal line. The range between the two parts is sometimes two octaves. The composer suggests remaining in the <i>piano, piano pianissimo</i> dynamic. The voice and piano appear in two different sound worlds, which may be a reference to the content of the poem.
III	This fragment differs from the others in both its melodic and rhythmic shape and in the way the musical narrative is constructed. The section begins with two constant motifs (with a modification of the first interval) in the voice part, while the piano part features arpeggiated chords, alternating between the right and left hands. The texture illustrates the motif of intertwining and entwining mentioned by the narrator. The <i>forte</i> dynamic appears immediately after the fragment oscillating between <i>piano</i> and <i>mezzo piano</i> . The most significant difference (in the context of the other verses) occurs with the change of tempo to <i>Lentamente</i> (bar 39), where the climactic phrase (<i>Above me, the mountains</i>) appears. The original-sounding harmony in the piano part (bars 39-46) is noteworthy. The fragment is crowned by a cadential sequence of chords.
IV	The piano part illustratively depicts the silvering of an angel, the murmuring of fountains, the sparkling of stars (descending passages appearing in octaves: double-stopped and single-stopped against the background of a pedal note occurring several times in the low register).

In the song *When my dreams entwine you* the greatest challenge for the pianist is the use of the pedal. On the one hand, it should not disturb the purity of the harmony (bars 15-46, 51-64), and on the other, it should add an impressionistic glow to the harmonies. Another difficulty is the simultaneous handling of varied colour schemes, which are a musical reflection of the idea of the interpenetration of the spiritual and material worlds.

3.2.5 *A sea of dreams blew upon me*

Original poetic text: Tadeusz Miciński, series: <i>Rainbow Bay</i> , poem: <i>A sea of dreams blew upon me</i> [in:] <i>In the darkness of the stars</i> , published by the author at the Jagiellonian University printing house, Kraków 1902, p. 137.	The layout of the text corresponds to the musical arrangement.	Formal division of the song.
<i>Powiało na mnie morze snów - ruiny tajemnicze - w sosnowych borach Anioł-nów zapala krwawe znicze.</i>	<i>Powiało na mnie morze snów - ruiny tajemnicze -</i>	A (bars 1-9)
	<i>w sosnowych borach Anioł-nów zapala krwawe znicze.</i>	B (bars 10-17)
<i>I już na głębie porwał mnie błękitnym wichrem lśnień - o Matko Boża - weź me dzień za jeden wieszczy dzień.</i>	<i>I już na głębie porwał mnie błękitnym wichrem lśnień -</i>	C (bars 18-25)
	<i>o Matko Boża - weź me dzień za jeden wieszczy dzień.</i>	A' (bars 26-35)

The poem presents a vision of mystical ecstasy and the poet's spiritual journey towards transcendence. The ending, written in a prayerful tone, expresses a longing for the experience of the Absolute and a desire to transform everyday life into a moment of spiritual inspiration.

The song, in A-B-C-A' form, is composed in D major. Each musical phrase consists of eight bars. The piece begins with a majestic G minor chord with a major seventh, and ends with a D major chord. The opening and ending of the song consist of three additional bars outside the 4*8=32 structure. The composer reinforces the content of the poem with surprising harmonies. One example is the chord that appears as the resolution of an ascending progression (F minor with a major sixth after A major in bar 8). This technique emphasises the *mysterious* word [ruins]. Also, in bars 18-21, the piano part illustrates the depth presented in the poem (the pianist moves within the low, warm-sounding, dark registers). In the final part of the fragment, on the words: *blue wind of sparkles*, the colouring *brightens* and a major mode appears. In a special way, throughout the section in which *the angel (...) lights bloody candles* (bars 10-17), dark, *stifling* harmonic consonances dominate.

The ascending chord progression in the piano part evokes associations with a musical illustration of a ladder connecting man with a Higher Power, along which a request is made to the Virgin Mary (part A'). The vocal part is crowned with the note F sharp ¹ in *pianissimo* dynamics. Thanks to its optimistic ending, the song *A sea of words blew upon me* is an expressive exception in the cycle.

The most important challenge for the pianist is to achieve continuity of phrase in the chord progressions. This is possible with the use of appropriate pedalling, but the ultimate goal of treating chordal harmonies linearly is to achieve the desired colouristic effect.

3.2.6 *On the black moon*

Original poetic text: Tadeusz Miciński, collection: <i>Strąceni z niebios (Cast from heaven)</i> , cycle: Kain poem: <i>Na księżycu [On the Moon]</i> , [in:] <i>W mroku gwiazd</i> , published by the author at the Jagiellonian University printing house, Kraków 1902, p. 27.	The layout of the text corresponds to the musical arrangement. Modifications are marked: additional repetitions (underlined).	Formal division of the song.
<p><i>Na księżycu czarnym wiszę patrząc w gwiazd gasnących ciszę. W mroku dumnym i bezgłośnym ze strzaskaną harfą snów płynę - szukam jej - nie odnajdę już.</i></p>	<p><u><i>Na księżycu czarnym wiszę patrząc w gwiazd gasnących ciszę.</i></u></p> <p><u><i>Na księżycu czarnym wiszę patrząc w gwiazd gasnących ciszę.</i></u></p> <p><i>W mroku dumnym i bezgłośnym ze strzaskaną harfą snów płynę - szukam jej - nie odnajdę już.</i></p> <p><u><i>Na księżycu czarnym wiszę patrząc w gwiazd gasnących ciszę.</i></u></p>	<p><i>A (bars 1-12)</i></p> <p><i>A' (bars 13-20)</i></p> <p><i>B (bars 21-40)</i></p> <p><i>A'' (bars 41-52)</i></p>

The foundation of Miciński's two-sentence story is the subject, which is (and through it). However, it must be admitted that this foundation is not entirely certain and obvious, as the identity of the person who says "I hang on the black moon..." is undefined, and the manner of their existence is unclear⁹².

⁹² M. Stala, *Zatracić się w ciemnościach. Wokół sześciu wersów Tadeusza Micińskiego* [Lose Yourself in Darkness: On Six Verses by Tadeusz Miciński], [in:] A. Czabanowska-Wróbel, P. Próchniak, M. Stala (eds.), *The Poetry of Tadeusz Miciński. Interpretations*, Księgarnia Akademicka, Kraków 2004, p. 114.

The song *On the black moon*, written in F minor, is a piece with a concise formal structure. The main musical phrase (A), which also refers to the title, has been repeated three times with minor modifications (A, A', A''). It acts as an *anchor*, grounding the narrator in reality and making him aware of his current location. He is symbolically suspended on the moon between two worlds.

In sections A, A', A'', a fairly clear division into three musically illustrated spaces can be distinguished, consisting in the placement of individual elements of the piece's structure in three different registers:

- an octave harmonic base in the low register,
- illustrative sound patches depicting the twinkling of stars (written in treble clef in the piano part),
- the melody of the vocal part, which, like the lyrical subject, is *suspended* between light and darkness, i.e. between the pianist's right and left hands.

Section B is characterised by a wealth of expressive means and internal diversity. In bars 25-32, the composer uses a play of modes like a battle between darkness and light. The *forte-fortissimo* dynamics emphasise the minor mode, culminating in a major chord in *piano* dynamics. After the end of section B, the poetic image from the beginning of the piece (material from section A) reappears, symbolising a return to reality.

From the pianist's perspective, it is convenient and advantageous to play the first part of the sixteenth note-double note motif with the left hand:

The musical score shows the first seven bars of the piece. The vocal line (top staff) has lyrics: "Na księ - ży - cu czar - nym / Hoch am schwar - zen Mon - de". The piano accompaniment (middle and bottom staves) features a treble clef with sixteenth-note chords and a bass clef with a low octave harmonic base. Dynamics include *p*, *m.s.*, *mf*, and *m.d.* Pedal markings are present in the bass line.

Musical example 2. *On the black moon*, Op. 9 No. 6, bars 1-7

For a better sound of the octave harmonic base in the left hand part, the sostenuto pedal can be used. However, a much better solution would be to use the right pedal to hold

the F-F octave and slowly release it over the next four bars. In this way, it is possible to approximate the composer's suggestions regarding the length of the pedalisation, but without the effect of *breaking* or *jerking*. It is also important to clearly differentiate the timbres. The bass foundation sounds best when the notes are played deeply, with a dynamic emphasis on the lower octave component, while the contrasting motifs (found in the treble clef part) are performed in an expressive and *metallic* manner, while maintaining the dynamics suggested by the composer. A great help in ensuring greater freedom in creating the phrase is to interpret the song in a more dance-like and grotesque manner than a solemn one.

3.2.7 *The wind has just roared*

<p>Source poetic text: Tadeusz Miciński, cycle: <i>In loco tormentorum</i>, poem: <i>Zahuczał wicher</i> [A wind has just roared], [in:] <i>W mroku gwiazd</i>, published by the author at the Jagiellonian University printing house, Kraków 1902, p. 87.</p>	<p>The layout of the text is consistent with the musical arrangement. Modifications are marked: additional repetitions (underlined).</p>	<p>Formal division of the song.</p>
<p><i>Zahuczał wicher - wicher jesienny nad moim sercem - sercem tulaczem -</i> <i>i Anioł senny - Anioł Gehenny już mnie powitał - powitał płaczem.</i></p>	<p><u><i>Zahuczał wicher - wicher jesienny nad moim sercem - sercem tulaczem -</i></u> <i>i Anioł senny - Anioł Gehenny już mnie powitał - powitał płaczem.</i> <u><i>Zahuczał wicher - wicher jesienny nad moim sercem - sercem tulaczem -</i></u></p>	<p>A (bars 1-4) B (bars 5-8) A' (bars 9-13)</p>

The poem *A wind has just roared* presents the lyrical hero's confrontation with his own transience, symbolically illustrated by the reference to autumn. The poetic work exudes sadness, pain, loneliness and hopelessness.

In the song, the composer modifies the structure of the poem. He repeats the first two lines twice – at the beginning and at the end. The musical arrangement takes on a new concept. One gets the impression that the climax is at the beginning of the work (A). The omnipresent sadness in the song is emphasised by the key of F minor. The composer places the piano part in the lower registers of the instrument, which, together with the 4/4 metre, suggests the mournful, march-like character of the song. The harmonic relationships between

some of the chords are reminiscent of those in the opening passages of the third movement of Fryderyk Chopin's *Marche funèbre* from his Sonata in B flat minor, Op. 35.

The greatest challenges in performing the piano part include, among others, the precise linking of chords throughout the entire piece in order to achieve a smooth *legato* effect, and the use of flawless pedalling, which actively contributes to the creation of the colourful atmosphere. In order to preserve the full sound of the harmonic verticals (bars 9-10), *the arpeggio* in the right hand should be started together with the corresponding chord in the left hand. It is also worth paying special attention to the *Grave* marking, which determines the character of the piece.

3.2.8 Nocturne

Original poetic text: Tadeusz Miciński, cycle: <i>Polar Nights</i> , poem: <i>The forest of Weeping Birches</i> , [in:] <i>In the Darkness of the Stars</i> , published by the author at the Jagiellonian University printing house, Kraków 1902, p. 52.	The layout of the text corresponds to the musical arrangement.	Formal division of the song.
<i>Las płaczących brzóz śniegiem osypany - pościnał mi mróz moje tulipany.</i>	<i>Las płaczących brzóz śniegiem osypany - pościnał mi mróz moje tulipany.</i>	A (bars 1-10)
<i>Leży u mych stóp konająca mewa - patrzą na jej trup zamyślane drzewa.</i>	<i>Leży u mych stóp konająca mewa - patrzą na jej trup zamyślane drzewa.</i>	B (bars 11-26)
<i>Śniegiem zmywam krew, lecz jej nic nie zgłuszy - słyszę dziwny śpiew w czarnym zamku duszy.</i>	<i>Śniegiem zmywam krew, lecz jej nic nie zgłuszy - słyszę dziwny śpiew w czarnym zamku duszy.</i>	A' (bars 27-35)

The very title of the eighth song from Op. 9 – *Nocturne* – evokes associations with darkness. The poem describes the inner state of the lyrical narrator, the dark night of the soul, symbolically illustrated by weeping birches, tulips cut down by frost, a dying seagull and the presence of the motif of the black castle of the soul.

The structure of the song, written in F sharp minor, refers to the genre of the piano nocturne. The melody is the leading element, while the accompanying elements are the spread chords. The initial section of the piece consists of a predecessor (bars 3-6)

and a successor (bars 7-10), preceded by a piano introduction. In the next section, both parts descend to lower registers, and the melody becomes less mobile (bars 11-14). This is followed by a dynamic development resulting from the piano part moving to higher registers and a gradual build-up of tension until a local climax (bars 19-22). The momentary revival of expression quickly turns into a nostalgic emptiness (bars 23-26), which is a musical illustration of pensive trees. It is worth performing this section flatly, *non espressivo*. The third and final stanza of the poetic text (bars 27-35) describes an attempt to cover up the traces of the crime, to wash away the guilt in vain (it is impossible to wash away blood with snow). So they remain indelible, like human sins in the eyes of a stern God. Miciński proclaimed the view that only the chosen ones, i.e. *superhumans*, are given a soul and the possibility of attaining eternal life. The efforts and endeavours of ordinary people are futile, since their sins will become their own black castle of the soul – its prison. Another interpretation of the metaphor of the black castle of the soul may be drowning in metaphysical reflections, whose abstract internal structure begins to resemble a castle with a huge number of mysterious labyrinths that are impossible to fathom. At the end of the song, a major key appears, symbolising hope.

The most important issue in terms of performance is the question of maintaining a balance between the romantic and impressionistic styles of playing by the pianist, especially in the passages (bars 5-9, 25-26, 29-30, 33) where melodic themes strongly dissonant with the harmonic basis appear. In sequence A', the composer leaves the performers free to choose the dynamics (unlike section A, where a *piano* performance is suggested). To emphasise this distinction, it is worth beginning episode A' in *mezzo forte* dynamics, in a *molto espressivo-agitato* character, and then, from bar 31, gradually calming the narrative until the end of the piece. The different types of expression in the two sections result primarily from the meaning of the lyrics.

3.3 Orphan Cycle, Op. 12, 4 songs to words by C. Jellenta⁹³

The songs Op. 12 (1906, published in 1906) were composed to selected poetic texts from the collection *Orfan* by Cezary Jellenta, written in a decadent style. Ludomir Różycki

⁹³ Sheet music used in the preparation of the artistic work and its description: L. Różycki, *Selected Songs for Voice and Piano*, ed. T. Bronowicz-Chylińska, Polskie Wydawnictwo Muzyczne, Kraków 1957, pp. 17-25;

dedicated the cycle to *the great artist Aleksander Bandrowski*, a famous tenor of the time. Opus 12 is characterised by a wealth of expressive means and a considerable degree of difficulty in terms of performance and interpretation. All the songs have a recomposed structure, which influences the close interdependence between the musical layer and the poetic text.

3.3.1 *Ah, vanished like a dream*

<p>Source poetic text: Cezary Jellenta, chapter <i>Melodya</i>, poem: <i>Ah, vanished like a dream (IV)</i>, [in:] <i>Orfan</i>, published by Drukarnia Narodowa, Kraków 1902, p. 90.</p>	<p>The layout of the text corresponds to the musical arrangement. Modifications have been marked: differences between the poetic text and the song: changed words (bold font), fragments omitted by Różycki (crossed out).</p>
<p><i>Ach, znikły, jak sen me rojenia, Zamilkły, jak dzwon, duchów pienia, Ach, jak kadzielnic dym,</i></p> <p><i>W dal się rozwiały Tęsknot hejnały,</i></p> <p><i>I tylko krople jadu lśnią na serca dnie! Ach, jak kadzielnic dym,</i></p> <p><i>W dal się rozwiały Uczuć hejnały,</i></p> <p><i>O Boże, Boże nademną zlituj się!...</i></p>	<p><i>Ach, znikły, jak sen me rojenia, zamilkły, jak dzwon, duchów pienia, ach, jak kadzielnic dym,</i></p> <p><i>W dal się rozwiały Tęsknot hejnały, I tylko krople jadu się sączą na serca dnie!</i></p> <p><i>Ach, jak kadzielnic dym,</i></p> <p><i>W dal się rozwiały Uczuć hejnały,</i></p> <p><i>O Boże, Boże nademną zlituj się!...</i></p>

The song *Ah, vanished like a dream* is an extremely dramatic piece, described by the composer as *Andante con dolore*, dominated by feelings of longing and existential pain, occasionally turning into despair.

The internal structure of the piano part is based on three basic rhythmic motifs:

L. Różycki, *4 Songs to Words by Cezary Jellenta for Voice and Piano*, Op. 12, Gebethner&Wolff, Warsaw 1906;

L. Różycki, *Selected Songs for Voice and Piano*, Book I, ed. J. Freszel, D. Grzybacz, B. Kominek, J. Pawlikowska, Polish Music Publishers, Kraków 2022, pp. 28–38.

The image displays three systems of musical notation for the piece 'Ah, vanished like a dream' (Op. 12 No. 1). Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is B minor (two sharps) and the time signature is 3/4. The lyrics are in Polish and German. The piano part includes dynamic markings such as *p* (piano) and *ff* (fortissimo), and performance instructions like 'Ped.' (pedal) and an asterisk '*'. The tempo/mood is marked 'ff passionato'. The systems correspond to bars 1, 15, and 25 of the piece.

Musical example 3. *Ah, vanished like a dream* Op. 12 No. 1, bars 1, 15, 25.

Although each of them conveys a slightly different expressive intention, they all share the element of stopping the movement at the second or third beat of the bar at the earliest. *Listening to* and *playing* these motifs to the end of the bar creates the impression of expanding the temporal space. The composer's similar intention can be seen in the *crescendo* marks ending much further than the beginning of the half notes (bars 1-6). Although the realisation of the notational instructions in this fragment may exceed the technical capabilities of the pianist, striving to *play* the last note in the bar to the maximum, while imagining *a crescendo*, produces an intriguing performance effect. The duration of individual phrases becomes somewhat more flexible and contributes to the deepening of the internal coherence of the interpretation. Another permanent component of the song's structure is also evident. Apart from a short section (bars 13-16) in the piano part, the effect of a pedal note can be heard, where the lowest component of the chords remains unchanged (bars 1-12: B; 17-24: F sharp; 25-32: B). The entire composition is in B minor, whose dark, deep sound perfectly harmonises with the dramatic mood and internal tension of the piece. *The only harmonic brightening* occurs within the phrase *at the end of the heart!* (bars 21-24), where the dominant key (F sharp major) appears. At the same time, there is a significant change in texture: the previously dominant rhythmic motif gives way to broad passages, which accompany the main musical idea, conducted in triplets and four-note patterns. On the one hand, this section is an optimistic turn in the musical narrative, but continued by a calming piano solo, it also prepares the *subito* effect before the final burst of expression (in bar 25). At the end of the fragment in F sharp major, the left hand presents a performance

challenge related with the precise execution of pedalling. If it is necessary to use *an arpeggio* in the left hand, its beginning should be synchronised with the chord struck by the right hand, which promotes rhythmic coherence and clarity of texture. The climactic section of the piece (bar 25) is a moment of sudden, unexpected change in the narrative. From a performance perspective, it is particularly important to maximise the dynamic and expressive contrast at the turn of bars 24 and 25, as well as to achieve a full, saturated but melodious sound in the *forte fortissimo* dynamic.

3.3.2 *The chill of the grave blew*

<p>Source poetic text: Cezary Jellenta, chapter: <i>Orfan</i>. Excerpts from the second part of <i>Nurty</i>, poem: <i>The chill of the grave blew (V)</i> [first 9 lines], [in:] <i>Orfan</i>, published by Drukarnia Narodowa, Kraków 1902, p. 130.</p>	<p>The layout of the text corresponds to the musical arrangement.</p>
<p><i>Chłód grobu powiał. Tak... to nie wiatr halny.</i></p> <p><i>Pod niebem cicho, skwarno.</i> <i>Chmury wstrzymały dech, na gwarną</i> <i>Czeladź ptasząt padł bezruch upalny,</i></p> <p><i>A mnie, od stóp do głowy,</i> <i>Przebiega dreszcz lodowy.</i></p> <p><i>Kolczaste fale mrozu dławią mi skroń obręczą</i> <i>I cicho, ponuro do uszów mi jęczą</i></p> <p><i>Proroctwo śmierci.</i></p>	<p><i>Chłód grobu powiał. Tak... to nie wiatr halny.</i></p> <p><i>Pod niebem cicho, skwarno,</i> <i>chmury wstrzymały dech,</i> <i>na gwarną czeladź ptasząt padł bezruch upalny,</i></p> <p><i>a mnie, od stóp do głowy,</i> <i>przebiega dreszcz lodowy.</i></p> <p><i>Kolczaste fale mrozu dławią mi skroń obręczą</i> <i>I cicho, ponuro do uszów mi jęczą</i></p> <p><i>proroctwo śmierci.</i></p>

The poem addresses the theme of existential anxiety associated with the premonition of impending death. The text highlights the contrast between the stifling, motionless atmosphere of a summer day and the piercing, internal cold experienced by the narrator. Nature, frozen in stillness, intensifies the feeling of unease and impending danger. The experience of cold and the emerging prophecy of death refer to the spiritual state of the narrator, contributing to the metaphysical dimension of the work.

The song *The chill of the grave blew* was composed in E-flat major, but it is not clearly set in this key, which results from the variability of the harmony and the presence of numerous local tonal centres. Such solutions emphasise emotional instability and intensify the feeling of anxiety, fitting in with the expressive character of this one

of Ludomir Różycki's few vocal works with such a clearly decadent and pessimistic message. Both the characteristic sound colouring and the interesting verbal and musical architecture deserve special attention. The composition begins with a dark dialogue between the piano part and the vocal line, which creates an atmosphere of anxiety and existential dread.

In the opening section (bars 1-4), it is worth paying particular attention to the harmonic verticals in the piano part. Planning the appropriate proportions between the individual components in the chords allows for even better depth of sound and clarity of texture. The dynamic shape of the phrase based on chord progressions (*crescendo* and *diminuendo*) illustrates the movement of the wind and heralds the coming drama. After the declamatory introduction, there is a section marked *tranquillo*, in which the melodic line of the voice is placed in the middle register between the right and left hands of the piano. The composer suggests performing this section in *pianissimo* (bars 5-6), which then transitions into *pianissimo possibile* (bars 7-8). It may be easier to perform if the octave in the left hand, which appears at the beginning of each bar, is treated as the dynamic foundation. It should be marked slightly louder (*piano*). The length of pedalling suggested by the composer (it is worth considering using half-pedal) supports the effect of a *misty* sound glow. This technique is closely related to the poetic text, in which the lyrical narrator seems to look at reality from a distance, projecting his own intensely experienced inner states onto it. Similarly to in the song *Ah, vanished like a dream* the expressive climax appears suddenly, but in the piece in question, the dynamic contrast (*ppp-ff*) is outlined even more clearly. At this point, the narrative once again focuses on the experiences of the lyrical subject. The piano chord progression (*fortissimo*) should be played in an *agitato-appassionato* style with slightly greater agogic freedom, which will further emphasise the dramatic nature of this climax. The harmonic layer harmonises perfectly with the meaning of the words: *And an icy shiver runs through me from head to toe*. In the following bars, the dynamics gradually decrease from *o piano*, and the narrative calms down and becomes almost monotonous. The piano part returns to the sound material from the beginning of the song, and the voice performs its part in a steady rhythmic movement, within the small range of the melody within the phrase. The piano part is reminiscent of fragments of *La vallée des cloches* from Maurice Ravel's *Miroirs* cycle. Ludomir Różycki, like the aforementioned French impressionist, uses almost the entire range of the piano, achieving the effect of a wide sound space, which paradoxically harmonises perfectly with the decreasing dynamics. The sound structure designed in this way perfectly emphasises the meaning of the last words of the text

– and quietly, gloomily, they moan to my ears, a prophecy of death. This technique introduces the listener to a state of existential reflection and melancholic contemplation.

3.3.3 *Oh, look around you!*

<p>Original poetic text: Cezary Jellenta, chapter <i>Melodya</i>, poem: <i>Oh, look around you! (I)</i>, [in:] <i>Orfan</i>, published by Drukarnia Narodowa, Kraków 1902, p. 87.</p>	<p>The layout of the text corresponds to the musical arrangement. Modifications have been marked: differences between the poetic text and the song: changed words (bold font), fragments omitted by Różycki (strikethrough), words added by the composer (underlined).</p>
<p><i>Spojrzyj, ach, w okół!</i> <i>Wiosna rozkwitła już,</i> <i>Na ląkach złote błysnęły kaczeńce,</i> <i>Spojrzyj, ach, w okół,</i> <i>Ile liliowych kruż,</i> <i>Jak wonią dyszą gajów rozbudzone wieńce</i> <i>I ptasząt śpiew o niebios uderza powalę!</i></p> <p><i>Miłość rozpiera świat</i> <i>Ogromną żądzą,</i> <i>Tęsknice młodych lat</i> <i>Jak widma błądzą,</i> <i>I myśl nad ziemią krąży, złotoskrzydły sokół.</i></p> <p><i>Przyjdź tu, gdzie kwiatów lśnią przepychy,</i> <i>Serce zbolale!</i> <i>Zaczerpnij życia, gdzie balsamów drżą kielichy,</i> <i>Serce zbolale!</i> <i>A na twem czole cierń się zmieni, zmieni w kwiat.</i></p>	<p><i>Spojrzyj, ach, wokół!</i> <i>Wiosna rozkwitła już,</i> <i>na ląkach złote błysnęły kaczeńce,</i> <i>spojrzyj, ach, wokół,</i> <i>morze liliowe,</i> <i>Jak</i> <i>wonia dyszą gajów rozbudzone wieńce</i> <i>I ptasząt śpiew o niebios uderza powalę!</i></p> <p><i>Miłość rozpiera świat</i> <i>ogromną żądzą,</i> <i>Tęsknice młodych lat</i> <i>jak widma błądzą,</i> <i>i myśl nad ziemią krąży <u>jak sokół złotoskrzydły.</u></i></p> <p><i>Przyjdź tu, gdzie kwiatów lśnią przepychy,</i> <i>serce zbolale!</i> <i>Zaczerpnij życia, gdzie balsamów drżą kielichy,</i> <i>Serce zbolale!</i> <i>A na twem czole cierń się zmieni, zmieni w kwiat.</i></p>

The song *Oh, look around you!* definitely stands out in terms of character from the other pieces in the cycle. The cheerful mood and A major key perfectly correspond to the poetic text, which describes spring both literally and symbolically, referring to the nature of human life.

The piece begins with the narrator's admiration for the beauty of spring nature. In the first section (bars 1–18), the voice and piano part create two perfectly complementary yet independent harmonic planes. It is worth noting that in the song *Oh, look around you!*, the piano plays a dominant role, and in many passages its part could function independently. The phenomenon of illustrating the text with music can be found repeatedly in the work. Already at the beginning of the piece (bars 7-9), the sound of chromatic, rapid chord

progressions in the right-hand part, juxtaposed with a certain irregularity (numerous phrasing slurs, dynamic emphases and rhythmic shifts between individual textural layers), evokes associations with sunlight reflecting off the spring landscape (*golden marsh marigolds glistening in the meadows*). A little further on, the narrator continues: *look, ah, around, a sea of lilies* (bars 11-14). The composer, encouraging the listener to pause and reflect on the springtime, divides the sentence into two parts: *look, ah, around* (bars 11-12) and *a sea of lilies* (bars 13-14). The division presented above was determined on the basis of the harmonic, dynamic and rhythmic structure based on the direction: movement-fading of movement-stopping. In the last four bars of the first section, one can hear a musical illustration of fragrant groves. Fragments in which the poetic layer refers to the sense of smell – as in the case of the scent of groves or incense smoke (also present in the first song, *Ah, vanished like a dream*) – the piano part introduces movement (achieved through passages or other *arpeggio-like* motifs) as well as subtle dissonances (in the fragment where there is an *arpeggiated C sharp major chord*⁷ the composer adds the note F sharp¹, which resolves to E flat¹). Ultimately, the chord resolves to a surprisingly sounding C major chord. Also noteworthy is the presence of several original quasi-cadences connecting individual sections of the piece. The next *più mosso* section (bars 19-27) transports the listener to a land of awakening feelings and memories of youth associated with the arrival of spring. In this section, marked *con grande passione*, there is an intensified piano texture (additional counterpoints, wide range, full sound and richness of expression). In view of the above, it is advisable to pay particular attention to giving an exceptionally deep tone, especially to the octave harmonic base that begins each bar. This is in line with the idea of achieving full sound in *fortissimo* dynamics, taking into account the character proposed by Różycki. In the next section, the threefold repetition of the melodic-rhythmic motif in the vocal part (bars 28-36) perfectly emphasises the meaning of the words *and the thought that circles above the earth like a golden-winged falcon*. Then, the development of the piano part gradually moves towards the use of more extreme registers, which may symbolise the impression of the lyrical subject's thoughts moving away from the mundane. The short piano solo provides a natural transition to the *più lento* section (bars 36-49), which introduces a meditative calm and pause. The development of the narrative is marked by harmonic tensions in the piano part, while the melodic line of the voice is based on repeated notes (originally G¹ in bars 36-42, then F sharp¹ in bars 43-45).

The accumulation of melodic dissonances and extended harmonics suggest a post-Romantic version of rhetorical pathos. In addition, sighing rhythms appear here (especially with the words ‘serce zbolale’ [‘heart aching’])⁹⁴.

The original *cadence* (bars 48–49) will sound very impressive when performed according to the agogic plan: *molto ritenuto*. The transition marked *Tempo I* (bars 51–53) is reminiscent of the beginning of the piece. The composer decided to mark it *pppp*, thus suggesting an extremely delicate sound, which poses a great technical challenge for the performer. The fragment concluding the piece (bars 54–62), built on a scale progression, is based on an ascending melody accompanied by two consecutive four-bar *ostinato* sections in the piano part. The musical arrangement also reflects the fragment of the text: ‘*and on your forehead, the thorn will change, it will change into a flower*’. To better emphasise the meaning of the words, the two *ostinato* passages can be separated (between bars 57 and 58) by a breath associated with a gentle pause. In order to make the musical image illustrating the transformation of thorns into flowers (bar 58) more legible, it is advisable to plan this fragment as *calando*, which will allow the dissonance to sound freely. The major mode appears only on the third beat of the bar, breaking the previously maintained *ostinato* pattern. From a performance point of view, the greatest challenges in this song are: proper planning of tempo changes affecting the differentiation of expression in individual sections, active co-creation of the colouristic aspect with the voice and the related appropriate use of musical time.

⁹⁴ M. Pikulska, *Song in the works of Ludomir Różycki*, bachelor's thesis, Jagiellonian University, Kraków 2014, p. 24.

3.3.4 Now I creep like a maggot

<p>Source poetic text: Cezary Jellenta, chapter <i>Melodya</i>, poem: <i>To pelzam, jak czerw (II)</i> [Now I creep like a maggot (II)], [in:] <i>Orfan</i>, published by Drukarnia Narodowa, Kraków 1902, p. 88.</p>	<p>The layout of the text is consistent with the musical arrangement. Modifications have been marked: differences between the poetic text and the song: changed words (bold font).</p>
<p><i>To pelzam, jak czerw, w trumny mroku, To błądzę, jak wid, z śmiercią w oku, Jak czarnej chmury kłąb.</i></p> <p><i>W smutnem niebie, W ducha pogrzebie,</i></p> <p><i>Pędzę, burzami w smutny bezmiar gnan, Jak czarnej chmury kłąb</i></p> <p><i>W smutnem niebie, Pędzę przed siebie,</i></p> <p><i>A wichr jesienny w krwawy rwie mię tan!</i></p>	<p><i>To pelzam, jak czerw, w trumny mroku, to błądzę, jak wid, z śmiercią w oku, jak czarnej chmury kłąb.</i></p> <p><i>W smutnem niebie, w ducha pogrzebie, pędzę, przed siebie w smutny bezmiar gnan, jak czarnej chmury kłąb</i></p> <p><i>w smutnem niebie,</i></p> <p><i>pędzę przed siebie,</i></p> <p><i>a wicher jesienny w krwawy rwie mię tan!</i></p>

The fourth and final song of the cycle, in C minor, is a clear reference to the first two songs, both in terms of mood and expression. Where the poetic text reveals the darkness of the soul, the music takes on dark colours. In the passages where the narrator speaks of movement (I crawl, I wander, I rush), syncopated chord progressions appear in the piano part, intensifying the impression of *agitato* (bars 1-9, 34-42). The song is an internally contrasting piece, and the above-mentioned motifs are intertwined with themes full of sadness and calm. On the other hand, when the content of the poetic text refers to what is in the sky (a mass of black clouds, a sad sky), the texture in the piano part changes from chordal to passagework. A particular fragment is the climax (bars 18-22), characterised by the violence and turbulence of the narrative, especially in the piano part, which poses a great technical challenge for the pianist. If necessary, omitting the notes D and C (bar 20) seems to be a better solution than stopping the *accelerando* momentum (due to the difficult-to-execute very long leaps). Although this is a controversial solution, it is the result of long and in-depth work on the piece and, above all, serves the overriding goal of achieving the internal and artistic coherence of the work.

It is worth noting that the vocal part performed on its own sounds almost atonal. Only in combination with the piano texture does it create a rather complex but coherent whole.

Różycki often leads the listener along his original sound paths, whose logical harmonic meaning only becomes apparent at the end of the phrase.

The song *Now I creep like a maggot* as well as other works that make up Opus 12, pose a considerable artistic challenge, as they require considerable technical skill from the performers. In order to convey the depth and complexity of these songs, both the singer and the pianist should use a rich palette of expression and demonstrate a high level of interpretative sensitivity.

3.4 Six Songs, Op. 14, to words by H. Ibsen, F. Nietzsche, and H. Heine⁹⁵

Opus 14 (1906, published 1906–1908) is the only song cycle composed to texts by poets outside the circle of Polish literature. These works are characterised by marked internal diversity in terms of both expression and form. Already at the level of the structure of the piece (density of texture, wide range, frequent changes of mood), the accompanying function of the piano part often gives way to a leading function⁹⁶, which contributes to the multidimensionality of interpretation. Such solutions are an important element of Ludomir Różycki's style and require special attention from performers in the interpretative process.

(...) Op. 14 is not only proof of mastery (...) of technical conditions (...). Each song, each piece by this immensely talented composer is a new journey into the more or less unknown lands of harmony. Różycki knows how to maintain the tone and mood of each song in accordance with the text (...). In the six songs of Op. 14, we find the whole range of characteristic differences in musical expression: from playful cheerfulness (*Venice* to the words of Nietzsche) to cheerful lyricism (*Agnes* to the words of Ibsen, *The girl's song*, words by Nietzsche) to deep, heartfelt sadness and longing (Irrevocably [words by Ibsen – author's note], *Longing*, words by Heine), and a fantastical mood and exotic poetry reign in the song *A swan* (words by Ibsen) (...). One may not like the bold harmonies, one may find the colouring of these songs too strong, but no one can deny their plasticity and expressiveness. Różycki cannot express himself with ambiguous conventionalism – this is his advantage and his uncommon gift. His songs are among the best that have been written in our country, not only in recent times⁹⁷.

⁹⁵ Sheet music used in the preparation of the artistic work and its description:

L. Różycki, *Six Songs for Voice with Piano Accompaniment*, Op. 14, Gebethner&Wolff, Warsaw 1906–1908; L. Różycki, *Selected Songs for Voice and Piano*, Notebook I, ed. J. Freszel, D. Grzybacz, B. Kominek, J. Pawlikowska, Polish Music Publishers, Kraków 2022, pp. 44–64.

⁹⁶ J. Marchwiński, *Musical partnership. Reflections on teaching partnership*, Wydawnictwa Drugie, Warsaw 2018, p. 35.

⁹⁷ A. Chybiński, *Music Review* [in:] *Przegląd Powszechny*, 1907, vol. 96, pp. 461–462 [concerning, among others, songs by Ludomir Różycki, op. 9, 12, 14].

3.4.1 Agnes

Original poetic text in the original language: Henrik Ibsen, <i>Agnes (Af «Brand»)</i> , [in:] <i>Digte</i> , published by Gyldendalske Boghandels Forlag (F. Hegel & Son), Copenhagen 1879, pp. 55-56.	Paraphrase by Stefania Różycka – text layout consistent with the musical arrangement. The Polish version of the text was prepared on the basis of Ludwig Passarge's German translation, as evidenced by a note on the first page of the score.	Formal division of the song.
<p><i>Agnes, min dejlige sommerfugl, dig vil jeg legende fange! Jeg fletter et garn med masker små, og maskerne er mine sange!</i></p> <p><i>«Er jeg en sommerfugl, liden og skær, så lad mig af lyngtoppen drikke; og er du en gut, som lyster en leg, så jag mig, men fang mig ikke!»</i></p> <p><i>Agnes, min dejlige sommerfugl, nu har jeg maskerne flettet; dig hjælper visst aldrig din flagrende flugt,- snart sidder du fangen i nettet!</i></p> <p><i>«Er jeg en sommerfugl, ung og blank, jeg lystig i legen mig svinger; men fanger du mig under nettets spind, så rør ikke ved mine vinger!»</i></p> <p><i>Nej, jeg skal løfte dig varligt på hånd og lukke dig ind i mit hjerte; der kan du lege dit hele liv den gladeste leg, du lærte!</i></p>	<p><i>Dziewczę, ty słodki motylku, ulecisz, ja pojmę cię znowu! Uwiążę sieć, maleńką sieć, jej oczka są moje pieśni.</i></p> <p><i>Jeślim motylkiem pięknym, małym, pozwól zawisnąć u kwiecia, a jeśliś chłopcem pięknym, hożym, to odpędź, tylko nie chwytaj!</i></p> <p><i>Dziewczę, ty piękny motylku, Ach, spójrz, jak oczka się wiążą! Próżno się bronisz, biedna dziewczeczko, już jesteś w sieci, w niewoli!</i></p> <p><i>Dziewczę, mój piękny motylku!</i></p>	<p>A (bars 1-8)</p> <p>B (bars 13-19)</p> <p>A (bars 20–27)</p> <p>Coda (bars 28–29)</p>

The text, paraphrased by Stefania Różycka, is a fairly loose adaptation of a poem by Henrik Ibsen, based on an excerpt from the first act of his earlier work, the 1865 drama *Brand*. The main character of the play is Pastor Brand, who bases his religious beliefs on a black-and-white view of the world. His preaching zeal contributes to the outbreak of conflicts, ultimately leading to dramatic events.

The song, written in A major, is a musical adaptation of a dialogue that poetically describes the romantic relationship between the characters in the poem. The butterfly, symbolising freedom and lightness, becomes a metaphor for a young girl whose charm

and delicacy are caught in the web of her admirer's emotions. The motif of the beautiful

butterfly reflects not only the subject's admiration, but also his powerlessness in the face of emotional attachment. The poet, reflecting on human feelings, shows the dynamics of love, in which desire and fear intertwine. Ultimately, this work is both a subtle declaration of love and an analysis of romantic interpersonal relationships, whose beauty and fragility become a source of joy and suffering.

The musical arrangement of the text emphasises the ABA' (+ *coda*) form. In parts A and A', the voice is taken by a man, a suitor, and in part B by a woman, the object of his desire. The musical layer of the song completely follows the of the poetry. Sections A and A' are dominated by subtle colours and less rhythmic movement. The middle section brings a denser texture and an increased range, as well as a local dynamic development towards *forte*, which results directly from the way the sound space is used and the expression of the verbal message. The song is crowned with a two-bar *coda* (bars 28-29). It includes material from the first bars with a few modifications. This section is marked *molto ritenuto*.

An important issue in terms of performance is planning an appropriate dynamic hierarchy between the melodic layers in the piano part (bars 9-19) in order to build a clear spatial structure. It is crucial to prepare the dynamics of part B (bars 13-19) by beginning *the crescendo* at the *a tempo* marking (bar 12). While the middle section of the song certainly requires a deeper and more intense sound, the outer sections are characterised above all by a certain lightness. Achieving perfect pedalling is also a challenge, especially in the middle section of the piece (bars 13-14, 17-19, 15-16). The pedal change marked in the score must not be at the expense of the *legato* chord phrase in the right hand. In bars 23-24, care should be taken to create space for breathing by performing the ascending passage (bar 23, D major) with *ritenuto* and *diminuendo*. Then a small, expressive pause should be made to allow the singer to take a breath. The next section should be planned in a more declamatory than metronomic manner (bars 24-27) and abandon the *agitato* character suggested by the composer until the *ritenuto* indication appears (bar 27). At this point (bar 27), the dynamic marking *piano pianissimo* (in the piano part) is a colouristic device, causing a sudden change in the colour of they.

3.4.2 Irrevocably

Original poetic text in the original language: Henrik Ibsen, <i>Borte!</i> [in:] <i>Digte</i> , published by Gyldendalske Boghandels Forlag (F. Hegel & Son), Copenhagen 1879, p. 53.	The layout of the text corresponds to the musical arrangement. Translation by Cezary Jellenta (most likely based on the German version).	Formal division of the song.
<i>De sidste gæster vi fulgte til grinden; farvellets rester tog nattevinden.</i>	<i>Po szumnem święcie, zagości nawałą ostatnie zakłęcie: bądź zdrów! przebrzmiało.</i>	A (bars 1-9)
<i>I tifold öde lå haven og huset, Hvor toner søde Mig nys berused.</i>	<i>Sam znowu, gdzie wy, łzy cudnych urojeń! gdzie słodkie śpiewy serdecznych upojeń.</i>	B (bars 10-17)
<i>Det var en fest kun för natten den sorte; Hun var en gæst kun, -- og nu er hun borte.</i>	<i>Ach! wszystko, jak sen li przelotny, Ona gość tylko gość bezpowrotny.</i>	C (bars 18-26)

The poem *Irrevocably* movingly depicts the passing of joyful moments, which leave behind only a quiet echo of memories. After a lively celebration, it is time to return to the grey everyday life, filled with sadness, loneliness and melancholy. Everything in life is like a dream – it passes forever, like a guest who will never return.

The musical arrangement of the poem, in D minor, is very consistent with it, and the sound layer follows the poetic images. Ludomir Różycki has included a rich colour palette and dynamics (*ppp-ff*) in this small space. The song has a three-part structure (ABC). Part A in the vocal part is based on quarter-note and eighth-note movement, while the piano part features harmonic consonances enriched with alterations. In part B, which begins (*subito*) *agitato*, the dynamic plan ranges from *forte fortissimo* to *piano (pianissimo)*. The melody also descends (from G² at the beginning to D¹ at the end of the section). Różycki reinforces the aura of emotional tremor by using *tremolo* in the piano part (bars 10-13), and then softens the narrative by gradually lowering the register and returning to chordal texture. Section C subtly corresponds to the previous parts of the piece. Its dynamics refer to section B, while its texture and expression resemble section A. Despite the noticeable similarities, it remains a separate, new musical idea. Throughout section C, the composer consistently uses a fixed harmonic basis, thus emphasising its internal autonomy.

Despite its simple and transparent form, the song poses a number of significant interpretative challenges for performers. The need for precise and coherent phrasing and dynamic shaping, requiring close cooperation between the singer and the pianist. Particular attention should be paid to the descending interval leaps in the vocal part, which should be met with an adequate dynamic response from the accompanist. This requires not only auditory alertness on the part of the pianist, but also flexibility in articulation and the shaping of musical tension. It should be remembered that the voice in the lower register naturally sounds quieter, which the pianist should take into account when planning the intensity of the dynamics (especially in bars 6-7).

The song *Irrevocably* is a piece that provides excellent conditions for exploring interesting colour nuances. In section A, it is worth considering subtly emphasising the octaves in the left-hand part or, alternatively, highlighting those harmonic components that are not directly duplicated by the vocal part. In bars 7-9, the composer does not prepare the dynamic call *or greeting!* An analysis of the texture, the melodic-rhythmic structure and the sudden appearance of *mezzo forte* dynamics, the octave leap upwards (in the vocal part) and the extension of the piano part's range (by adding an octave-prelude) shows that the composer's intention was to clearly emphasise this dramatic turn. One effective performance solution in this fragment is for the pianist and singer to break the chord simultaneously, followed by a short, expressive general pause. This allows the subsequent comment: (...) *faded away* (...) to be performed in *piano pianissimo* dynamics. Part B, as a new musical idea with a clearly contrasting message, begins with a *forte fortissimo* dynamic. The expressive intensity of the passage basically depends on the pianist, who, by initiating a different mood, anticipates the introduction of the vocal part. Despite the composer's clear instructions, due to the shape of the vocal line (declamations separated by pauses), emphasis should be placed on achieving continuity in the phrasing. When implementing the gradual dynamic change from *forte fortissimo* to *piano*, it is also worth considering the use of agogic calming. In the context of the presence of strongly dissonant chords in the piano part, it is advisable to focus attention on the octaves played in the left hand, which constitute an important foundation for the sound and expressiveness of the fragment.

3.4.3 *A Swan*

<p>Original poetic text in the original language: Henrik Ibsen, <i>En svane</i> [A swan][in:] <i>Digte</i>, ed. Gyldendalske Boghandels Forlag (F. Hegel & Son), Copenhagen 1879, p. 32.</p>	<p>The layout of the text corresponds to the musical arrangement. Translation by Stefania Różycka (most likely based on the German version).</p>
<p><i>Min hvide svane du stumme, du stille; hverken slag eller trille lod sangrøst ane</i></p> <p><i>Angst beskyttende alfen, som sover, - altid lyttende gled du henover</i></p> <p><i>Men sidste mødet da eder og øjne var lønlige løgne, - ja da, da lød det!</i></p> <p><i>I toners føden du slutted din bane Du sang i døden; - Du var dog en svane!</i></p>	<p><i>Łabędziu biały, mleczący, płyniesz po wód przestrzeni bezruchu w dal. Trwożliwie strzegąc drzemiące elfy, piersiś swą prujesz przezrocza fał.</i></p> <p><i>Tam, ostatnie spotkanie, przysięgi, spojrzenia, kłamstwo, obłuda, tam, tam, o męko!</i></p> <p><i>Bolesną odą kończysz twą pieśń; ta pieśń, twój zgon! Boś tylko łabędziem.</i></p>

A Swan is a poetic reflection on the fragility of human existence. The multifaceted interpretation of the poetic text is primarily related to the rich symbolism of the swan⁹⁸. The work shows the contrast between the experience of the beauty of the surrounding nature and the pain accompanying the awareness of transience.

The musical arrangement of the literary work, written in E flat major, is entirely consistent with its content (a type of through-composed song). The piano part is dominated by an eighth-note passage, which, combined with the important role of the harmonic base (single, long notes in the low registers), creates a colourful space depicting a sheet of water, and the varying degree of its turbulence throughout the work illustrates the intensity of the emotions experienced by the lyrical subject. Różycki gradually builds tension: starting with *pianissimo* dynamics (bars 1-14), through the gradual thickening of the textural space and the presence of *crescendo* (bars 15-16, 1 s 17-18, 19-27), to the climax in *forte fortissimo* dynamics (bar 27). In the next section, during the piano solo, the composer calms the

⁹⁸ W. Kopaliński, *Swan* [in:] *Dictionary of Symbols*, Rytm Publishing House, Warsaw 2017, p. 206.

narrative, reducing the violent expressive agitation and preparing the introduction to the final section of the music. The last part of the song is a kind of reminiscence of the initial themes, but here the melody is intoned by the pianist. Then the voice takes over, followed by a local climax (bars 31-34). The last bars of the piece gradually lead to a fading of expression.

Within the broad sound space, the composer uses dynamic planes that interact within the phrase not only vertically but also horizontally. Thanks to this, the piece takes on an almost painterly dimension, combining sound expression with the image of nature and space. It is therefore particularly important for the performer to skilfully balance between emphasising the illustrative blurring of the texture and its intensification at the climax. Due to the fact that in many places the piano part is written in a higher register than the vocal part, special attention should be paid to the aspect of co-creating the dynamic plan (especially in bars 19-25). To this end, it is worth considering the use of maximum *forte* dynamics (the composer wrote *fortissimo*) so as not to disturb the dynamic balance between the singer and the pianist. Then, instead of striving to increase the tension with dynamic means, it is worth opting for a slight *agitato accelerando* (bars 21-25).

3.4.4 Venice

Original poetic text in the original language: Friedrich Nietzsche, <i>Venedig (An der Brücke)</i> , [in:] Karl Henckell, <i>Deutsche Dichter seit Heinrich Heine: ein Streifzug durch fünfzig Jahr Lyrik</i> , ed. Bard, Marquardt, Berlin 1906, p. 115.	The layout of the text corresponds to the musical arrangement. Translation by Stefania Różycka.	Formal division of the song.
<p><i>An der Brücke stand Jüngst ich in brauner Nacht. Fernher kam Gesang: Goldener Tropfen quoll's Über die zitternde Fläche weg. Gondeln, Lichter, Musik - Trunken schwamm's in die Dämmerung hinaus ...</i></p> <p><i>Meine Seele, ein Saitenspiel, Sang sich, unsichtbar berührt, Heimlich ein Gondellied dazu, Zitternd vor bunter Seligkeit. - Hörte jemand ihr zu? ...</i></p>	<p><i>Na pomoście stałem raz w ciemną noc, słysząc dźwięki śpiewu, kropel złocistych blask na drżącej powierzchni mieni się. Światła, gondole, muzyka, pełne wesela płyną barki w dal!</i></p> <p><i>Dusza moja, drżąca struna tchnieniem niewidzialnem tknięta, dźwięczy tajemniczą pieśnią;</i></p> <p><i>pełna radosnych upojeń! Pieśni, któż słyszał cię?</i></p>	<p><i>A [in this introduction, solo piano (bars 1-8)]</i></p> <p><i>B [bars 9–36] including: link – solo piano (bars 24–26)]</i></p> <p><i>C [bars 37–48] including: piano solo (bars 45-48)]</i></p>

Evoking the image of a night landscape, the content of the poem symbolically refers to the desires of the human soul and encourages the search for meaning in the surrounding world. The lyrical narrator embarks on a journey into his inner self. The contrast between darkness and light is symbolised on the one hand by the dark night, and on the other by *the sounds of singing* and *the glow [of golden drops]*. The music and light present in the described space seem to be an emanation of life and carefreeness. The barges sailing into the distance are a metaphor for time, which passes inexorably, arousing a longing for what is permanent and unchanging. The soul (as *a trembling string*) symbolises the sensitivity of a person experiencing deep emotions, and the mysterious song becomes a manifestation of the inner voice. The musical arrangement, maintained in the key of G flat major, also presents a rich palette of colours. The listener is surprised by the changing direction of harmonic phrases (bars 15-18, 24-36), dynamic differences (at the turn of bars 23/24, 26/27, 35/36, 36/37), and changes in register and character (bars 17-20, 35-38). The motif that ties the piece together is a characteristic rhythmic group [eighth note rest + six sixteenth notes] which appears for the first time in the opening bars of the song and occurs in the piano part in a variety of forms and configurations. The composer decides to transfer the declamatory part B (in the vocal part) to the parallel key of E flat minor, which acts as the local tonal centre. In section C, especially in the piano part, there are clearly audible motivic references to part A, as the musical material from the beginning of the piece returns. Ultimately, all the melodic threads harmoniously lead the narrative towards the cadence that concludes the song.

The musical layer, creating a specific sound aura, illustrates the poetic images appearing in the poem. The multidimensional richness of the piano part in *Venice* gives the pianist a leading role, while at the same time presenting him with unique technical challenges. For example, in bars 16-23, there are numerous wide leaps combined with unintuitive harmonic consonances, which may provoke the performer to play this section in an overly heavy manner. The piece provides an excellent space for the free use of *tempo rubato*, facilitating phrasing and the realisation of the composer's colourful creative inventiveness. The presence of a syncopated group in the main instrumental theme and its variations (bars 2, 10, 19, 21, 23, 40, 42, 43, 46) gives the song a dance-like character. When analysing its dynamic plan, one can notice several instances of a lack of close relationship between the direction of the texture's development and the dynamics proposed by Różycki. An example of this is *the poco a poco crescendo* (bars 21-23), where, at the climax of the

vocal part (E flat in bar 24), the pianist is supposed to play *subito pianissimo*. Strict adherence to this instruction can cause problems with the dynamic balance between the two parts and at the same time sounds unfavourable. It is worth building the phrase to the end together with the singer and then subtly introducing (*subito*) *pianissimo* in the right-hand part. The opposite situation occurs in the following bars. After a short transition in the piano part (bars 24-26), a *forte* dynamic suddenly appears (bar 27), the literal realisation of which also does not sound favourable. *The poco ritenuto* suggested here can be interpreted as *molto ritenuto* and supported by a significant *crescendo*, which will allow for the preparation and gradual introduction of the *forte* dynamic. The connection between parts B and C also requires deeper consideration. Paradoxically, it is helpful to abandon any caesura (which seems natural in this textural and dynamic arrangement) in favour of realising the end of this phrase *crescendo* and continuing it to bar 37. It is also worth planning the build-up of tension over the subsequent bars without any tempo fluctuations, until the natural caesura appearing at the coda in the last line: *Pieśni, któż słyszał cię?...* (bars 43-45). This piece features harmonic consonances that were exceptionally avant-garde for the times in which the composer lived, and consciously shaping them in a chamber music context by appropriately emphasising selected chord components can make the song, despite its wealth of expressive means, much more accessible to the listener.

3.4.5 The girl's song

Original poetic text: Friedrich Nietzsche, series: <i>Idyllen aus Messina</i> , poem: " <i>Pia, caritatevole, amorosissima</i> " (<i>Auf dem campo santo</i>), [in:] <i>Internationale Monatsschrift</i> (Volume I, issue 5), ed. E. Schmeitzner, Chemnitz 1882, p. 274.	Text layout consistent with the musical arrangement. Translation by Stefania Różycka.	Formal division of the song.
<p><i>O Mädchen, das dem Lamme Das zarte Fellchen kraut, Dem beides, Licht und Flamme, Aus beiden Augen schaut, Du lieblich Ding zum Scherzen, Du Liebbling weit und nah, So fromm, so mild von Herzen. Amorosissima!</i></p>	<p><i>O dziewczę, co jagnięciu jedwabną pieścisz szerść, obojgu wam świetlana wesolość w oczach łśni. Figlarko, ty, pieszczotko, ach niewinności ma, tak cicha, skromna, słodka, Amorosissima!</i></p>	<p>A (bars 1-16)</p>
<p><i>Was riß so früh die Kette? Was hat dein Herz betrübt? Und liebtest du, wer hätte Dich nicht genug geliebt?-- Du schweigst -- doch sind die Tränen Den milden Augen nah: -- Du schweigst -- und starbst vor Sehnen, Amorosissima?</i></p>	<p><i>Któż przerwał już tak wczesnie serdecznych rojeń sny? Ty kochasz, ach! boleśnie, w twem sercu zawód, lzy? Umilkłaś, łezka splywa, o niewinności ma!</i></p> <p><i>Tęsknota serce twe rozrywa, Amorosissima!</i></p>	<p>B (bars 17-28)</p> <p>Coda (bars 29-34)</p>

In the first part of the poem, the poet emphasises the innocence of the young girl, creating an idyllic scene that symbolises the utopian idea of love as an experience that is only wonderful, light and beautiful. The second stanza describes the pain, disappointment and longing experienced, as it is a universal truth that love is an extremely complex state, bringing not only elation but also disappointment. The poetic images contained in the poem also touch on the broader truth about human existence, in which joy and suffering coexist side by side.

The girl's song, in the key of E major, is divided into two main sections, which differ in terms of expression, and *a coda*. The musical arrangement contributes to the poetic text's overall artistic concept, despite the fact that in the song there is a significant contrast in texture between the voice and piano parts. In section A, the piano part is dominated by passagework consisting of very small notes, which creates an impression of lightness and shimmering space. Part B is dominated by a steady sixteenth-note movement, while the vocal part features quarter-note movement and melodic second steps. Larger leaps and/or

half notes appear regularly, breaking the pattern. *The coda* introduces a change of tempo (*Lento*) and a halt in the piano part (chordal verticals). In the last section, the range of the harmonies is greatest, exceeding 6 octaves. The descending direction of the melody and the *pianissimo* dynamics lead to the fading of the narrative.

The performance issues of the piano part focus primarily on dynamics, colour and narrative and agogic aspects. Planning the dynamic shape poses a considerable difficulty. In section A, the composer suggests *piano* dynamics, followed by *piano pianissimo*. In the last fragment of this section (bar 16), *forte* appears. From a practical point of view, however, these are primarily indications of key dynamic changes in the piece. Taking them into account, it is worth adjusting the dynamics to the vocalist's voice range during the performance, bearing in mind the melody line. With a descending line, the natural solution will usually be *a diminuendo*, while with an ascending line, it will be *a crescendo*. It is recommended that the dynamic ranges in which the performers move create a comfortable space conducive to the natural formation of the desired colouristic aura. The dynamics in part B are described in slightly more detail and oscillate around *mezzo forte*. The piece often features *poco ritenuto* markings, followed by *a tempo*. These can be interpreted as an attempt to capture agogic freedom, but each indication of a return to the previous tempo prevents excessive *fragmentation* of the musical idea. When interpreting the fast, virtuosic passages in the piano part, it is worth referring to a pastel, impressionistic palette of colours, but at the same time, care should be taken to maintain selective articulation.

3.4.6 Longing

<p>Source poetic text: Heinrich Heine, cycle: <i>Der arme Peter</i>, poem: <i>In meiner Brust</i>, [in:] <i>Buch der Lieder</i>, ed. Hoffmann und Campe, Hamburg 1827, p. 55.</p>	<p>The layout of the text corresponds to the musical arrangement. Translation by Stefania Różycka. Modifications are marked: additional repetitions are underlined, and added words are highlighted in bold.</p>
<p><i>In meiner Brust, da sitzt ein Weh, Das will die Brust zersprengen; Und wo ich steh' und wo ich geh', Will's mich von hinnen drängen.</i></p> <p><i>Es treibt mich nach der Liebsten Näh', Als könnt's die Grete* heilen; Doch wenn ich der in's Auge seh', Muß ich von hinnen eilen.</i></p> <p><i>Ich steig' hinauf des Berges Höh', Dort ist man doch alleine; Und wenn ich still dort oben steh', Dann steh' ich still und weine.</i></p> <p>*In the German version of the song, the word <i>Grete</i> has been replaced with <i>Liebste</i></p>	<p><i>W mej piersi ból, straszliwy ból, co serce me rozdziera; gdzie spojrzę się, obróćę się, tęsknota pierś rozpiera.</i></p> <p><i>Do ukochanej tęsknica gna, ta mękę mą ukoi, lecz, kiedy spojrzę w oczy jej, na próżno serce roi.</i></p> <p><i>Na gór wyżyny wspinam się, tam samotności dal; samotność męki mej nie zdławi, w mej duszy <u>ból i żal</u>, ach! <u>ból i żal</u>.</i></p>

The main theme of the poem is suffering, the source of which is a deep longing for a loved one (*In my chest, pain, terrible pain, tearing my heart apart*). This feeling becomes not only a painful experience for the lyrical narrator, but an obsession. He is aware of the fact that even physical closeness to his beloved will not bring him relief. In the last stanza, the poet uses the metaphorical image of escaping to the mountains (*I climb the high mountains*), symbolising a space of spiritual elation and a place of possible union with a Higher Power. However, it quickly becomes apparent that there is no escape from suffering, and loneliness and torment remain impossible to drown out. Longing appears as a moving study of pain and desire for love – feelings inextricably linked to human existence.

Written in D minor, the song is an example of a through-composed form, in which the music freely follows the development of the poetic text. The piano part, although seemingly modest and *accompanying*, in fact carries a huge expressive load and perfectly co-creates the musical space with the vocal part. The perfect combination of words and music is striking, both in the vocal part itself in the musical plan of the entire work. The song is accompanied by precise performance instructions, including detailed dynamic and agogic markings and expressive terms.

The performance issues of the work focus primarily on the meticulous realisation of the composer's intentions, as written directly in the score. The song is a kind of miniature sound poem, an interesting example of close chamber collaboration between singer and pianist. The work is aimed in particular to pianists with larger hands, as the frequently occurring decim chords should be played vertically, without the use of *arpeggios* (which could disrupt the overall message of the work by detracting from its expressive drama). The agogic markings also have a significant influence on the musical expression. Delicate tempo fluctuations serve to build tension and emphasise the more dramatic moments of the musical narrative. Ludomir Różycki accurately interpreted the character of the literary original, as expressed in the tempo and character marking, *Andante con duolo* (at a calm pace, with pain). The two qualities contained in this term – moderate movement and inner suffering – should be coherently integrated by the performers. The optimal choice would be a tempo slightly slower than *the* traditional *Andante*, allowing for a deeper extraction of the emotional charge of the poem. The work contains unusual examples of a reversal of the traditional singer-pianist roles; in the songs written by Ludomir Różycki's predecessors, the vocalist almost always took the lead. The work *Longing* is a space in which the pianist repeatedly sets the direction of the phrase and determines the manner of *poco ritenuto* or *poco allargando* realisation (bars 27-28, 43-44, 47-48). From a performance perspective, it is also important to pay attention to the articulation of the themes in strict *legato* articulation in order to achieve greater melodiousness of the phrase.

3.5 *Six Songs, Op. 16, to words by T. Miciński*⁹⁹

The composer dedicated Opus 16 to his wife, the outstanding singer Stefania Różycka (Mławska). The works were composed during Różycki's studies in Berlin. He achieves a dramaturgically coherent whole in the construction of the cycle. The message of the cycle, captured in , is presented in a chronologically and structurally ordered framework that influences its final expressiveness:

⁹⁹ Sheet music used in the preparation of the artistic work and its description:

L. Różycki, *Selected Songs for Voice and Piano*, ed. T. Bronowicz-Chylińska, Polskie Wydawnictwo Muzyczne, Kraków 1957, pp. 26–27: *W mem sercu baśni* [The fairy tales in my heart] (Op. 16 No. 3), pp. 28–30: *Akwarela* [Watercolour] (Op. 16 No. 6);

L. Różycki, *Six Songs to Words by Tadeusz Miciński for Solo Voice with Piano Accompaniment*, Op. 16, A. Piwarski and Ska, Kraków 1910;

L. Różycki, *Selected Songs for Voice and Piano*, Book II, ed. D. Grzybacz, J. Pawlikowska, Polskie Wydawnictwo Muzyczne, Kraków 2023, pp. 6–20.

(...) from dusk, through night, morning, day and back to dusk. The gradual increase in tension in the first three poems of the cycle, reaching its climax in the poem *Bądź zdrowa* (Keep well) and then a decline in emotion, is also noteworthy. One can therefore speak of an arc-like distribution of elements of expression throughout the entire work. This arrangement is also consistent with the structure of the text, which moves from numerical verse, through a mixture of syllabic and free verse, to emotional free verse, followed by a return to regularity¹⁰⁰.

Ludomir Różycki reaches for texts that carry significant potential for shaping a deep symbiosis between words and music. Although in most songs the composer remains faithful to the original lyrical forms, in some cases he makes subtle interventions in the poetic structure.

3.5.1 *Purple Mountains*

Original poetic text: Tadeusz Miciński, series: <i>In the midst of paradise</i> , poem: <i>Purple Mountains</i> [in:] <i>In the darkness of the stars</i> , published by the author at the Jagiellonian University printing house, Kraków 1902, p. 107.	The layout of the text corresponds to the musical arrangement. Modifications are marked: additional repetitions of verses (underlined).	Formal division of the song.
<p><i>Fioletowe góry zapadają w mgły, ciemniej lazury - jakby w głębię szły.</i></p> <p><i>Złoty róg miesiąca sieje poblask mdły - lasów wiatr nie trąca, jakby do snu szły.</i></p> <p><i>Potok wciąż głośniejszy rwie się jak zwierz zły - smutek wciąż czarniejszy - coraz gęstsze mgły.</i></p>	<p><i>Fioletowe góry zapadają w mgły, ciemniej lazury - jakby w głębię szły.</i></p> <p><i>Złoty róg miesiąca sieje poblask mdły - lasów wiatr nie trąca, <u>jakby do snu szły</u></i></p> <p><u><i>jakby do snu szły.</i></u></p> <p><i>Potok wciąż głośniejszy rwie się jak zwierz zły - smutek wciąż czarniejszy –</i></p> <p><i>coraz gęstsze mgły.</i></p>	<p>A (bars 1-8)</p> <p>B (bars 9-24)</p> <p>connector: vol. (25-28)</p> <p>C (bars 29-36)</p> <p>Coda (bars 37-40)</p>

In the poem *Purple Mountains*, the natural landscape becomes a metaphorical reflection of the inner emotional states of the lyrical narrator. Dark, moody colours dominate,

¹⁰⁰ A. Zwierzycka, *Songs by Ludomir Różycki to words by Tadeusz Miciński from Opus 16* [in:] A. Granat-Janki (ed.), *Traditions of Silesian Musical Culture* (vol. XII), K. Lipiński Academy of Music Publishing House, Wrocław 2011, p. 329.
K. Lipiński, Wrocław 2011, p. 329.

creating a space full of tension and hidden meanings. The landscape depicted in the poem, with its pale moonlight and darkening skies, appears mysterious, melancholic and full of moody despondency.


The song opening the cycle is in A flat major and has a three-part structure (A–B–C). While parts A and B are characterised by a clear diversity of musical arrangement, part C is a kind of reminiscence of the composer's earlier inventiveness, referring to motifs present

in the previous sections. A link has been introduced between parts B and C, a moment of pause in which the composer decides to repeat the last line of the second stanza. Thanks to its modulating function, it plays an important role, enabling a smooth transition to the musical material taken from the beginning of the song. Part C begins with a fragment referring to the first bars of the piece, while its ending brings to mind an echo of musical themes taken from part B. The whole is closed by a *coda*, in which the motif from the beginning of the song is recalled again.

The musical layer emphasises and reinforces the meaning of the poetic text. The most important examples are: the ascending and then descending direction of the melody in the piano part illustrating the mountain (bars 1-8); the use of sophisticated harmony (the addition of dissonances) and colouring (low registers, change of key), which herald the appearance of new content in the verbal layer (*sows a dull glow*); the emphasis on silence and tranquillity flowing from the description of the landscape through the use of a steady quarter note movement creating a pedal note effect in the left hand part (bars 9-24); musical illustration of the motif of distancing, departing (*diminuendo, poco a poco ritenuto*) on the words '*as if they were going to sleep*' (bars 21-24); emphasis on the phrase '*sadness ever darker*' through the use of a very low, dark-sounding register in the piano part and enriching the harmonies with appropriate dissonances; musical illustration of the last phrase in the piano part: *increasingly dense fog* with the help of pedalling (holding one pedal throughout the chord progression), agogics (*poco a poco ritenuto*) and slight dynamics (*piano pianissimo*).

From a performance perspective, the greatest challenges are pedalling and *legato* execution in chord sequences. It is important to skilfully balance between complete pedal replacement and its appropriate depth, depending on the type of sound desired at a given moment. Proper pedalling has an impact on the realisation of the *legato* articulation proposed by the composer. In order to avoid a sense of unease or undesirable roughness, it is worth

separating chords that are beyond the pianist's reach (e.g. bar 7) by placing some of their harmonic components in the form of anticipatory grace notes.



The image shows a musical score for a vocal and piano piece. The top staff is a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics "jak - by w głę-bię szły - ." are written below the notes. The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs). A bracket on the left side of the piano part indicates a pedalling exercise starting at bar 7. The piano part features complex chords and grace notes, with some notes appearing as anticipatory grace notes for the vocal line.

Musical example 4. *Purple mountains*, Op. 16 No. 1, bars 7-8.

This allows for a tight *legato* in the right-hand part without undesirable harmonic distortions.

From a performance point of view, the piece *Purple Mountains* can be described as a study in pedalling, which plays a particularly important role in this song in terms of sound and expressive function, posing a considerable challenge for the pianist.

3.5.2 *Inspiration*

Source poetic text: Tadeusz Miciński, cycle: <i>In loco tormentorum</i> , poem: <i>Inspiration</i> [in:] <i>W mroku gwiazd</i> [In the Darkness of the Stars], published by the author at the Jagiellonian University printing house, Kraków 1902, p. 88.	The layout of the text corresponds to the musical arrangement.	Detailed formal division of the song.	Simplified structure of the piece.
<p><i>Na koralowych snu księżycach Ciebie me skrzypki sławią, Pani! do ciemnej schodząc mar otchlani zapalasz kwiaty na łzawnicach.</i></p> <p><i>Uwiędłe serce, jak dzieciątko, tulisz do piersi obląkanej i dziwnej pieśni - niewygranej - bawisz nadziejną pamiątką.</i></p> <p><i>Już się godzina zaćmień zbliża, kiedy mię z Tobą Bóg rozdzieli - Ciebie uniosą w chór anieli, a mnie przybiją do stóp krzyża.</i></p>	<p><i>Na koralowych snu księżycach Ciebie me skrzypki sławią, Pani!</i></p> <p><i>do ciemnej schodząc mar otchlani zapalasz kwiaty na łzawnicach. Uwiędłe serce, jak dzieciątko, tulisz do piersi obląkanej</i></p> <p><i>i dziwnej pieśni - niewygranej - bawisz nadziejną pamiątką.</i></p> <p><i>Już się godzina zaćmień zbliża, kiedy mię z Tobą Bóg rozdzieli -</i></p> <p><i>Ciebie uniosą w chór anieli, a mnie przybiją do stóp krzyża.</i></p>	<p><i>A</i> (t. 1-5)</p> <p><i>B</i> (t. 6-24)</p> <p><i>łącznik</i> (t. 25-28)</p> <p><i>A'</i> (t. 18-21)</p> <p><i>C</i> (t. 22-25)</p> <p><i>B'</i> (t. 26-29)</p>	<p><i>A</i></p> <p><i>B</i> (<i>B+t</i>)</p> <p><i>C</i> (<i>A'CB'</i>)</p>

The basic structural units in the song *Natchnienie (Inspiration)* are four-bar musical phrases. Arranged in groups, they form (in simplified terms) the outline of a three-part ABC form, in which the individual sections differ not only in length, but above all in the type of expression they convey. The original division into stanzas is not consistent with the content of the poem. An important element in illustrating the moods, states and worlds present in the poetic text is the use of appropriate harmony, texture, mode or manner of phrasing. Part A is a cheerful, magical memory of a beloved in a dream/waking life. In part B, one can see dark and emotional poetic images depicting the beloved on the other side (*descending into the dark abyss of dreams, you light flowers on tearful cheeks*¹⁰¹, *you cradle your withered heart (...) to your maddened breast*). Part C is identical to the third stanza of the poem. The musical material from the beginning of the piece returns, and with it comes a harmonic *brightening* (key of G major). The narrator expresses hope for the

¹⁰¹ In pre-Christian Slavic culture, it was a vessel used for the symbolic storage of mourners' tears, see *Łzawnica* [in:] *Słownik Języka Polskiego PWN*, online: <https://sjp.pwn.pl/sjp/lzawnica;2480307.html> (accessed on 1 September 2025).

salvation of *his* beloved (*the angels will lift you up in chorus*), experiencing suffering due to the inevitable separation for eternity (*and they will nail me to the foot of the cross*). The gap between the lovers becomes like an abyss.

The musical arrangement, in the key of G major, follows the slightest changes in the content of the poem in an exceptionally symbiotic way and is completely consistent with its content. The illustrative nature of the musical layer plays a special role (especially in the piano part). For example, in the material found in bars 6-7 (*Descending into the dark abyss*), the descending direction of the melody, and at the same time of the entire phrase, is clearly emphasised. The range decreases, and the harmony abounds in increasingly darker chords. It is worth noting the significance of the only change in texture in the piano part (bars 22-25). Its chorale connotations are directly associated with heavenly angelic singing¹⁰². This section is preceded by a caesura, the presence of which is also not accidental. It symbolically separates what is above (heaven) from what is below (the abyss). The song features the phenomenon of antithesis, which is particularly evident at the end of the piece in the last two lines.

The main difficulty in performing the piece is achieving perfect synchronisation between the pianist and the singer, as the vocal line cannot be strictly metronomic. The pianist acts as the initiator and continuator, and through flexible co-creation allows the singer to take sufficient breath in places where the texture is not suitable for this. The piano part, seemingly secondary, is in fact a completely equal partner.

¹⁰² A. Zwierzycka, *Songs by Ludomir Różycki to the words of Tadeusz Miciński from Op. 16* [in:] A. Granat-Janki (ed.), *Traditions of Silesian Musical Culture* (vol. XII), Wydawnictwo Akademii Muzycznej im. K. Lipiński, Wrocław 2011, p. 333.

3.5.3 *The fairy tales in my heart*

Original poetic text: Tadeusz Miciński, cycle: <i>Polar Nights</i> , poem: <i>In my heart of fairy tales</i> [in:] <i>In the darkness of the stars</i> , published by the author at the Jagiellonian University printing house, Kraków 1902, p. 47.	The layout of the text corresponds to the musical arrangement.	Formal division of the song.
<i>W mem sercu baśni o jutrzence i fantastyczne kwiaty szronu; w mem sercu jakby echo dzwonu; w mem sercu zakrwawione ręce grają na strunach miesiąca odwieczny ciemny hymn. Schodzę w labirynt podziemny - u stóp mych morze się roztrąca</i>	<i>W mem sercu baśni o jutrzence i fantastyczne kwiaty szronu;</i> <i>w mem sercu jakby echo dzwonu; w mem sercu zakrwawione ręce grają na strunach miesiąca odwieczny ciemny hymn.</i> <i>Schodzę w labirynt podziemny - u stóp mych morze się roztrąca</i>	A (bars 1-5) B (bars 6-13) A' (bars 14-19)

The poem *The fairy tales in my heart* is a very internally diverse work. Its first fragment (up to the word hymn) presents contrasting values – on the one hand, hope (light, dawn, bright colours), and on the other, feelings of anxiety and horror (moonlight, bloody hands, dark hymn). Urszula M. Pilch aptly describes this situation:

It seems that we are dealing with a situation of suspension of the description of the internal landscape and focusing attention on the space surrounding the subject. But one could just as well get the impression (...) that the descent into the depths [I descend into an underground labyrinth - author's note] becomes a symbol of introspection. A situation of a kind of double internalisation is also taking shape here. In fact, the subject is also an element of the landscape, and this landscape contains¹⁰³.

The above text suggests that the lyrical subject is unable to find peace either within himself or in the world around him. He is overwhelmed by the omnipresent chaos:

For he faces an inscrutable labyrinth, a depth, a sea – an unfathomable space of mystery. Individuality, loneliness and, finally, confusion are strongly emphasised here. Being both a part and an all-encompassing whole only intensifies the feeling of inability to find oneself both in external reality and in immanent reality¹⁰⁴.

The fairy tales in my heart fits perfectly into the style of *Young Poland*, both in literary and musical terms. The piece was composed in the key of F major. The division in

¹⁰³ U. M. Pilch, *Who am I? On the subject in the poetic dialogue between Słowacki and Miciński*, Księgarnia Akademicka, Kraków 2010, p. 90.

¹⁰⁴ *ibid.*, p. 90.

the second column of the table was made on the basis of differences and similarities in the musical arrangement between the individual sections of the piece. These are present primarily in the dynamics and the associated colouring. In the extreme parts, the presence of a pedal note is clearly marked, which, acting as an anchor, prevents the rapid development of the musical phrase. In the middle section, there are sequences of unintuitive harmonic sequences. The violence of these changes perfectly matches the content of the poem. In the piano part (on the words *eternal dark anthem*, bars 11-13), there are chords that emphasise the meaning of individual poetic images: the texture is placed in the contra octave, resulting in a very dark colour scheme. At the end of the piece, on the words '*it breaks [the sea]*', a melodic line appears, leading to the piece's concluding tonic major chord (F major). The structure of the final motif evokes associations with the image of the breaking sea.

The greatest pianistic challenge is to adapt the tone colour to the character of each section. In the extreme sections, it is worth opting for more impressionistic colours, while the expressive intensity of the middle section requires the use of long, deep sounds, which greatly facilitate the implementation of flawless pedalling in critical configurations (bars 6-13). In order to achieve precise *legato* articulation (in the places marked by the composer), it is helpful to follow the horizontal structure of the song. Agogic and dynamic flexibility is also of considerable importance, ensuring creative comfort for the performers.

which is not typical for music. For this reason, Różycki expands the text in order to build tension and convey the dramatic character of the poem¹⁰⁵.

The musical arrangement of the poem has been closely harmonised with the verbal layer. The piece was composed in E flat minor/G flat major. The song has a recomposed form, but its structure can be divided into smaller, contrasting sections. The conventional division is presented in the table. The greatest differences in terms of the choice of means of expression occur between part A and part B. The subsequent fragments bring calm and a gradual decrease in tension until the end of the piece. The song is characterised by a wide range of performance techniques: a broad scale of piano and voice (C¹- A²), a varied palette of colours, sophisticated articulation and very massive-sounding chords. Also noteworthy is the placement of some passages in the lower registers, creating a specific colouristic space.

Throughout the piece, there are also indications of gradual tempo changes, such as *ritenuto*, *accelerando*, *allargando*, *poco più lento* and *fermata*. This causes the pulse to falter and further enhances the impression of a free rhythm that follows the rhythm of the words, reflecting the anxiety that torments the feelings of those who are parting. The emotions are also emphasised by the dynamics ranging from *piano pianissimo* to *forte fortissimo*. The melody of the vocal part is declamatory in nature, initially based on small intervals – primas and seconds – but later using much larger intervals, such as sixths and sevenths, before returning to second steps at the end¹⁰⁶.

At the beginning of the piece, as well as in later sections, the piano part features the melodic-rhythmic leitmotif *Keep well* which is also presented repeatedly in the vocal part. It appears in a variety of dynamic settings, in many keys and in different registers of the instrument. These motifs often combine into chromatic passages reminiscent of *a patopoja*, a rhetorical figure symbolising suffering. The expressive power is further enhanced by the systematisation of the motifs into groups containing dotted rhythms.

The performance challenges present in the song make the piece extremely difficult for both the pianist and the singer. The difficulties occur on many levels and stages of work on the piece. The piano part forms the essential fabric of the piece, giving it structure and cohesion. From the pianist's perspective, it may be problematic to perform wide decim and nonachord chords with very awkward filling harmonies, usually located in a context that makes it difficult to use *arpeggios*. One solution is to omit the E flat¹ that

¹⁰⁵ A. Zwierzycka, *Ludomir Różycki's songs to words by Tadeusz Miciński from opus 16* [in:] A. Granat-Janki (ed.), *Traditions of Silesian musical culture* (volume XII), K. Lipiński Academy of Music Publishing House, Wrocław 2011, p. 331.

K. Lipiński, Wrocław 2011, p. 331.

¹⁰⁶ *Ibid.*, p. 331.

appears in the highest voice of the ninth chord (in the left-hand part, in bars 11-27). This significantly improves the comfort of playing, while at the same time allowing for the greater volume of sound suggested by the composer. In the remaining passages (also critical due to the wide range of chords), it is advantageous to use a nimble *arpeggio*. The reason for these advanced difficulties is the need to repeatedly and quickly repeat the same harmonic patterns in *forte fortissimo* dynamics. From the perspective of chamber music collaboration, the greatest challenge in this field is the performance of the first section. The performers should strive to find a *golden mean* in freely treating the pulse and bar line, but this requires a detailed discussion of artistic intentions. Due to the textural and structural momentum, the richness of means of expression and the presence of dramaturgically significant elements in the piano part, the role of the pianist is paramount in this song.

3.5.5 *Palms*

Original poetic text: Tadeusz Miciński, cycle: <i>W pośród raju</i> [<i>In the midst of paradise</i>], poem: <i>Palmy</i> [Palms] [in:] <i>W mroku gwiazd</i> [<i>In the darkness of the stars</i>], published by the author at the Jagiellonian University printing house, Kraków 1902, p. 110.	The layout of the text corresponds to the musical arrangement.	Formal division of the song.
<i>Widzę w Twych oczach ciemne morza tonie i szafir nieba, co się w nich przegląda - rozkosz otchłani, która śmiercią zionie - ciszę bezmiarów - których się pożąda.</i>	<i>Widzę w Twych oczach ciemne morza tonie i szafir nieba, co się w nich przegląda - rozkosz otchłani, która śmiercią zionie - ciszę bezmiarów - których się pożąda.</i>	A (bars 1-16)
<i>Lub mi się zdaje, że to leśne głuźce w podzwrotnikowym słońcu gorejące - a w głębi zimne; strojne w pióropusze tęczowych kwiatów, a od lian ginące.</i>	<i>Lub mi się zdaje, że to leśne głuźce w podzwrotnikowym słońcu gorejące - a w głębi zimne, strojne w pióropusze tęczowych kwiatów, a od lian ginące.</i>	A' (bars 17-32)
<i>Tak się w mej duszy mienia Twoje oczy, że nic trwałego w nich, prócz tajemnicy. I próżno pytam, czy mnie do świątynicy ten sfinks prowadzi, czy pustych roztoczy, gdzie palmy więdną na słonecznym skwarze i tak do rajów podobne - miraże.</i>	<i>Tak się w mej duszy mienia Twoje oczy, że nic trwałego w nich, prócz tajemnicy. I próżno pytam, czy mnie do świątynicy ten sfinks prowadzi, czy pustych roztoczy, gdzie palmy więdną na słonecznym skwarze i tak do rajów podobne - miraże.</i>	B (bars 33-48)
		A'' (bars 49-58)

Palms is a metaphysical creation of an image of a woman seen through the eyes of a man – a kind of psychological study based on subjective ideas. In this poetic vision, the

woman appears as a mysterious and unknowable, which makes her fascinating and dangerous. In a magical way that is completely incomprehensible to the lyrical narrator, she combines contrasting and even contradictory qualities (*the dark depths of the sea and the sapphire of the sky*). What is above (heavenliness, divinity, brightness) is juxtaposed with what is below (night, the darkness of hellish depths). This seemingly cheerful literary work fits perfectly into the current in *Young Poland* literature, creating a vision of femininity as something that attracts men and leads them to the abyss, to death¹⁰⁷ :

The emerging type of courageous, change-ready, modern women revived men's deeply hidden fears of the emerging need to compete with the opposite sex. Defenders of the patriarchal world order created symbols of these fears in the form of sensual women, dangerous and tempting, mysterious, allied with the forces of nature and dark powers, angelic-demonic, (...) influencing the imagination¹⁰⁸ .

¹⁰⁹The antithetical structure of the poem is reflected in its musical arrangement, as song *Palms* is a clear example of the symbiotic coexistence of the musical layer with the verbal layer. The link between the poetic text and the music is the internal contrast between the artistic means of expression used in the song:

The contrast is visible in all elements of the musical work, from the melody, through the dynamics and articulation, to the colour and texture¹¹⁰ .

The table presents a list of examples of internal differences¹¹¹ :

¹⁰⁷ A. Tytkowska, *On the modernist demonisation of love and femininity*, [in:] A. Żarnowska and A. Szwarc (eds.), *Women and the moral revolution: socio-cultural aspects of sexuality: the 19th and 20th centuries. A collection of studies*, Wydawnictwo DiG, Warsaw 2006, p. 160.

¹⁰⁸ A. Jankowska, *"Palmy" and "Stryga" by Tadeusz Miciński – a poetic transposition of the cultural experience of men's fear of expansive femininity*, Łódź 2014, p. 3, https://dspace.uni.lodz.pl/xmlui/bitstream/handle/11089/35813/Do%C5%9Cwiadczenie_0025-0038.pdf?sequence=1&isAllowed=y (accessed on 1 September 2025).

¹⁰⁹ Antithesis is understood here as a stylistic device consisting in combining semantically contrasting elements into a single whole in order to achieve greater expressiveness, see *antithesis* [in:] *Polish Language Dictionary PWN*, online: <https://sjp.pwn.pl/sjp/antyteza;2550423.html> (accessed on 1 September 2025).

¹¹⁰ A. Zwierzycka, *Ludomir Różycki's songs to words by Tadeusz Miciński from opus 16* [in:] A. Granat-Janki (ed.), *Traditions of Silesian musical culture* (volume XII), K. Lipiński Academy of Music Publishing House, Wrocław 2011, p. 333.

¹¹¹ *Ibid.*, p. 333.

MELODY	Sections A, A' and A" have a periodic structure (4+4). The phrase is often formed by melodic lines based on repeated notes, the continuity of which is disrupted by an interval leap (bars 1-4, 9-12, 17-20, 25-28, 44/45, 49-52). The piece is dominated by a declamatory type of melody, contrasting with the cantilena type of successors that appear (bars 5-8, 21-24, 53-58). Occasionally, the melody of the voice moves in the opposite direction to the melody in the piano part (bars 21-24, 26-28).
RHYTHM	In section B (bars 33-48), the lowest register of the piano part is placed in constant melodic and rhythmic opposition to the vocal part (presence of syncopation and repeated opposite melodic direction).
AGOGICS	Sections A, A' and A" are maintained at an <i>Andante</i> tempo, while section B, which displays distinct characteristics, is marked <i>più mosso agitato</i> . This has a direct impact on the type of expression.
ARTICULATION	In some passages, <i>the legato</i> in the vocal part is contrasted with the <i>staccato</i> articulation in the piano part (bars 19, 27-28). From a performance perspective, this has the effect of lightening the colour of the chordal texture.
DYNAMICS	The dynamic range of parts A, A', and A" oscillates between <i>piano pianissimo possibile (pppp)</i> and <i>forte</i> , with a predominance of <i>piano</i> , while part B is dominated by <i>forte fortissimo</i> .
HARMONY	The piece is broadly tonal. Section B is saturated with alterations and a high degree of chromaticism. The song was composed in the key of E major.
COLOUR	The composer uses almost the entire range of the instrument. The piano part often rises above the vocal part.
TEXTURE	In sections A and A", in the predecessors (bars 1-4, 9-12, 49-52), the piano part accompanies the vocal part in a chorale-like manner. In contrast, the texture of the successors (bars 5-8, 13-16, 29-32, 53-58) is based on spread chords.

One of the most important performance issues is the question of managing dynamics in the sound space. Due to the richness and internal diversity of the piano part, it is not necessary to strictly follow the dynamics indicated by the composer. The texture of the work also suggests that the dynamic markings proposed by Różycki (*piano* or *forte*) are most

likely a guideline for oscillating within a wide dynamic range. The manner and degree of implementation of the performance instructions should depend primarily on the volume of the singer's voice in the lower register. This is particularly important in part B, and in passages where the right-hand part of the piano rises above the melodic line of the voice.

3.5.6 A watercolour

<p>Original poetic text: Tadeusz Miciński, cycle: <i>W pośród raju</i> [In the midst of paradise], poem: <i>Jesienne lasy</i> [Autumn forests] [in:] <i>W mroku gwiazd</i> [In the darkness of the stars], published by the author at the Jagiellonian University printing house, Kraków 1902, p. 104.</p>	<p>The layout of the text corresponds to the musical arrangement. Modifications are marked: repetitions of verses (underlined) and added words (bold font).</p>	<p>Formal division of the song.</p>
<p><i>Jesienne lasy poczerwienione goreją w cudnym słońca zachodzie. Witam was, brzozy, graby złocone i fantastyczne ruiny w wodzie. Czemu się śmieją te jarzębiny? czemu dumają jodły zielone? czemu się krwawią klony - osiny? płyną fiolety mgieł przez doliny i jak motyle w barwnym ogrodzie latają liście złoto-czerwone.</i></p>	<p><i>Jesienne lasy poczerwienione goreją w cudnym słońca zachodzie. Witam was, brzozy, graby złocone i fantastyczne ruiny w wodzie.</i></p> <p><i>Czemu się śmieją te jarzębiny? <u>czemu dumają jodły zielone? Czemu?</u></i></p> <p><i>czemu się krwawią klony - osiny?</i></p> <p><i><u>płyną fiolety mgieł przez doliny</u> i jak motyle w barwnym ogrodzie latają liście złoto-czerwone. <u>płyną fiolety mgieł przez doliny.</u></i></p> <p><i><u>czemu dumają jodły zielone? Czemu?</u></i></p>	<p><i>A</i> (bars 1-9)</p> <p><i>B</i> (bars 9-15)</p> <p>connector (bars 16-19) <i>A'</i> (bars 20-27)</p> <p><i>B'</i> (bars 28-33)</p>

The narrator expresses admiration for the beauty of nature, and the landscape creates an emotional context that resonates with the inner experiences and reflections of the speaker in the poem. The poem employs a stylistic device in the form of personification of trees, which are attributed with human-like abilities (thinking, pondering, laughing).

The beauty of the landscape, whose most important element is trees, especially their colours, is further emphasised by an equally impressive architectural element - ruins reflected in the water. The symbol of ruins confirms the connection between the reality of dreams and the self (...) ¹¹².

The work is reminiscent of Tadeusz Miciński's impressionist-expressionist experiments.

¹¹² M. Tomczyk, article: *Landscapes of a Suffering Soul – Tadeusz Miciński's 'Watercolours'* [in:] A. Czabanowska-Wróbel, P. Próchniak, M. Stala (eds.), *The Poetry of Tadeusz Miciński. Interpretations*, Academic Bookshop, Kraków 2004, p. 274.

Hence (...) the colour scheme of the presented paintings, which falls within the impressionist palette, is suddenly broken by an expressionistic blood red (...) ¹¹³ .

A watercolour is dominated by warm colours, resulting primarily from the key of the song, A major. The impressionistic light, reflected in the colours of autumn, is musically illustrated both through the selection of appropriate harmony and through the way in which the individual melodic lines are conducted. Referring to the impressionistic understanding of the elements of a musical work, the composer blurs the differences between parallel relationships in chords by colouring them with additional components (sevenths, ninths). This is particularly evident in the fragments that constitute a musical elaboration of the lyrical subject's questions: *Why are the rowan trees laughing? Why are the green fir trees pondering? Why?* In some sections of the work, the voice and piano parts appear in canon, making the composition a multi-layered work.

From a performance point of view, particular attention should be paid to faithfully following the instructions written in the score. It is worth paying special attention to the dynamic markings, which, especially in the proportions between the pianist and the singer, should be treated as an attempt to set a certain direction, as well as a point of reference in determining the dynamic relationship between individual fragments of the piece. The primary task of the pianist and singer is to build a common space (proper phrasing, agogic changes and dynamic proportions). In *A watercolour*, it is primarily the singer who sets the direction for the development of the dynamic plan. The situation is different when it comes to colouring, which is by far the most demanding area of work on the piece. An accurate and adequate sense of colour space is a significant challenge for the pianist, who shapes the character of the piece's sound aura.

3.6 *Three Songs, Op. 19, to words by M. Paruszevska, T. Miciński, S. Wyspiański*¹¹⁴

In creating *Three Songs, Op. 19* (composed in 1906, published in 1908: a) *A Swan* and b) *A serenade*, 1909: c) *Bright Lake Lednica*), the composer drew on the symbolism

¹¹³ M. Kurkiewicz, article: *Miciński's Syncretisms. A Few Remarks on Mene-Mene-Thekel-Upharism* [in:] H. Ratuszna and R. Sioma (eds.), *Młodopolska Synteza Sztuk*, Nicolaus Copernicus University Press, Toruń 2010, p. 170.

¹¹⁴ sheet music used in the process of preparing the artistic work and its description: L. Różycki, *Three Songs with Piano Accompaniment, Op. 19* (a, b), Krzyżanowski, S. and A., Kraków 1908;

and emotional depth. The collection is diverse in both expression and style. *A Swan* is maintained in a tone of lyrical reflection, *A Serenade* stands out with its expressionistic sound and original harmonic language, while *Bright Lake Lednica* is a piece full of spiritual symbolism. The songs form a conceptually coherent cycle, which is rich in contrasts and demonstrates Ludomir Różycki's versatility and artistic sensitivity.

3.6.1 *A Swan*

<p>Original poetic text: Maria Paruszevska, poem: <i>A Swan</i> [in:] <i>Tears-Pearls</i>, published by Drukarnia "Pracy", Poznań 1910, p. 42.</p>	<p>The layout of the text is consistent with the musical arrangement. Modifications have been marked: repetitions of verses (underlined) and differences between the original poetic text and the lyrics of the musical work (bold font).</p>	<p>Formal division of the song.</p>
<p><i>Dokąd płyniesz, ptaku biały, Po tej cichej toni? Łódka pusta bez sternika, I smutno w ustroni. Księżyc twoim powiernikiem I prastare drzewa, Nunufary ponad brzegiem, I las w dali śpiewa. Płyn łabędziu srebrnopióry, Gwiazdy lśnią na niebie, Wzdychasz do nich, by choć z góry, Patrzyły na ciebie.</i></p>	<p><i>Dokąd płyniesz, ptaku biały, po tej cichej toni? <u>Łódka pusta, bez sternika</u> <u>i smutno w ustroni.</u></i></p> <p><i>Księżyc Twoim powiernikiem i prastare drzewa, Nunufary ponad brzegiem, i las w dali śpiewa.</i></p> <p><i>Płyn łabędziu srebrnopióry, gwiazdy lśnią na wód tych toni, <u>łódka pusta, bez sternika</u> <u>i smutno w ustroni.</u></i></p>	<p><i>A (bars 1-9)</i></p> <p><i>B (bars 10-17)</i></p> <p><i>connector - piano solo (bar. 18)</i></p> <p><i>C (t. 19-28)</i></p> <p><i>coda - piano solo (bars 29-31)</i></p>

This lyrical piece deals with the difficulties of experiencing loneliness, while at the same time revealing the extraordinary nature of the surrounding world. *A Swan* of the title appears here as the embodiment of beauty, loneliness and transience¹¹⁵. The image of an

L. Różycki, *Jasna Lednica*, Op. 19 (c), Gebethner&Wolff, Warsaw 1909;

L. Różycki, *Selected Songs for Voice and Piano*, Book I, ed. J. Freszel, D. Grzybacz, B. Kominek, J. Pawlikowska, Polskie Wydawnictwo Muzyczne, Kraków 2022, pp. 66-75a;

L. Różycki, *Jasna Lednica* op. 19 (c), manuscript from 1951 from the Ludomir Różycki Archive in Katowice, currently stored in the Library of the Stanisław Moniuszko Academy of Music in Gdańsk (ref. no. N 33058).

¹¹⁵ W. Kopański, *Swan* [in:] *Dictionary of Symbols*, Oficyna Wydawnicza Rytm, Warsaw 2017, p. 206.

empty boat without a helmsman symbolises the feeling of loneliness and uncertainty about the future. The moon, acting as the bird's confidant, provides spiritual guidance through the dark world of mystery, while ancient trees, water lilies¹¹⁶ and the singing forest create a contrasting, idyllic and nostalgic landscape. In the second stanza, the call "Fly, swan..." appears as an encouragement to find one's own path in life, to make a decision. The image of shining stars reflected in the mirror-like surface of the water introduces an aura of magic to the poem. It is worth noting the symbolic connection between the motifs and images of nature and the inner experiences of the lyrical narrator.

The musical arrangement, composed in C major but containing numerous harmonic deviations, illustrates the mysterious world presented in the poem. The spatial texture of the piano part and the constant triplet movement evoke associations with water, with a quiet surface on which a swan swims. While the song, especially in its extreme parts (A and C), is dominated by *piano* dynamics (*ppp-p*), the middle section (B) is full of sudden dynamic changes (*ppp<ff*). A new type of texture also appears here – chordal harmonies and a combination of regular with irregular ones. It is worth noting the original and avant-garde (for Różycki's time) textural solutions and harmonic combinations in part B (the chords appear *as if* by accident, without creating any tonal relationships between them). However, in a broader perspective, they shape the musical language, which reflects the moods and content of the poetic texts. After the modulating link (bar 18), with the beginning of section C, the harmony becomes more tonal. On the words *Fly, silver-feathered swan, stars shine on these waters (...)*, the composer uses regular harmonic changes. The root of the chord moves in an ascending direction, evoking associations with travelling through an undefined space. The shape of most of the motifs in the piano part (except for bars 10-11) illustrates the undulation of water in various ways. Throughout the piece, the triplet motifs in the right and left hands move in opposite directions and occur simultaneously and/or alternately. In some sections, the composer uses dynamic markings to indicate the direction of development of individual motifs (bars 6-7, 18, 25-26). In some passages, the highest voice in the piano part, performs the main melody in unison with the singer (bars 6-9, 14-15).

From a performance perspective, the greatest challenge is the legato-linear phrasing. The triplet division of the internal melodic lines in the piano part, juxtaposed with the fairly

¹¹⁶ A type of water lily, also known as white water lily (*Nymphaea alba* N.), see *White water lily* [in:] *Plant Atlas*, online: <https://atlas.roslin.pl/plant/7457> (accessed on 1 September 2025).

regular rhythmic pattern of the vocal part (predominantly quarter-note and half-note progressions), spontaneously emphasises the rhythmic structure of the bar (4/4) and its strong parts. Unfortunately, in such a case it is difficult to achieve a colouristic effect illustrating the surface of the water, its slight movement or subtle rippling. Appropriate pedalling helps to achieve the desired colour nuances. When choosing the tempo of the piece, it is worth finding a balance between fluid narration and stagnation, which prevents the phrase from developing.

3.6.2 A Serenade

Source poetic text: Tadeusz Miciński, cycle: <i>Wpółród raju</i> [In the midst of paradise], poem: <i>Serenada</i> [A Serenade] [in:] <i>W mroku gwiazd</i> [In the darkness of the stars], published by the author at the Jagiellonian University printing house, Kraków 1902, p. 116.	The layout of the text corresponds to the musical arrangement. Differences between the original poetic text and the lyrics of the musical work are marked in bold.	Formal division of the song.
<p><i>Indyjskie zwiewne kwiaty, kwitnące raz w sto lat - o piękna, wyjdź z komnaty, jak księżyc z poza krat. Na harfie gram Ci słowa, które się lśnią jak żar - czemuż Cię otchłań chowa i Ty nie wstajesz z mar? Ach, głupcy nie szaleją - powiedział biedny Wil* - w nim bogi płaczą, lwy się śmieją z przelotnych szczęścia chwil. A smutek go pożerał do Imogeny** lic i kwiaty z drzew odzierał, rzucając w nicość - nic. Wyjdź do mnie, o królowno, choć mam żebraczy strój - a rzeką gwiazd ulewną firmament olśnię Twój. Lecz biedne drzewko zsycha, umarły siejąc kwiat - i piosnka we mnie zcicha jak więzień z poza krat.</i></p> <p>* William Shakespeare ** character from <i>Cymbeline</i> by William Shakespeare</p>	<p><i>Indyjskie zwiewne kwiaty, kwitnące raz w sto lat - o piękna, wyjdź z komnaty, jak księżyc spoza krat. Na harfie gram Ci słowa, które się lśnią jak żar - czemuż Cię otchłań chowa i Ty nie wstajesz z mar? Ach, głupcy nie szaleją - powiedział stary Wil - w nim bogi płaczą, lwy się śmieją z przelotnych szczęścia chwil. A smutek go pożerał do Imogeny lic i kwiaty z drzew odzierał, rzucając w nicość - nic. Wyjdź do mnie, o królowno, choć mam żebraczy strój - a rzeką gwiazd ulewną firmament olśnię Twój. Lecz biedne drzewko zsycha, umarły siejąc kwiat - i piosnka we mnie ścicha, jak więzień spoza krat.</i></p>	<p><i>A</i> (bars 1-9)</p> <p><i>B</i> [<i>b</i> (bars 10-11)]</p> <p><i>c</i> (bars 12-18)</p> <p><i>b'</i> (bars 19-20)</p> <p><i>b''</i> (bars 21-22)]</p> <p><i>A'</i> (bars 23-28)</p>

The symbolic message of the lyrical work refers to aspects related to experiencing longing due to unrequited love. The context of William Shakespeare's play *Cymbeline*¹¹⁷ is essential to the poem. The opening lines introduce the reader to a mysterious world of blooming, ethereal Indian flowers. The lyrical narrator, expressing his longing for his beloved, wishes for her to leave her chamber (which symbolises her world). In doing so, he attempts to establish a metaphysical connection with her. The moonlight illuminates the darkness and the abyss in which the object of his affection resides. However, despite the beautiful words and music that the lyrical subject wishes to offer her, his beloved remains in her chamber, intensifying his sense of powerlessness and sadness. The character of Imogen is a symbol of love, the experience of which is both a blessing and a curse. Ultimately, the image of the poor tree and the song that fades away shows the state of inner destruction that accompanies emotional fulfilment. *The tree that bears dead (...) flowers* reminds us of the truth that both beautiful and difficult moments eventually pass. The poem also touches on the theme of building a relationship between people from different social classes: the narrator, despite his low social status (although I have the clothes of a beggar), still longs to be close to his beloved.

A Serenade is characterised by a very interesting colour scheme. Although the score itself indicates the key of G major from a theoretical point of view, Różycki created a specific harmonic language for this piece, in which carefully selected chords create intriguing mutual contexts. One example of this is the alternating repetition of chord sequences, creating the illusion of mutual tonal belonging: E flat major-E minor⁷; E flat major-E minor⁷... (bars 1-5, 9, 26-28) or G flat major-G minor⁷-G flat major-G minor⁷... (bars 6-7). Based on the musical arrangement, it is difficult to identify a single universal internal division of the song that is consistent with the literary text. Assuming that the internal structure of the work is determined by the musical arrangement, the section between bars 12-14 becomes difficult to classify, as the dividing line in this concept would run through the middle of a sentence in the poem. A division based on changes in tempo and character is also not an ideal solution, as it would have to completely ignore textural and dynamic changes. The final determination of the internal structure of the song is the result of a compromise between the above

¹¹⁷ William Shakespeare's intriguing play *Cymbeline* tells the story of King Cymbeline and his daughter Imogen, who marries a man of low birth, Posthumus [most likely the person speaking in the poem *Serenade*], which arouses great opposition from her father.

assumptions and takes into account the most significant changes in texture, dynamics, motif and agogics. It is presented in detail in the third column of the table.

The composer uses three main ways of shaping the musical space in the piece. In sections A and A', there is a constant, regular rhythmic pattern which, combined with unusual harmony, evokes associations with the sound of a music box. Section B is more varied. In its extreme sections (bars 10-11, 19-22), the melodic texture predominates – passages and scales with regular or irregular internal division. The middle section of section B (bars 12-18) combines elements of both structures. The regularity of the chords occurring in quarter-note and eighth-note motion (an element derived from section A) is interrupted (every two bars) by a colourful ascending passage (a reference to section B: c). The song begins and ends with a similar phrase in *pianissimo* dynamics (cf. bars 1-5 and 26-28). Part B also features climactic sections (bars 10-11, 19-22) which, despite the lack of specific dynamic suggestions (apart from the markings *sf*, *sff* and *a* graphically notated *crescendo*), result from the shape of the melody in the vocal part, the type of texture, and the direction of the phrase development in the piano part.

An extremely important element of *A Serenade*, which deserves special attention, is its colouring. It is beneficial to specify the vision of the sound of individual sections in terms of the range of application of impressionistic glassiness in chords. When performing the work, it is also worth organising the dynamic hierarchy of individual chord components. The uniqueness of this song lies primarily in breaking with the classical understanding of harmony and colour. The harmonies present in the piece are very vivid and offer, especially for the pianist, a wide field for sound experimentation. The insurmountable limits of aesthetic exploration are the dynamic suggestions present in the score, as well as the need to maintain the agogic relationships between individual sections resulting from the composer's instructions.

The appearance of the marking *poco più lento* after the section marked *Andantino* suggests an intentional slowing down of the musical action, aimed at preventing any possible haste in the performance. The opposite situation – a return to the *Tempo I* marking – signals a restoration of the original character and a return to the earlier range of expressive means. When interpreting the piano part, every effort should be made to achieve maximum smoothness of phrasing and avoid roughness of sound, despite the appearance of interval leaps and less than ergonomic hand positions.

3.6.3 Bright Lake Lednica

<p>Source poetic text: Stanisław Wyspiański, <i>LXXII</i> a part of the rhapsody <i>Bolesław Śmiały</i>, published by the author at the Jagiellonian University printing house, Kraków 1902, p. 31.</p>	<p>The layout of the text is consistent with the musical arrangement. Modifications are marked: additional repetitions of verses (underlined).</p>	<p>Formal division of the song.</p>
<p><i>Jasna Lednica, - znów patrzę w jezioro, wielkie, pół-senne, spowijane mgłami, które się nad niem kołyszą, jak skoro dzwony gnieźnieńskie uderzą dźwiękami a wtedy zerwą się i kształty biorą, jak duchy, w lot się splatają rękami i z tą melodią dzwonów kołyszące, † AVE MARIA † szeptają niktące -</i></p>	<p><i>Jasna Lednica, - znów patrzę w jezioro, wielkie, pół-senne, spowijane mgłami, które się nad niem kołyszą, jak skoro dzwony gnieźnieńskie uderzą dźwiękami</i></p> <p><u><i>a wtedy zerwą się i biorą kształty jak duchy, w lot się splatają rękami i z tą melodią dzwonów kołyszące, Ave Maria szeptają</i></u></p> <p><u><i>a wtedy zerwą się i kształty biorą jak duchy, w lot się splatają rękami i z tą melodią dzwonów kołyszące, Ave Maria szeptają niktące.</i></u></p>	<p>A (bars 1-12)</p> <p>B (bars 13-25)</p> <p>B' (bars 26-40)</p>

The lyrics of the song were taken from the rhapsody *Bolesław Śmiały*¹¹⁸. The poem is saturated with symbolism, thanks to which it becomes not only a description of the landscape, but also a meditation on spirituality. The description of the half-dreamy Lake *Lednica*, presented in an aura of mystery and mysticism, indicates a state between wakefulness and sleep – reality and dream. For the lyrical subject, the lake becomes a source of emotional memories, and the sound of bells evokes associations with the Christian sphere *of the sacred*. Wyspiański introduces supernatural elements, such as the presence of spirits, which symbolically reflect the memory of the dead. At the end of the work, the phrase *AVE MARIA* appears, a prayer full of reverence and humility.

The piece was composed in E flat major. Throughout the song, the piano part is dominated by chord progressions, whose structure takes on various forms: from four-part to seven- and eight-part (in the climactic section in bars 34-36). In sections

¹¹⁸ In his work, Stanisław Wyspiański refers to the events surrounding the murder of Bishop Stanisław by King Bolesław Śmiały and addresses the issue of the relationship between the church and the state. The events are presented from the perspective of King Bolesław.

with greater volume, the composer eagerly uses all registers of the piano to enhance the *crescendo* effect. The chord progressions present in the song often resemble the sound of church bells. It is worth noting the effect of musical illustration, which emphasises certain words and phrases, such as: *kołyszą* (*legato* articulation connecting two chords into motifs – bars 8-11); *like when the Gniezno bells sound* (imitation of the sound of bells in the piano part: characteristic harmony, *portato* articulation, repetition of the fifth in the left hand, bars 10-13); *whispering* (there is a sudden break in the phrase and a change in dynamics from *forte fortissimo* to *piano pianissimo*, bars 20-25); a rapid but gradual decrease in tension after the final climax, preparing for the word: *fading* (*piano pianissimo* dynamics, gradual transfer of the right-hand texture to a lower register, *ritenuto*, bars 36-40).

The structure of the song (ABB') is quite unusual. The main element distinguishing parts B and B' is the intentional break (bar 24) in the building climax (bars 21-23). The progression leading to the expressive peak reappears in the final section of the piece (bars 32-36) and this time is carried through to the end without any artificial interference in its development.

The greatest difficulty in performance is caused by the combination of successive chords with a massive structure into a single, linear-sounding phrase. The choice of a smooth tempo is extremely helpful here. The rhythmic, chordal quarter-note movement should not interfere with the flow of the longer musical idea. Apart from the passages featuring massive chordal verticals (imitation of bells in bars 10-13, 20-25, 32-40), the composer uses *legato* markings, suggesting to the performer the need to closely connect successive chords (bars 1-4, 14-19, 26-31). It is worth emphasising the contrast between sections that are in expressive opposition in terms of articulation and structure.

3.7 From erotic poems, Op. 51, to words by E. Słowski, Z. Różycki and W. Shakespeare¹¹⁹

Composed in 1923 (published in 1925), the cycle *From erotic poems*, Op. 51, to words by Edward Słowski, Zygmunt Różycki and William Shakespeare shows the different faces of love, from the mystical, through the sensual, to the joyful, which is a celebration of

¹¹⁹ Sheet music used in the preparation of the artistic work and its description:

L. Różycki, *Selected Songs for Voice and Piano*, ed. T. Bronowicz-Chylińska, Polskie Wydawnictwo Muzyczne, Kraków 1957, pp. 35-48;

L. Różycki, *Z erotyków* Op. 51, Gebethner&Wolff, Warsaw 1925;

L. Różycki, *Z erotyków*, Op. 51, Polish Music Publishing House, Kraków 2022.

marriage. The pieces *A Fairy Tale* and *Your Lips*, in particular, due to their impressive form and high performance requirements (frequent changes in tonal plan, richness of means of expression, varied expression), are among Ludomir Różycki's most mature achievements in the field of art song¹²⁰. *The Wedding Song*, which closes the cycle and is maintained in a cheerful tone, is a lyrical complement and counterbalance to the emotional tensions in the previous works.

The limited presence of Op. 51 in the contemporary repertoire of performers may be due to the high degree of difficulty of the cycle, but it may also be the result of a long-standing policy of belittling the work of some composers (A. Szeluto, L. Różycki, G. Fitelberg...) in favour of placing others (in this context, K. Szymanowski) higher. One manifestation of this phenomenon is the following comment by S. Łobaczewska concerning the entire cycle *From erotic poems*:

The songs from Op. 51 show a significant decline in compositional ambition. In terms of technique, they are much simpler, limiting themselves in most cases to means already conventionalised in 19th-century Polish song, and so conventionalised that these works should often be described as standing on the borderline between solo art song and popular song. The composer's attitude even towards the latter genre, which also represents a certain specific issue, is unproblematic (...). This state of affairs means that this part of Różycki's song legacy is now virtually beyond the reach of social utility: it is not valuable enough in artistic terms to be included in the programme of a more serious song recital, nor is it suitable for popularisation purposes for the same reasons, if the aim of promoting music is to educate new audiences in good taste¹²¹.

3.7.1 *A Fairy tale*

<p>Source poetic text: Edward Słoński, series: <i>Nad wielkim morzem (By the Great Sea)</i>, poem: <i>Baśń (A Fairy Tale)</i> [in:] <i>Wiśniowy sad (The Cherry Orchard). A collection of poems by Edward Słoński about spring, love and happiness</i>, published by</p>	<p>The layout of the text corresponds to the musical arrangement. Modifications have been marked: repetitions of lines (bold font), omissions of lines (crossed-out text) and changes within repetitions (underlining of differing fragments).</p>	<p>Formal division of the song.</p>
--	--	-------------------------------------

¹²⁰ Due to their grandeur and many technical challenges, the works *A fairy Tale* and *Your Lips* are often referred to by singers as *grand arias*.

¹²¹ S. Łobaczewska, *Twórczość kompozytorów Młodej Polski [The Works of Young Poland Composers]*, [in:] T. Strumiłło, Z. M. Szweykowski (eds.), *From the History of Polish Musical Culture, vol. 2: From the Enlightenment to Young Poland*, Polish Music Publishing House, Kraków 1966, p. 597.

<p>Towarzystwo Wydawnicze "Nowina", Warsaw 1918, pp. 100-101.</p>		
<p><i>Przez całą noc do świtu na morzu wicher grał...</i> <i>Ktoś do mnie zszedł z błękitu, ktoś długo przy mnie stał.</i></p> <p><i>Pod księżycowem złotem twym głosem szeptał wciąż i ramion twych oplotem owijał mnie, jak wąż.</i></p> <p><i>W pustelnię moją białą ktoś z nieba błękit zlał - i długo morze grało, i księżyc złoto siał.</i></p> <p><i>I tak skroś noc do świtu przez księżycową jaśń, ktoś z szumów i z błękitu tkał czarodziejską baśń.</i></p>	<p><i>Przez całą noc do świtu <u>wiatr na morzu grał...</u></i> <i>Ktoś do mnie zszedł z błękitu, ktoś długo przy mnie stał.</i> <i>Pod księżycowem złotem twym głosem szeptał wciąż i ramion twych oplotem owijał mnie, twym głosem szeptał wciąż Noc całą aż do świtu - wiatr na morzu grał,</i></p> <p><i>ktoś do mnie szeptał, ktoś długo przy mnie stał, ktoś do mnie szeptał twym głosem szeptał i ramion twych oplotem, owijał mnie jak wąż.</i> <i>W pustelnię moją białą</i> <i>Ktoś z nieba błękit zlał i długo morze grało, księżyc złoto siał.</i> <i>I tak skroś noc do świtu przez księżycową jaśń ktoś z szumu i błękitu tkał czarodziejską baśń. przez księżycową jaśń.</i></p> <p><i>Przez całą noc do świtu <u>na morzu wicher grał</u> przez całą noc do świtu wicher grał...</i> <i>ktoś do mnie zszedł z błękitu ktoś długo przy mnie stał i księżyc złoto siał przez całą noc, przez całą noc.</i></p>	<p><i>A (bars 1-23)</i></p> <p><i>B (bars 24-53)</i></p> <p><i>A' (bars 54-72)</i></p>

The composer modifies Edward Słoński's poem by expanding its form.

The changes are so clear that one can say without hesitation that this is a variation on Słoński's Fairy tale¹²².

The poetic text is imbued with mystery and subtle romanticism. The work is deeply metaphorical, in which the poet paints a picture of a night-time seaside landscape and recounts a mysterious encounter and the emotional turmoil associated with it. The wind blowing over the sea becomes a harbinger of a metaphysical experience. The presence of a figure descending from the blue sky seems to transcend the boundaries of reality, leading the narrator into a world of dreams and imagination. The golden light of the moon becomes a guide on a night journey, its glow *enveloping* the entire scene. The encounter between the spiritual figure and the real takes the form of an intimate dialogue. The motif of the blue sky can be interpreted as a symbol of inner transformation, understood as a state in which the greyness of everyday life gives way to magical inspiration. The poem not only delights with its poetic language, but also stimulates reflection on the power of imagination.

A Fairy tale, composed in A flat major, is distinguished by its complex texture, and frequent changes in tonal plan are an important factor shaping its expression. On the one hand, the form of the work can be simplified as ABA', where part B is a fragment in which the variability of the verbal-musical structure is a constant and characteristic element of the middle section of the work. In the piano part, the following elements in particular have undergone transformation: texture (a break with the pattern present from the beginning of the work, virtuoso scale and passage runs, and *tremolo-like* motifs creating sound patches reminiscent of the impressionist style), agogics (frequent changes or fluctuations in tempo: *poco a poco più mosso*, *meno mosso*, *ritenuto*, *agitato*, *poco meno*), dynamics (numerous changes, the presence of many local dynamic markings, *an* unexpected *subito* in bar 48, a dynamic range from *piano* to *forte fortissimo*). The changes that appear in the musical layer are the result of a close relationship between the musical arrangement and the dynamics of the verbal text. The composer pays particular attention to illustrating the magical, fairy-tale mood of the poem. Individual musical phrases do not resolve, and the melodic line is continued accompanied by an interesting harmonic structure (the composer often uses

¹²² P. Cłapiński, *Cosmopolitanism as a creative ideology in the songs of Ludomir Różycki. Stylistic and interpretative issues in vocal lyrics on the example of the composer's complete collection of songs*, description of an artistic work in a doctoral thesis in the field of musical arts, in the artistic discipline of instrumental music, G. and K. Bacewicz Academy of Music, Łódź 2024, p. 66.

diminished chords). The impressionistic part B is followed by a return to the more romantic character of part A', which is a shortened reminiscence of section A. Within the last fragment, an episode can be distinguished which serves as a summary – *the coda* (bars 67-72). It brings calm to the narrative.

The performance issues of the piece focus on technical challenges. The middle section is particularly demanding for the pianist, who must maintain a balance between perfect precision and the achievement of sublime sound effects within the dynamic range suggested by the composer. The considerable density of the texture means that particular care must be taken to maintain the appropriate dynamic proportions between the pianist's part and the vocalist's part (especially in places where the right-hand part is placed above the vocalist's melodic line). Another extremely important issue is the selection of an appropriate initial tempo, which serves as a reference point for further agogic changes in the piece. Due to the breakneck virtuosity of the passages, this choice should be adapted to the pianist's ability to clearly realise the composer's intentions.

3.7.2 Your lips

<p>Source poetic text: Zygmunt Różycki, cycle: <i>Obłądne marzenie</i> [Mad Dream], poem: <i>Wyznanie</i> [Confession] [in:] <i>Wybór Poezyi</i> [Selected Poems], published by Towarzystwo Akcyjne S. Orgelbranda Synów, Warsaw 1911, p. 13.</p>	<p>The layout of the text corresponds to the musical arrangement. Modifications are marked: additional repetitions of verses (bold font), omitted verses (crossed-out text) and changed words or their order (underlined text).</p>	<p>Formal division of the song.</p>
<p><i>Obłądem kwiatów dyszą noce parne, Drżą szmerych liści upojne zawroty, Na niebie zakwitł cud miesiąca złoty, Zakwitły gwiazdy migotaniem gwarne.</i></p> <p><i>O, rozpleć, rozpleć swoje włosy czarne. Chcę ust pożaru! Miłosnej pieśczozy! Niechaj mnie spalą ramion twych oploty, Niech wszystką rozkosz z <u>piersi</u> twoich zgarnę!</i></p> <p><i>Obejmij!... Przytul!... Duszne kwiatów wonie <u>Swą zdradną siecią serce mi owiły...</u> Kocham Cię!... Słuchaj!... <u>Kocham z całej siły!</u></i></p> <p><i>Cale nam niebo tęczami zaplonie I cała ziemia padnie nam w ramiona. Bezmiarem pieśczozy naszych przebudzona!</i></p>	<p><i>Obłądem kwiatów dyszą noce parne, Drżą szmerych liści upojne zawroty, Na niebie zakwitł cud miesiąca złoty, Zakwitły gwiazdy migotaniem gwarne.</i></p> <p><i>O, rozpleć, o rozpleć swoje włosy czarne. Chcę ust pożaru miłosnej pieśczozy! Niechaj mnie spalą ramion twych oploty, niech wszystką rozkosz z <u>ust</u> twoich zgarnę! Obejmij! Przytul!... Duszne kwiatów wonie <u>zdradną swą siecią serce mi owiły,</u> kocham Cię, słuchaj, <u>kochaj!</u> Cale nam niebo tęczami zaplonie i cała ziemia padnie nam w ramiona, bezmiarem pieśczozy naszych przebudzona.</i></p> <p><i>Ust chcę pożaru miłosnej pieśczozy!</i></p> <p><i>Niechaj spalą mnie ramion, ramion twych oploty, niech wszystką rozkosz z <u>piersi</u> twoich zgarnę! Chcę ust pożaru! Obejmij! Przytul! Kocham! Obejmij, przytul, kochanko!</i></p> <p><i>Chodź! Daj twe usta. Chcę ust pożaru! Daj usta! Miłosnej pieśczozy! Kocham, kocham z całej siły! Usta, twe usta, twe daj!</i></p>	<p><i>A</i> (bars 1-23)</p> <p>connector (bars 24-26)</p> <p>B finale (bars 27-48)</p>

The lyrics of the song are based on the poem *Confession* by Zygmunt Różycki. Its final form, taking into account modifications (omission of the first stanza, additional repetitions of some lines, and the addition of new ones in the final section of the song), is completely in harmony with the musical arrangement. The song touches upon the themes of passion and romantic desire. The words that the narrator addresses to his beloved have a

strongly sensual connotation. The motif of unbraided black hair present in the poem symbolises not only visual attractiveness, but also spiritual freedom. *The expression cale nam niebo tęczami zapłonie (the whole sky will light up with rainbows)* evokes an image of dazzling elation, in which, thanks to the experience of love, the world takes on a glow and a deeper meaning.

Due to its internal structure, the piece *Twe usta* can be classified as a through-composed song, in which the main part of the work (A) and the monumental, extremely virtuosic finale (B) can be distinguished. Within section A, there is a connecting passage that breaks the momentum of the piece (bars 24-26: *Molto allargando*, key of G flat major). The piano part is characterised by a multi-layered structure. Despite the lack of changes in the main key (F major), local tonal centres appear in the song (bars 14-15: D flat major, bars 18-19: E flat major, bars 24-25: G flat major). Throughout section A, the character of the piece undergoes frequent changes. It is capricious and unpredictable, while the grand finale (B) is based on a continuous gradation of expressive means (broad chordal texture, dynamics developing from *forte* to *forte fortissimo possibile*, the presence of a pedal note, *accelerando*).

From a performance point of view, it is worth paying particular attention to the appropriate shaping of the dynamic plan within individual sections. Due to the fact that the piece is dominated by *mezzo forte-forte* dynamics, it is necessary to use all, even the shortest sections, which allow for at least a momentary withdrawal of the intensity of the sound towards *piano-mezzo piano*. The great flexibility of dynamics within the phrase perfectly harmonises with the mobility, liveliness and variability of the melody in both the vocal and piano parts. The final section (part B) is full of technical difficulties, the final degree of which depends on the speed of the chosen tempo and the extent to which instructions such as *ancora più agitato* or *accelerando* are followed. The term *Agitato amoroso*, which appears at the beginning of the song, directs our imagination towards a free interpretation of the work. While giving the singer the upper hand in shaping the phrase, it should be remembered that maintaining agogic coherence within the piece (due to frequent changes in character and texture) rests on the shoulders of the pianist.

3.7.3 The wedding song

Source text: Excerpt from Act V of William Shakespeare's <i>As You Like It</i> : the wedding ceremony of Rosalind and Orlando. William Shakespeare, <i>As You Like It</i> , published by The Copp Clark Company, Limited, Toronto 1919, pp. 88-89.	Full text of <i>The wedding song</i> including the repetitions suggested by the composer.	Formal division of the song.
<p>HYMEN <i>Then is there mirth in heaven, When earthly things made even Atone together. Good Duke, receive thy daughter, Hymen from heaven brought her, Yea, brought her hither, That thou mightst join her hand with his Whose heart is within his bosom. (...)</i></p> <p>HYMEN <i>Peace ho! I bar confusion, 'Tis I must make conclusion Of these most strange events. Here are eight who must join hands To join in Hymen's bands, If truth holds true contents. To Orlando and Rosalind. You and you no cross shall part; To Oliver and Celia. You and you are heart to heart;</i></p> <p><i>To Phoebe. You must agree to his love, Or have a woman to your lord;</i></p> <p><i>This is Touchstone and Audrey. You and you are sure together, As winter to foul weather. Whilst we sing a wedding hymn, Feed yourselves with questioning; That reason wonder may diminish How thus we met, and these things finish.</i></p> <p>Song. <i>Marriage is great Juno's crown, O blessed bond of board and bed! 'Tis Hymen populates every town, High wedlock then be honoured. Honour, high honour, and renown To Hymen, god of every town!</i></p>	<p><i>Brzmijcie lutnie, nućcie chóry Kończą się miłosne spory Hymen, hymen sprawcą zgody, on zaludnia wszystkie ziemie, Chwal go kto nie bity w ciemię, Dalejże do młodej młody, hymen, hymen sprawcą zgody!</i></p> <p><i>Brzmijcie lutnie, nućcie chóry Kończą się miłosne spory Hymen, hymen sprawcą zgody, on zaludnia wszystkie ziemie, Chwal go kto nie bity w ciemię, Dalejże do młodej młody, hymen, hymen sprawcą zgody!</i></p> <p><i>Hymen, hymen sprawcą zgody. Hymen!</i></p>	<p><i>A (bars 1-19)</i></p> <p><i>A'</i> <i>(repetition bars 1-19)</i></p> <p>Coda <i>(bars 20-24)</i></p>

The lyrics of the song are based on an excerpt from the fifth act of William Shakespeare's pastoral play *As You Like It*. The piece has a joyful tone of wedding celebration. The motif of Hymen, the patron saint of marriage from Greek mythology, personifies harmony and consent. The song's lyrics speak of love as a key element of human experience, capable of overcoming all conflicts. The text radiates optimism and hope, its message bringing to life the image of an idyllic community of souls based on mutual affection.

Written in D major, the song has a simple structure (AA'+coda). The piano part is moderately difficult. In the context of the entire Op. 51 cycle, this song is its harmonious complement. Since part A appears twice (repeat sign), it is advisable to differentiate between the two presentations. It seems reasonable to introduce changes in the dynamic plan or to modify the shaping of individual phrases. However, it should be borne in mind that an organic feature of the *The wedding song* is its simplicity, contrasting with the extremely complex works that make up Opus 51.

3.8 Ballad Op. 60 to words by A. Asnyk¹²³

<p>Source poetic text: Adam Asnyk, cycle: <i>From folk motifs</i>, poem: <i>They took my boy away</i>, published by Wiedza, Warsaw 1948, pp. 123–124.</p>	<p>The layout of the text is consistent with the musical arrangement. Modifications are marked: text added by the composer (bold font), omitted verse (crossed-out text) and modifications within repetitions (underlining of differing fragments).</p>	<p>Formal division of the song.</p>
---	---	-------------------------------------

¹²³ sheet music used in the process of preparing the artistic work and its description: L. Różycki, *Ballad to words by Adam Asnyk*, Op. 60, Spółdzielnia Wydawnicza Czytelnik, Warsaw 1947; L. Różycki, *Selected Songs for Voice and Piano*, Book II, ed. D. Grzybacz, J. Pawlikowska, Polskie Wydawnictwo Muzyczne, Kraków 2023, pp. 21-26.

<p>Chłopca mego mi zabrali. Matulu! W świat daleki go pognali, A ja za nim umrę z bólu - Dałam na mszę sznur koralii, Niechaj Pan Bóg go ocali, Matulu!</p> <p>Do szeregu poszedł z bronią. Mój Boże! Tam śmierć pewna - poszedł po nią. Miłość moja nic nie może Ani lzy go nie zasłonią Przed zawistnej śmierci dłonią. Mój Boże!</p>	<p>Chłopca mego mi zabrali, Matulu! <u>W świat daleki go pognali.</u> Matulu! A ja za nim umrę z bólu. <u>W świat daleki go pognali.</u> Dałam na mszę sznur koralii: Niechaj Pan Bóg go ocali, Matulu!</p> <p>Do szeregu poszedł z bronią, Mój Boże! Śmierć tam pewna; poszedł po nią: Miłość moja nic nie może, Ani lzy go nie zasłonią ani żal mój nie pomoże. Przed zawistnej śmierci dłonią— Mój Boże!</p>	<p>A: [a1 (bars 1-14)</p> <p>a2 (bars 15-22)</p> <p>a3 (bars 23-30)]</p>
<p>Nie pytają o to wrogi. Kto ginie. Czy jest sercom ludzkim drogi? Czy płacz siostry za nim płynie? Czy umiera matka z trwogi. Kiedy pyta śmierci srogięj: Kto ginie?</p> <p>Na kulami zaoranej. Na roli. Ma paść we krwi mój kochany... Czyliż na to Bóg pozwoli. By samotnie ginął z rany Z dala swoich - na zasianej Krwią roli?</p>	<p>Nie pytają, czy kto ginie, nie pytają wrogi... Kto ginie... Czy jest sercom ludzkim drogi?</p> <p>Czy płacz siostry za nim płynie? Czy matka umiera z trwogi, Kiedy pyta śmierci srogięj: Kto ginie? I płacze z bólu, trwogi, I płacze z bólu, trwogi. Na kulami zaoranej Na roli, Ma paść we krwi mój kochany... Czyliż na to Bóg pozwoli, By Tam samotnie ginął ginie z rany, Z dala swoich - na zasianej zoranej Krwią roli?</p>	<p>B (bars 31-38)</p> <p>C (bars. 39–58)</p>
<p>Spojrzyj na nas, Ty Panienko Przezycysta! I nad serca mego męką Ty się zlituj, o gwiazdzista Niebieskiego dnia jutrzeńko! Osłoń jego swoją ręką, Przezycysta!</p>	<p>Spojrzyj na nas, Ty, Panienko, Przezycysta! I nad serca mego męką Ty się zlituj, o gwiazdzista Niebieskiego dnia jutrzeńko! Osłoń jego swoją ręką, - Przezycysta!</p> <p><u>W świat daleki go pognali.</u> Dałam na mszę sznur koralii: Niechaj Pan Bóg go ocali, Matulu!</p>	<p>D (bars 59–70)</p> <p>a2' (bars 71-81)</p>

Poem by Adam Asnyk is an emotional lament of a woman who loses her beloved in the face of war. When her beloved is forcibly sent to the front, she sinks into pain and despair.

Despite her faith in the power of God, she knows that the death of her beloved is inevitable, and that her love and tears cannot change this fate. Asnyk emphasises the brutality of war and the widespread dehumanisation that prevails during the conflict. The subsequent verses of the poem paint a picture of a bloody battlefield. The reference to a higher power represented by the Virgin Mary is particularly significant in the last section, in which the speaker in the poem addresses her directly, deeply believing in the power of prayer.

The song was composed in G minor. Sections A, B and C are characterised by dynamic variability and often violent developments in the phrasing, while in the *Più lento* (D) section, the dynamics are mostly constant and slight (*ppp-p*). Różycki musically depicts the inner journey of a woman plunged into despair, leading her through the successive stages of mourning to the prayer that forms the central part of the work. The whole is complemented by the return of the motif from the beginning of the song, which forms a symbolic compositional bracket. The terms *ritenuto e morendo* added by the composer and the major mode symbolically express the moment of inner acceptance of the tragic situation by the lyrical subject. Throughout the work, the composer illustrates the literary text using symbolic associations. For example, in fragment D, planned in its entirety in the dynamic range *ppp-p*, on the phrase: *have mercy!* (bar no. 63), a local *mezzo forte* appears, and then the dynamics return to *piano*. Another example is *the fragmentation*, by means of pauses, of verses which constitute a single verbal and musical theme in the vocal part. This creates a rhythmic pattern referring to despair and lamentation (bars no. 39-58). The piece clearly contrasts the human (unsteadiness, instability, despair, death) with the divine (calm, contemplation, spirituality, prayer).

The most important challenge in performance is to use the composer's proposed means of expression in such a way that the changing moods in the poem can be clearly conveyed. Key to creating the right narrative in the piece is the selection of *an* appropriate *primo tempo*, which will serve as a reference point and context for subsequent agogic changes in the song. A significant expressive difficulty is the performance of the repeatedly repeated musical phrase beginning with an octave leap upwards (bars 1-4, 15-19, 23-26, 71-76), because this leap, combined with the pause (dotted quarter note), naturally divides and stops the phrase. Therefore, special attention should be paid to maintaining a smooth narrative regardless of the above-mentioned difficulties. Passages where the vocal part is below the pianist's right hand part (bars 35-36, 59-70) require extra care to ensure the right dynamic balance between the performers. Throughout section C, due to the motivic structure and the pauses separating the verses in the vocal part, it is the

pianist's responsibility to maintain the musical tension, while the dense texture and ascending melody force the use of *a crescendo* (forming a bridge between the *piano pianissimo* dynamics at the beginning of the section and *the forte fortissimo* at the climax of section C).

4. SONGS. THE MUSICAL LANGUAGE OF LUDOMIR RÓŻYCKI. BETWEEN TRADITION AND MODERNITY IN MUSIC. MUSICAL IMAGERY AND THE FORM-CREATING ROLE OF HARMONY.

Ludomir Różycki's songs combine the conventional features of the genre with more modern elements. Often seemingly transparent and traditional in texture, the songs attract attention with their unusual colouring, which is the result of the use of interesting harmony, so essential to the final expression. These works also feature the simultaneous development of different melodic narratives in both the piano and vocal parts. In many songs, the pianist is the leading creator of expression.

The pieces presented on the recording abound in fragments in which the musical layer serves to illustrate a given word appearing in the poetic text, or evocatively depicts the mood, the landscape described or its most characteristic element.

Różycki repeatedly uses harmonic progressions-connectors, which the listener intuitively assigns the role of cadences. From an analytical point of view, however, this is an illusion, as the components of these progressions do not form internal relationships between themselves that characterise cadences in the classical sense. Harmony as an element of a musical work plays a significant role in creating the mood in Różycki's songs. The composer often *colours* the harmonies *with* appropriate dissonances.

Some vocal miniatures were created in a convention reminiscent of Sergei Rachmaninoff's most outstanding songs through the leading role of the piano part. It has a wide range, a complex and dense texture, more reminiscent with a piano concerto than with the song genre, a large dynamic range and strong autonomy.

Ludomir Różycki's songs represent an important area in the field of chamber music masterpieces. The vast majority of the collection is characterised by extraordinary depth of expression. Many of them pose a great challenge for performers, both instrumentally and vocally. It should be emphasised that Różycki was one of the first composers to breathe new life into Polish art song, enriching it with features characteristic of the aesthetics of the turn of the century.

CONCLUSION. Pianist or *accompanist*? *Am I too loud?*¹²⁴

In the music world, there are still many stereotypes about the work of a chamber pianist, commonly referred to as *an accompanist*. A performer who professionally plays in an ensemble, accompanying other musicians, is often expected to be subordinate. This sounds particularly grotesque in the context of educating young musicians, which should equip them with the skills necessary for a career as an artist. Undoubtedly, these include demonstrating a cooperative attitude towards fellow performers. In my opinion, this is one of the most important skills in the work of a musician.

Unfortunately, there are still situations in which the pianist's name does not appear on the poster announcing a concert featuring, for example, Ludwig van Beethoven's sonatas for piano and violin. It is also not uncommon for the pianist to be omitted from concert announcements, as if his presence were obvious and did not require mention. In everyday teaching practice, the chamber-pianist musician is sometimes reduced to the role of a person who is supposed to *play quietly*, (often) *sight-reading* from illegible sheet music, and sometimes even hears that *they can play anything because no one is listening anyway*.

Yet it is difficult to imagine a more harmful simplification. A pianist who co-creates a chamber work is not *an accompanist* in the colloquial, derogatory sense of the word. He is a pianist. It is worth noting that a musician who plays a string or wind instrument does not present himself as *an orchestral musician*. He is a violinist, violist, cellist, oboist, and does not cease to be one when he plays in an orchestra. So why should a pianist give up his professional identity just because he plays with someone else?

Many factors contribute to the current state of affairs, for which pianists themselves must also take responsibility. In the education of young piano students, the belief has long been entrenched that *the ultimate goal* of development is a solo career, and the gateway to it is participation in, and preferably winning, *the Chopin Competition*. Ensemble playing has remained in the shadows, treated as a less ambitious, less spectacular choice.

¹²⁴ The title of an autobiography in which Gerald Moore (1899-1987), an English pianist known in artistic circles as *the emperor of accompanists*, describes his professional life with humour and self-irony – his collaboration with the most outstanding singers of the 20th century (such as Dietrich Fischer-Dieskau, Elisabeth Schwarzkopf and Kathleen Ferrier), behind-the-scenes stories from concerts, and reflections on the role of the pianist in vocal music performance, see Gerald Moore, *Am I Too Loud? The memoirs of a piano accompanist*, Penguin Books, London 1966.

Through his work, Moore contributed to raising the status of the accompanist from a supporting role to that of an equal co-creator of interpretation. In addition, he wrote about music, publishing memoirs and guides on song performance, and gave lectures and radio programmes on the art of music, see *Gerald Moore*, https://en.wikipedia.org/wiki/Gerald_Moore (accessed on 1 September 2025).

There is also a mistaken belief that if a musician is exceptionally talented, they will become a soloist, and if they are mediocre, they will become an ensemble performer. This is one of the false legacies of the cult of soloists and the belief in the superiority of solo playing over ensemble playing. How easy it is to overlook the fact that there are poor solo performances and great ensemble creations!¹²⁵

Meanwhile, ensemble playing (just like solo playing) also allows one to experience true creative freedom. In addition to professional piano playing and the satisfaction it brings, there are also issues related to mutual interaction and creativity, which often happens spontaneously and allows performers to touch something completely extraordinary – a kind of magic, an *enchanted* space.

A special place in the field of ensemble playing is occupied by the collaboration between a pianist and a singer, i.e. the performance of songs for voice and piano. This is one of the most demanding and subtle forms of chamber music. Although it is often depreciated by pianists themselves, it is in fact the most sophisticated and satisfying form of artistic dialogue.

In both concert and teaching practice, the pianist collaborating with the singer acts as a partner, not a servant. This requires the highest level of preparation, conscious phrasing, and an understanding of the poetic text, which is the main axis of the work's interpretation. The text is the element that indicates the direction of interpretation, determines the final form of expression and sets the temporal space specific to each work. It is also worth emphasising the role of *the melody* of poetic language in shaping phrases and motifs.

In this context, the reflections on partnership in music by Prof. Jerzy Marchwiński, an outstanding pianist and teacher, who very clearly organised the concepts related to the chamber music activities of pianists, restoring their rightful subjectivity in the artistic world¹²⁶. has repeatedly emphasised that the professional sphere of a pianist encompasses two fundamental areas: solo performance, when the artist performs alone, and ensemble playing, or chamber music, in which the pianist co-creates the work with other musicians. In Marchwiński's view, the concept of *accompaniment* does not refer to a person, but to a role performed within the structure of a musical work – a supporting role that does not have a permanent performer, but changes dynamically according to the composer's intention:

¹²⁵ J. Marchwiński, *Muzyczne partnerstwo. Refleksje o nauczaniu partnerstwa [Musical Partnership: Reflections on Teaching Partnership]*, Wydawnictwa Drugie, Warsaw 2018, p. 114.

¹²⁶ It is worth mentioning that any attempts to relegate the pianist (and thus also his part) to a secondary, subordinate role in the case of artistic music always lead to a distortion of the musical work and cannot be accepted.

The soloist is only the performer who performs the entire piece alone, solo (...). If they perform the piece not alone, but with another performer, they become a chamber musician, and the relationship between the performers should, for the sake of the piece, take on the characteristics of partnership, rather than the pre-established supremacy and subordination, as is the case in the deeply rooted concepts of soloist and accompanist¹²⁷.

Elsewhere, Prof. Marchwiński notes with bitter irony:

Often, when a pianist begins to play with another performer, he begins to play as if he were no longer a pianist, and in an incomprehensible way immediately transforms himself into an accompanist, or someone similar to an accompanist¹²⁸.

I am deeply convinced that the value of a pianist is noticeably, sometimes even drastically different depending on whether he perceives himself as a pianist or as an accompanist¹²⁹.

It is worth starting the process of restoring piano chamber music and chamber musicians to their rightful place in the music world from within our professional community. The dismissive attitude towards our work, including on our part, makes the temptation to exempt ourselves from the best possible preparation for ensemble playing seem very attractive. It is worth remembering that

masterful, professional piano playing is required in both forms of activity [author's note: solo and ensemble playing], without any concessions¹³⁰.

The acceptance of the stereotypical role of the pianist *as an accompanist* stems largely from established educational practices, as in art schools and music academies, pianists *accompany* even sonatas and songs, which can consequently weaken their artistic identity, and graduates of art schools enter professional life with the conviction that pianist = *accompanist*.

I am deeply convinced that a simple measure of replacing the term accompanist with pianist in school and academic teaching with the term *pianist* and, accordingly, renaming the subject previously known *as working with an accompanist* as *working with a pianist*, should have a beneficial effect on the creative, partnership-based relationships between performers, replacing the deforming soloist-accompanist arrangement¹³¹.

¹²⁷ J. Marchwiński, *Partnership in Music*, Polish Music Publishing House, Kraków 2010, p. 97.

¹²⁸ Ibid., p. 95.

¹²⁹ J. Marchwiński, *Musical Partnership. Reflections on Teaching Partnership*, Wydawnictwa Drugie, Warsaw 2018, p. 123.

¹³⁰ J. Marchwiński, *Partnership in Music*, Polish Music Publishing House, Kraków 2010, p. 95.

¹³¹ J. Marchwiński, *Partnership in Music*, Polish Music Publishing House, Kraków 2010, p. 95.

This arrangement has particularly grotesque consequences in the case of song, for example. In vocal chamber music, the pianist's complete interpretative subordination is a contradiction of the essence of the genre. Both in concert practice and teaching, a pianist collaborating with a singer should act as a partner (not a servant). This requires the highest level of preparation, excellent knowledge of the partner's part and an understanding of the poetic text. The pianist, understanding the melody and the punctuation of the song's verbal layer, should strive to *harmonise* with the singer. Only then is it possible to truly co-create an interpretation – *actio in musica* in the full sense of partnership.

Ludomir Różycki's collection of songs, an interesting laboratory of partnership and dialogue, can provide a chamber-pianist musician with an extraordinary space for artistic fulfilment. Performing these songs requires a deep immersion in the composer's world of sounds in intellectual, pianistic, chamber and interpretative terms, and delving into their richness with full commitment, learning the text, musical structure and interdependence of the parts becomes not only a performance process, but also a spiritual journey into the composer's individual world. It is in this area that the partnership between singer and pianist achieves its deepest meaning. It is a co-creation in which both parties strive for a common ideal – to capture and present as best as possible the truth expressed in sound and words.

BIBLIOGRAPHY

MUSIC

Ludomir Różycki, *4 songs to words by Cezary Jellenta for voice and piano*, Op. 12, Gebethner & Wolff, Warsaw 1906.

Ludomir Różycki, *Six Songs to Words by Tadeusz Miciński with Piano Accompaniment*, Op. 16, A. Piwarski i Ska, Kraków 1910.

Ludomir Różycki, *Six songs for voice with piano accompaniment*, Op. 14, Gebethner & Wolff, Warsaw 1906–1908.

Ludomir Różycki, *8 songs to words by Tadeusz Miciński for voice with piano*, Op. 9, Gebethner & Wolff, Warsaw 1906.

Ludomir Różycki, *Ballad to words by Adam Asnyk*, Op. 60, Spółdzielnia Wydawnicza Czytelnik, Warsaw 1947.

Ludomir Różycki, *Jasna Lednica*, Op. 19 (c), Gebethner & Wolff, Warsaw 1909.

Ludomir Różycki, *Jasna Lednica*, Op. 19 (c), manuscript from 1951 from the Ludomir Różycki Archive in Katowice, currently stored at the Stanisław Moniuszko Academy of Music Library in Gdańsk (ref. no. N 33058).

Ludomir Różycki, *Selected Songs for Voice and Piano*, ed. Teresa Bronowicz-Chylińska, Polskie Wydawnictwo Muzyczne, Kraków 1957.

Ludomir Różycki, *Three Songs with Piano Accompaniment*, Op. 19 (a, b), S. and A. Krzyżanowski, Kraków 1908.

Ludomir Różycki, *Selection of Songs for Voice and Piano*, Book I, ed. Joanna Freszel, Dominika Grzybacz, Bartłomiej Kominek, Jolanta Pawlikowska, Polskie Wydawnictwo Muzyczne, Kraków 2022.

Ludomir Różycki, *Selected Songs for Voice and Piano*, Book II, ed. Dominka Grzybacz, Jolanta Pawlikowska, Polish Music Publishing House, Kraków 2023.

Ludomir Różycki, *Selected Songs for Voice and Piano*, Book III, ed. Urszula Kryger, Paweł Cłapiński, Polish Music Publishing House, Kraków 2024.

Ludomir Różycki, *From Erotica* Op. 51, ed. Joanna Freszel, Bartłomiej Kominek, Polish Music Publishing House, Kraków 2022.

Ludomir Różycki, *From Erotic Poems*, Op. 51, Gebethner & Wolff, Warsaw 1925.

SOURCES OF ORIGINAL SONGS' TEXTS

Adam Asnyk, *From Folk Motifs*, Wiedza, Warsaw 1948.

Heinrich Heine, *Buch der Lieder*, Hoffmann und Campe, Hamburg 1827.

Karl Henckell, *Deutsche Dichter seit Heinrich Heine: ein Streifzug durch fünfzig Jahr Lyrik*, Bard, Marquardt, Berlin 1906.

Henrik Ibsen, *Digte*, Gyldendalske Boghandels Forlag (F. Hegel & Son), Copenhagen 1879.

Cezary Jellenta, *Orfan*, National Printing House, Kraków 1902.

Tadeusz Miciński, *In the Starry Darkness*, published by the author at the Jagiellonian University printing house, Kraków 1902.

Friedrich Nietzsche, *Internationale Monatschrift*, vol. I, issue 5, E. Schmeitzner, Chemnitz 1882.

Maria Paruszevska, *Tears-Pearls*, Drukarnia „Pracy” printing house, Poznań 1910.

Zygmunt Różycki, *Wybór Poezyi* [Selected Poems], Towarzystwo Akcyjne S. Orgelbranda Synów, Warsaw 1911.

Edward Słoński, *Wiśniowy sad. A collection of poems by Edward Słoński about spring, love and happiness*, Towarzystwo Wydawnicze "Nowina" Publishing House, Warsaw 1918.

Stanisław Wyspiański, *Bolesław Śmiały*, published by the author at the Jagiellonian University printing house, Kraków 1902.

William Shakespeare, *As You Like It*, The Copp Clark Company, Limited, Toronto 1919.

BOOKS

Stanisław Hadyna, *O Ludomirze Różyckim* [About Ludomir Różycki], Provincial Public Library in Katowice, Katowice 1990.

Zdzisław Jachimecki, *A Brief History of Polish Music*, Gebethner & Wolff, Kraków 1920.

Zdzisław Jachimecki, *The Development of Musical Culture in Poland*, Main Warehouse at A. Piwarski and Ski Bookshop, Kraków 1914.

Marcin Kamiński, *Ludomir Różycki. A Story of His Life and Work*, Pomorze, Bydgoszcz 1987.

Józef Kański, *Ludomir Różycki*, Polish Music Publishing House, Kraków 1979.

Gerald Moore, *Am I Too Loud? The Memoirs of a Piano Accompanist*, Penguin Books, London 1966.

Urszula M. Pilch, *Who Am I? On the Subject in the Poetic Dialogue between Słowacki and Miciński*, Księgarnia Akademicka, Kraków 2010.

Mieczysław Tomaszewski, *Integral Interpretation of a Musical Work*, Academy Music Academy in Kraków, Kraków 2000

ARTICLES AND SCIENTIFIC PUBLICATIONS

Aldona Jankowska, Tadeusz Miciński's Palmy and Stryga – a poetic transposition of the cultural experience of men's fear of expansive femininity, Łódź 2014, https://dspace.uni.lodz.pl/xmlui/bitstream/handle/11089/35813/Do%C5%9Bwiadczenie_0025-0038.pdf?sequence=1&isAllowed=y (accessed on 1 September 2025).

Elżbieta Jasińska-Jędrosz, *Manuscripts of Young Poland Composers (catalogue)*, Warsaw University Press, Warsaw 1997.

Kornel Michałowski, Chybiński and Young Poland in Music [in:] *Polish Music and Modernism*, Polish Music Publishing House, Kraków 1981.

Agnieszka Zwierzycka, Ludomir Różycki's Songs to words by Tadeusz Miciński from Opus 16 [in:] Anna Granat-Janki (ed.), *Traditions of Silesian musical culture (vol. XII)*, Karol Lipiński Academy of Music Publishing House, Wrocław 2011.

Agnieszka Zwierzycka, Songs by Władysław Żeleński, <https://spmk.com.pl/wp-content/uploads/2023/10/Pies%CC%81ni-Wladyslawa-Z%CC%87elen%CC%81skiego-dr-Agnieszka-Zwierzycka.pdf> (accessed on 1 September 2025) .

MAGAZINES AND HISTORICAL PRESS

Młoda Muzyka, year II, Warsaw, 1 August 1909 [mention of the publication of new works by Ludomir Różycki].

Adolf Chybiński, *Ludomir Różycki – Karta ze współczesnej muzyki polskiej* [in:] *Gazeta Lwowska*, 22 November 1906, no. 267.

Adolf Chybiński, *Music Review* [in:] *Przegląd Powszechny*, 1907, vol. 96.

Adolf Chybiński, *Ludomir Różycki* (column: *Literary and Artistic Notes*) [in:] *Gazeta Lwowska*, 15 February 1907, no. 37.

Adolf Chybiński, *From the latest Polish music* [in:] *Sfinks*, 1911, no. 12 (48).

DOCTORAL THESES, MASTER'S THESES AND BACHELOR'S THESES

Iwona Bias, *Thematic catalogue of works by Ludomir Różycki*, master's thesis, State Higher School of Music in Katowice, Katowice 1975/76.

Paweł Cłapiński, *Cosmopolitanism as a creative ideology in the songs of Ludomir Różycki. The issue of stylistic and interpretative problems in vocal lyrics on the example of the composer's complete collection of songs*, description of an artistic work in a doctoral thesis in the field of musical arts, in the artistic discipline of instrumental music, Grażyna and Kiejstut Bacewicz Academy of Music in Łódź, Łódź 2024.

Marzena Kowalska (Sokołowski), *Ludomir Różycki (1883–1953): Thematic catalogue of songs and bibliography, as well as a chronicle of his life and work* – master's thesis, Karol Lipiński Academy of Music in Wrocław, Wrocław 1985.

Sylwia Olszyńska, *Musical portraits of women in the vocal and stage works of Ludomir Różycki*, summary of doctoral thesis in the field of musical arts, in the artistic discipline of vocal music, Karol Szymanowski Academy of Music, Katowice 2017.

Marzena Pikulska, *Song in the works of Ludomir Różycki*, bachelor's thesis, Jagiellonian University, Kraków 2014

ENCYCLOPEDIC ENTRIES AND DICTIONARIES

Antithesis [in:] *PWN Online Polish Language Dictionary*: <https://sjp.pwn.pl/sjp/antyteza;2550423.html> (accessed on 1 September 2025).

Gerald Moore [in:] https://en.wikipedia.org/wiki/Gerald_Moore (accessed on: 1 September 2025).

White water lily [in:] *Online Plant Atlas*: <https://atlas.roslin.pl/plant/7457> (accessed on: 1 September 2025).

Lola Beeth [in:] https://en.wikipedia.org/wiki/Lola_Beeth (accessed on: 1 September 2025).

Ludwig Hartmann [in:] [https://de.wikipedia.org/wiki/Ludwig_Hartmann_\(Komponist\)](https://de.wikipedia.org/wiki/Ludwig_Hartmann_(Komponist)) (accessed on: 1 September 2025).

Lzawnica [in:] *Polish Language Dictionary PWN online:* <https://sjp.pwn.pl/sjp/lzawnica;2480307.html> (accessed on: 1 September 2025).

Selma Nicklaß-Kempner [in:] https://en.wikipedia.org/wiki/Selma_Nicklass-Kempner (accessed on: 1 September 2025).

Tomasz Baranowski, *Różycki (Ludomir)* [in:] Elżbieta Dziębowska (ed.), *PWM Music Encyclopaedia. Biographical section – p(e)-r*, Polskie Wydawnictwo Muzyczne, Kraków 2004, p. 494.

Barbara Chmara-Żaczekiewicz, *Cornelius (Peter)* [in:] Elżbieta Dziębowska (ed.), *PWM Music Encyclopaedia. Biographical section – cont.*, Polish Music Publishing House, Kraków 1984, p. 251.

Magdalena Chrenkoff, *Zelter (Carl Friedrich)* [in:] Elżbieta Dziębowska (ed.), *PWM Music Encyclopaedia. Biographical section – w-ż*, Polish Music Publishing House, Kraków 2012, p. 348.

Krystyna Duszyk, *Zumsteeg (Johann Rudolf)* [in:] Elżbieta Dziębowska (ed.), *PWM Music Encyclopaedia. Biographical section – w-ż*, Polish Music Publishing House, Kraków 2012, p. 383.

Władysław Kopalinski, *Swan* [in:] *Dictionary of Symbols*, Rytm Publishing House, Warsaw 2017.

Maciej Negrey, *Loewe (Carl)* [in:] Elżbieta Dziębowska (ed.), *PWM Music Encyclopaedia. Biographical section – kl*, Polish Music Publishing House, Kraków 1997, p. 411.

Maciej Negrey, Wiesława Berny-Negrey, *Reichardt (Johann Friedrich)* [in:] Elżbieta Dziębowska (ed.), *PWM Music Encyclopaedia. Biographical section – p(e)-r*, Polish Music Publishing House, Kraków 2004, p. 352.

Agnieszka Topolska, *Śpiewy historyczne* [Historical Songs] [in:] *Encyklopedia Stanisława Moniuszki*: <https://moniuszko200.pl/pl/encyklopedia/8297-spiewy-historyczne> (accessed on 1 September 2025).

Janusz Zabrzea, *Franz (Robert)* [in:] Elżbieta Dziębowska (ed.), *PWM Music Encyclopaedia. Biographical section – efg*, Polish Music Publishing House, Kraków 1987, p. 151.

CORRESPONDENCE

Letters from Ludomir Różycki to his wife, typescript of letters in 3 volumes in the Main Library of the State Higher School of Music in Katowice, ref. no. 1020 R (selection).

Krystyna Winowicz (ed.), *Concerns and Disputes in Polish Musicology (1905–1926); Correspondence between Adolf Chybiński and Zdzisław Jachimecki*, Polish Music Publishing House, Kraków 1983.

APPENDIX. English translations of songs and their phonetic transcriptions

Ludomir Różycki - *Kiedy odejdę w dal*, op. 9 nr 1, sł. Tadeusz Miciński

Kiedy odejdę w dal	Phonetic transcription	When I'm gone
Kiedy odejdę w dal – zostanie po mnie żal – daremny będzie żal, – gdy płynąć muszę w dal.	kɛdɪ ɔɛjdɛw̃ v dal – zɔstɔnɛ pɔ mnɛ żal – dɛrɛmni bɛɲdʒɛ żal, – gdɪ pɫwɨnɔntɛ muʂɛw̃ v dal.	When I'm gone far away – feel sorrow after me – sorrow will be in vain, – when I go far away.
Lecz tak się łączy żal z moją tęsknotą w dal – że patrzę w moją dal – jako w bezbrzeżny żal.	lɛʃ tak ɛw̃ wɔɲʃɪ żal z mɔjɔw̃ tɛw̃sknɔtɔw̃ v dal – ʒɛ patʃɛw̃ v mɔjɔw̃ dal – jakɔ v bɛzbʒɛʒnɪ żal.	But that's how grief combines with my longing away – that I look at my way – as in the boundless grief.
Kiedy odejdę w dal zostanie po mnie żal – daremny będzie żal, – gdy płynąć muszę w dal.	kɛdɪ ɔɛjdɛw̃ v dal zɔstɔnɛ pɔ mnɛ żal – dɛrɛmni bɛɲdʒɛ żal, – gdɪ pɫwɨnɔntɛ muʂɛw̃ v dal.	When I'm gone far away – feel sorrow after me – sorrow will be in vain, – when I go far away.

Ludomir Różycki - *Nad morzem*, op. 9 nr 2, sł. Tadeusz Miciński

Nad morzem	Phonetic transcription	By the sea
Stanąć nad morzem z chmur kłębam i na dnie i w głąb niemą rzucać jarzące klejnoty, klejnoty.	stanɔntɛ nad mɔʒɛm s xmur kwɛmbamɪ na dnɛ ɪ v gwɔmb nɛmɔw̃ ʒɨʂɛtɛ jɔʒɔntɛ klɛjnɔtɪ, klɛjnɔtɪ.	Stand by the sea with clouds at the bottom and throw into the silent depths glowing jewels, my jewels.
Stanąć nad morzem z chmur kłębam i na dnie i w głąb niemą rzucać jarzące klejnoty, klejnoty.	stanɔntɛ nad mɔʒɛm s xmur kwɛmbamɪ na dnɛ ɪ v gwɔmb nɛmɔw̃ ʒɨʂɛtɛ jɔʒɔntɛ klɛjnɔtɪ, klɛjnɔtɪ.	Stand by the sea with clouds at the bottom and throw into the silent depths glowing jewels, my jewels.
I pod jej pałacem oprzeć skroń na murach i wyrzec się – wyrzec duszy swej na wieki...	ɪ pɔɔd jɛj pawatɛsm ɔpʂɛtɛ skrɔɲ na murɔx ɪ vɨʒɛʂɛ ɛw̃ – vɨʒɛʂɛ ɔuʂɪ sfɛj na vɛkɪ...	And next to her palace on walls rest your temples and relinquish – relinquish your soul eternally...
Żagiel rozwinąć, kiedy burza wyje i mknąć ponad góry i spadać – i płynąć,	ʒɔgɛl rɔʒvɨnɔntɛ, kɛdɪ burʒɔ vɨjɛ ɪ mkɲɔntɛ pɔnad gɔrɪ ɪ spɔdatɛ – ɪ pɫwɨnɔntɛ,	Hoist the sail quickly when the storm is raging and soar over the mountains and fall down – and flow still,
i spa – dać, i pły – nać, i spadać, i spadać, i płynąć!	ɪ spa – ɔɔtɛ, ɪ pɫwɨ – nɔntɛ, ɪ spɔdatɛ, ɪ spɔdatɛ, ɪ pɫwɨnɔntɛ!	and fall down, and flow still, and fall down, and fall down, and flow still!

Ludomir Różycki - *Płyną ciche, srebrne łzy*, op. 9 nr 3, sł. Tadeusz Miciński

Płyną ciche, srebrne łzy	Phonetic transcription	Silent, silver tears flow
Płyną ciche, srebrne łzy i fioletów płynie żal w nieskończoną ciemną dal – pachną zwiędłe bzy – to Ty, duszo? Ty! W chmurach leci czarny ptak, niesie w szponach krwawy plon – Czy to z Twoich dumnych łon – wyrwany ten znak? Tak, ma duszo, tak. – Tyś mię zaklął w tęczy snów – do tych szarych, zimnych mglic – – co masz mówić – prędko mów – – łzy Ci płyną z lic – Nic, ma duszo, nic.	pwinōw̄ t̄eixe, srebrne wzi ī f̄ioletuf̄ p̄w̄ijne żal v̄ n̄eskōn̄t̄s̄onōw̄ t̄eem̄nōw̄ dal– paxnōw̄ zv̄endw̄e bzi – to ti, dušo? ti! f̄ x̄murax̄ l̄ēt̄eī [̄s̄arnī ptak, n̄ēē f̄ s̄ponax̄ k̄r̄favī plon – [̄s̄ī to s̄ t̄f̄ojix̄ dum̄nix̄ w̄on – virvanī ten znak? tak, ma dušo, tak. – t̄ie m̄ēw̄ zakl̄ow̄ f̄ t̄en̄[̄s̄ī snuv̄ – d̄o t̄ix̄ s̄arix̄, zim̄nix̄ m̄gl̄īts̄ – – t̄so mās̄ muv̄īt̄e – p̄rentk̄o muv̄ – – wzī t̄eī pwinōw̄ z̄ līts̄ – nīts̄, ma dušo, nīts̄.	Silent silver harsh tears flow and sorrow of purples flows To the endless dark distance – wilted lilacs smell – is that you, poor soul? You! A coal-black bird flies in the clouds, Holds a bloody prey in its claws – Is it from your fertile womb – this bad sign torn out? Yes, my poor soul, yes. – I’m spelled in the rainbow of dreams – to this grey and chilly mist – – what you should say – say it fast – – Your huge tears flow down Naught, my pour soul, naught.

Ludomir Różycki - *Kiedy cię moje oplotą sny*, op. 9 nr 4, sł. Tadeusz Miciński

Kiedy cię moje oplotą sny	Phonetic transcription	When my dreams entwine you
Kiedy Cię moje oplotą sny jak białe róże nie bój się kochać – ja – i ty w nieba lazurze. Ziemia, jak echo minionych dni, grające w borze, a nasze duchy wśród martwych pni wieszają zorze. Serce mi splatasz koroną gwiazd, hymnem warkoczy pode mną góry, wieżycie miast nade mną – oczy. Dziwnie się srebrzysz, aniele mój, w tęczowym piórze fontanny szemrzą, gwiazd iskry rój woneją róże...	k̄edī t̄ēw̄ mōje op̄lotōw̄ snī jak b̄awe rūż̄e n̄e buj̄ ēw̄ k̄oxat̄e – ja – i tī v̄ n̄eba lazur̄e. z̄em̄īa, jak ēx̄o m̄īj̄on̄ix̄ d̄ni, graj̄ont̄se v̄ bōż̄e, a nās̄e d̄uxī ferud̄ mart̄f̄ix̄ p̄ni wīs̄aj̄ōw̄ zōr̄e. s̄ert̄se m̄ī splat̄as̄ k̄or̄onōw̄ gw̄īast̄, him̄nem warkō[̄s̄ī p̄od̄e m̄nōw̄ gur̄i, wīēż̄it̄se mīast̄ nade m̄nōw̄ – ō[̄s̄ī. d̄zīv̄jne ēw̄ s̄rebr̄zīs̄, an̄ele mūj, f̄ t̄en̄[̄s̄ov̄im̄ pīūż̄e font̄annī s̄em̄z̄ōw̄, gw̄īazd̄ isk̄sī rūj w̄on̄ej̄ōw̄ rūż̄e...	When my dreams entwine you like white roses don’t be afraid to love – me – and you in sky azure. Earth, like an echo of days gone by, playing in the forest, and our spirits between the dead trunks hang auroras. You entwine my heart with a crown of stars, the braided hair anthem beneath me mountains, and city towers above me – eyes. You’re strangely turning, silver my angel, in a rainbow feather fountains still murmur, Lots of stars sparkle and roses smell...

Ludomir Różycki - *Powiało na mnie morze snów*, op. 9 nr 5, sł. Tadeusz Miciński

Powiało na mnie morze snów	Phonetic transcription	A sea of dreams blew upon me
Powiało na mnie morze snów – ruiny tajemnicze – w sosnowych borach Anioł-nów zapala krwawe znicze.	powiawo na mne moze snuv – rujini tajemniŕse – f sosnowiy borax anow-nuf zapala krfave zniŕse.	Seas of the dreams blew upon me – old dark mysterious ruins – in the pine forests Angel-new moon lights up the bloodstained candles.
I już na głębie porwał mnie błękitnym wichrem lśnień – o Matko Boża – weź me dnie – za jeden wieszcy dzień.	i już na gwembie porvaw mne bwenkŕitnim viixrem lejnej – o matko boża – vez me dne – za jeden wieŕŕsi dzeń.	And it took me to the depths with a blue gale of sparkles – Mother of Jesus – take my days – for one prophetic day.

Ludomir Różycki - *Na księżycu*, op. 9 nr 6, sl. Tadeusz Miciński

Na księżycu	Phonetic transcription	On the black moon
Na księżycu czarnym wiszę patrzę w gwiazd gasnących ciszę. Na księżycu czarnym wiszę patrzę w gwiazd gasnących ciszę.	na keŕwzŕtsu ŕŕarnim viŕŕeŕw pat·ŕonts v gwiazd gasnontsix teiŕeŕw. na keŕwzŕtsu ŕŕarnim viŕŕeŕw pat·ŕonts v gwiazd gasnontsix teiŕeŕw.	On the black moon I am hanging Adoring the died stars silence. On the black moon I am hanging Adoring the died stars silence.
W mroku dumnym i bezglósnym ze strzaskaną harfą snów płynę – szukam jej – nie odnajdę już.	v mroku dumnim i bezgwœenim ze st·ŕaskanõw harfõw snuv pwinẽw – ŕukam jej – ne odnajdẽw już.	In the proud and soundless darkness with a broken harp of dreams I float – seeking it – I won't find it now.
Na księżycu czarnym wiszę patrzę w gwiazd gasnących ciszę. Na księżycu czarnym wiszę patrzę w gwiazd gasnących ciszę.	na keŕwzŕtsu ŕŕarnim viŕŕeŕw pat·ŕonts v gwiazd gasnontsix teiŕeŕw. na keŕwzŕtsu ŕŕarnim viŕŕeŕw pat·ŕonts v gwiazd gasnontsix teiŕeŕw.	On the black moon I am hanging Adoring the died stars silence On the black moon I am hanging Adoring the died stars silence.

Ludomir Różycki - *Zahuczał wicher*, op. 9 nr 7, sl. Tadeusz Miciński

Zahuczał wicher	Phonetic transcription	A wind has just roared
Zahuczał wicher – wicher jesienny nad mojem sercem – sercem tułaczem –	zahuŕŕaw viixer – viixer jecenni nad mojem sertsem – sertsem tuwaŕsem –	A wind's just roared – wind of the autumn over my heart – wandering heart –
i Anioł senny – Anioł Gehenny już mnie powitał powitał płaczem.	i anow senni – anow gehenni już mne powitaw powitaw pwaŕsem.	and sleepy Angel – Angel of Gehenna has sadly greeted me with loud weeping.
Zahuczał wicher – wicher jesienny nad mojem sercem – sercem tułaczem –	zahuŕŕaw viixer – viixer jecenni nad mojem sertsem – sertsem tuwaŕsem –	A wind's just roared – wind of the autumn over my heart – wandering heart –

Ludomir Różycki - *Nokturn*, op. 9 nr 8, sł. Tadeusz Miciński

Nokturn	Phonetic transcription	Nocturne
Las płaczących brzóz śniegiem osypany — pościnał mi mróz moje tulipany.	las pwa[ʃoŋtsiɣ bʒus ɛnɛgʲiem osipani — pɔɛcɛinaw mi mrus moje tulipani.	Weeping birches' woods covered with white snowflakes — frost has just cut down. my beautiful tulips.
Leży u mych stóp konająca mewa — patrzą na jej trup zamyślane drzewa.	leżi u miɣ stup konajontsa meva — pat·ʃɔŋ na jej trup zamielɔnɛ d·zɛva.	At my feet lies still (a) dying silver seagull — melancholic trees watch her die silently.
Śniegiem zmywam krew, lecz jej nic nie zgłuszy — słyszę dziwny śpiew w czarnym zamku duszy.	ɛnɛgʲiem zmivam kɹɛf, lɛʃɣ jej niɥ nɛ zgwuʃi — swiʃɛŋ dziwni ɛpiɛf ʃʃarnim zamku duʃi.	I wash blood with snow but it can't be silenced — I hear an odd song in my soul's black castle.

Ludomir Różycki - *Ach, znikły, jak sen*, op. 12 nr 1, sł. Cezary Jellenta

Ach, znikły jak sen	Phonetic transcription	Ah, vanished like a dream
Ach, znikły jak sen me rojenia, zamilkły jak dzwon duchów pienia,	ax, znikwi jak sen me rojɛna, zamilkwɨ jak dʒvɔn duxuf piɛna,	Ah, vanished like a dream my delusions, fell silent like a bell songs of spirits,
ach, jak kadzielnic dym w dal się rozwiały tęsknot hejnały,	ax, jak kadzeljnitɥ dɨm v dal ɛɛŋ rozvɨawi tɛŋsknot hejnawi,	ah, like the censers' smoke bugle calls of longing went far away,
i tylko krople jadu się sączą na serca dnie!	i tylko kɹɔple jadu ɛɛŋ sɔŋʃɔŋ na sertsɔ dne!	and only venom drops ooze constantly inside my heart!
W dal się rozwiały uczucie hejnały,	v dal ɛɛŋ rozvɨawi uʃute hejnawi,	Bugle calls of feelings went far away,
o Boże, Boże, zlituj się!	o boʒɛ, boʒɛ, zlituj ɛɛŋ!	Heavenly Father, grace, oh God!

Ludomir Różycki - *Chłód grobu powiał*, op. 12 nr 2, sl. Cezary Jellenta

Chłód grobu powiał	Phonetic transcription	The chill of the grave blew
<p>Chłód grobu powiał. Tak, to nie wiatr halny. Pod niebem cicho, skwarno, chmury wstrzymały dech,</p> <p>na gwarną czeladź ptasząt padł bezruch upalny, a mnie od stóp do głowy przebiega dreszcz lodowy.</p> <p>Kolczaste fale mrozu dławią mi skroń obręczą, i cicho, ponuro do uszów mi jęczą proroctwo śmierci.</p>	<p>xwud grɔbu pɔvʲaw. tak, tɔ nʲe vʲatr halnʲi. pɔd nʲebem tʲeɪxɔ, skfarnɔ, xmuri fst·ʃimawʲi dex,</p> <p>na gvarnɔŭw ʃʒelate ptaʃont padw bezrux upalnʲi, a mnʲe ɔt stup dɔ gwɔvʲi pʃebʲeɣa drɛʃʃ lɔdɔvʲi.</p> <p>kɔʃʒaste fale mrɔzu dwavʲɔŭw mʲi skrɔŋɔbrɛŋʃʒɔŭw, i tʲeɪxɔ, pɔnurɔ dɔ usɔv mʲi jɛŋʃʒɔŭw prɔrɔtstfɔ ɛmʲertɛi.</p>	<p>The chill of the grave blew. Yes, it is not the foehn wind. It's scorching and quiet, clouds held their breath under the sky,</p> <p>on bustling flock of birds the heavy heat stillness fell, from head to toe a sudden ice shiver rushes through me.</p> <p>Spiky frost waves squeeze my cold temples with an unseen ring, and weakly, gloomily whisper to my ears vision of death.</p>

Ludomir Różycki - *Spojrzyj, ach, wokół!*, op. 12 nr 3, sl. Cezary Jellenta

Spojrzyj, ach, wokół!	Phonetic transcription	Oh, look around you!
<p>Spojrzyj, ach, wokół! Wiosna rozkwitła już, na łąkach złote błysnęły kaczeńce,</p> <p>spojrzyj, ach, wokół morze liliowe, wonią dyszą gajów rozbudzone wieńce.</p> <p>Miłość rozpiera świat ogromną żądzą. Teśknice młodych lat jak widma błądzą i myśl nad ziemią krąży, jak sokół złotoskrzydły.</p> <p>Przyjdź tu, gdzie kwiatów lśnią przepychy, serce zbole! Zaczerpnij życia, gdzie balsamów drżą kielichy, serce zbole! A na twym czole cierń się zmieni, zmieni w kwiat.</p>	<p>spɔjzɨj, ax, vɔkuw! vʲɔsna rɔskfʲitwa jusz, na wɔŋkax zwɔtɛ bwʲisnɛwʲi kaʃɛntɛ,</p> <p>spɔjzɨj, ax, vɔkuw mɔzɛ lʲilʲɔvɛ, vɔŋɔŭw dʲɨʒɔŭw gajuv rɔzbudʒɔnɛ vʲeŋtɛ.</p> <p>mʲiʲvɔɛtɛ rɔspʲera ɛʃat ɔgrɔmnɔŭw ʒɔndzɔŭw. tʲɛŭsknitɛ mwɔdix lat jak vʲidma bwɔndzɔŭw i mʲiel nad zemʲɔŭw krɔŭzɨ, jak sɔkuw zwɔtɔskʃidwʲi.</p> <p>pʃijɨtɛ tu, gdzɛ kfʲatuv lʲɛŋɔŭw pʃɛpʲixi, sɛrtɛ zbolawe! zaʃɛrpnʲij ʒʲitɛa, gdzɛ balsamuv drzɔŭw kʲelʲixi, sɛrtɛ zbolawe! a na tʲfʲim ʃʒɔlɛ tʲɛrɲ ɛɛŭ zmʲɛɲi, zmʲɛɲi f kʲfat.</p>	<p>Oh, look around you! Spring has already come, golden marsh marigolds bloom in the meadows,</p> <p>oh, look, around you seas of fresh lilies, waking wreaths are breathing fragrances of green groves.</p> <p>Love overflows the world with lust enormously. Longing of young years wanders like spirits and the thought circles above the ground like a golden falcon.</p> <p>Come here, where the richness of flowers shines, my heart suffering! Start living a full life, where the cups of lotions flutter, my heart suffering! And on your forehead a thorn'll change into a flower.</p>

Ludomir Różycki - To pełzam, jak czerw, op. 12 nr 4, sl. Cezary Jellenta

To pełzam, jak czerw	Phonetic transcription	Now I creep like a maggot
To pełzam, jak czerw, w trumny mroku, to błędę jak wid, z śmiercią w oku, jak czarnej chmury kłęb.	to pɛwzam, jak [ʃɛrf, f trumni mɔku, to bɔndzɛw̃ jak w̃it, s ɛmʲɛrtɛd̃w̃ v oku, jak [ʃarnɛj xmuɾi kwɔmp.	Now I creep, like maggots, in a dark coffin, then I drift like a ghost, with death in my eye, like a raven-black cloud puff.
W smutnym niebie, w ducha pogrzebie, pędzę przed siebie, w smutny bezmiar gnam, jak czarnej chmury kłęb,	f smutnim nɛbiɛ, v duɕa pɔgzɛbiɛ, pɛndzɛw̃ pʃɛt ɛɛbiɛ, f smutni bezmiar gnam, jak [ʃarnɛj xmuɾi kwɔmp,	In sad heaven, in a spirit burial, I rush ahead, in gloomy space I dash, like a raven-black cloud puff,
w smutnym niebie. Pędzę przed siebie, a wicher jesienny w krwawy rwie mię tan.	f smutnim nɛbiɛ. pɛndzɛw̃ pʃɛt ɛɛbiɛ, a vixɛr jɛɛɛnni f kɾɔfavi rvʲɛ mʲɛw̃ tan.	in sad heaven. I rush ahead, the autumn wind takes me into a bloody dance.

Ludomir Różycki - Agnes, op. 14 nr 1, sl. Henrik Ibsen

Agnes	Phonetic transcription	Agnes
Dziewczę, ty słodki motylku, ulecisz, ja pojmc Cię znowu!	dzɛffʃɛw̃, ti swɔtkʲi mɔtilku, ulɛɛiʃ, ja pɔjmcɛw̃ tɛɛw̃ znɔvu!	Girl, you are my sweet butterfly, if you flee, I'll capture you once more!
Uwiążę sieć, maleńką sieć jej oczka są moje pieśni.	uvʲɔw̃zɛw̃ ɛɛtɛ, malɛnkɔw̃ ɛɛtɛ jɛj ɔʃska sɔw̃ mɔjɛ piɛɛɲi.	I'll tie a net, a tiny net its meshes are my love anthems.
Jeśliś motylkiem pięknym, małym, pozwól zawisnąć u kwiecia,	jɛɛliɲ mɔtilkɛm piɛɲknim, mawim, pɔzvul zavʲisnɔɲtɛ u kwʲɛɛɛa,	If I'm a pretty small butterfly, please, let me hover from the flower,
a jeśliś chłopcem pięknym, hożym, to odpędź, tylko nie chwytaj!	a jɛɛliɛ xwɔptɛm piɛɲknim, hożim, to ɔtpɛdź, tilko nɛ xɔtɔj!	and if you're a handsome, robust fellow, drive me away, just don't catch me!
Dziewczę, ty słodki motylku, ach spójrz, jak oczka się wiążą!	dzɛffʃɛw̃, ti swɔtkʲi mɔtilku, ax spujʃ, jak ɔʃska ɛɛw̃ vʲɔw̃zɔw̃!	Girl, you are my sweet butterfly, oh look, how the meshes bind tightly!
Próżno się bronisz, biedna dzieweczko, już jesteś w sieci, w niewoli!	pruznɔ ɛɛw̃ brɔɲiʃ, biɛdna dzɛvɛʃsko, już jɛstɛɛ f ɛɛtɛi, v nɛvɔli!	In vain you defend yourself, my poor girl, you're in the tight net, and captured!
Dziewczę, mój piękny motylku!	dzɛffʃɛw̃, muj piɛɲkni mɔtilku!	Girl, you're my pretty butterfly!

Ludomir Różycki - *Bezpowrotnie*, op. 14 nr 2, sł. Henrik Ibsen

Bezpowrotnie	Phonetic transcription	Irrevocably
Po szumnem święcie, zagości nawałą ostatnie zaklęcie: bądź zdrow! przebrzmiało.	po szumnem ɛfɛjntɛɛ, zagoɛtɛi navawɔw̃ ostatnje zaklɛjtɛɛ: bɔjndz zdruv! pʃɛbzɪm'awo.	After a great festival, the last spell will make a stay in a swarn: be well! resounded.
Sam znowu, gdzie wy łzy cudnych urojeń! gdzie słodkie śpiewy serdecznych upojeń.	sam znɔvu, gɔdʒɛ vi wzi tsudnix urojɛj! gdʒɛ swɔtkɛɛ ɛpɛvi serdɛʃnix upojɛj.	I'm lonely, where're tears of wonderful visions! where sweet songs of heartfelt and great euphoria.
Ach! wszystko, jak sen li przelotny, ona gość tylko, gość bezpowrotny.	ax! ʃɛstko, jak sen li pʃɛlotni, ɔna goɛtɛ tilko, goɛtɛ bɛspɔvrotni.	Ah! all is just a fleeting dream only she's a visitor who'll never come back.

Ludomir Różycki - *Łabędź*, op. 14 nr 3, sł. Henrik Ibsen

Łabędź	Phonetic transcription	A swan
Łabędziu biały, milczący płyniesz po wód przestrzeni bez ruchu w dal.	wabɛjndʒu biawi, miłʃɔntsi pwijnɛʃ po wut pʃɛst:ʃɛni bez ruxu v dal.	Motionless white swan, silently swimming away in the distance through water space.
Trwożliwie strzegąc drzemiące elfy, Piersią swą prujesz przezrocza fal.	trɔʒliwiɛ st:ʃɛgɔnts d:zɛm'ɔntɛɛ ɛlfi, piɛrɛɔw̃ sfɔw̃ prujɛʃ pʃɛzrɔʃsa fal.	Fearfully guarding the slumbering elves, With your breast you plough the transparent waves.
Tam, ostatnie spotkanie, przysięgi, spojrzzenia, kłamstwo, obłuda, tam, tam o męko!	tam, ostatnje spɔtkajɛ, pʃɛɛjɛgʲi, spɔjrzɛʒna, kwamstfɔ, ɔbwuda, tam, tam ɔ mɛjko!	There, the last secret meeting, promises, and glances lie, hypocrisy, and, there, oh torment!
Bolesną odą kończysz twą pieśń; ta pieśń, twój zgon! boś tylko łabędziem.	bɔlɛsnɔw̃ ɔdɔw̃ kɔnjɛʃɛ tfɔw̃ piɛɛj; ta piɛɛj, tfuj zgon! bɔɛ tilko wabɛjndʒɛm.	With a painful sad ode you end your song this song, your death! you're only a swan.

Ludomir Różycki - *Wenecja*, op. 14 nr 4, sl. Friedrich Nietzsche

Wenecja	Phonetic transcription	Venice
Na pomoście stałem raz w ciemną noc słysząc dźwięki śpiewu, kropel złocistych blask na drżącej powierzchni mieni się.	na pómœtœe stawem raz f tœemnôw nôts swixatœ dzwiœnkœi œpiœvu, kropel zwœfœistÿ blask na drzœntsej pœwiœsxn̄i miœni œœw̄.	On the platform once in the dark night I stood I hear the sounds of singing, light of golden drops on the shaking surface shimmers.
Światła, gondole, muzyka, pełne wesela płyną barki w dal!	œfatwa, gœndœle, muzika, pœwne wesela pwinôw barki v dal!	Bright lights, gondolas, and music, full of merriment barges sail away!
Dusza moja, drżąca struna tchnieniem niewidzialnym tknięta dźwięczy tajemniczą pieśnią;	duœa moja, drzœntsa struna txnœnem nœv'idzalnœm tknœnta dzwiœn̄s̄i tajœmniſsôw piœœn̄ôw;	My pour soul, a trembling string touched by an invisible breath sounds an enigmatic song;
pełna radosnych upojeń! Pieśni, ktoś słyszał cię?	pœwna radœsnix upœjœn̄! piœœni, ktusz swiœsaw tœœw̄?	full of a state of euphoria! Oh, song, who has heard you?

Ludomir Różycki - *Piosnka dziewczyny*, op. 14 nr 5, sl. Friedrich Nietzsche

Piosnka dziewczyny	Phonetic transcription	The girl's song
O dziewczę, co jagnięciu jedwabną pieścisz sierść, o boju wam świetlana wesołość w oczach łśni.	œ dzœfſœœw̄, tso jagnœntœu jedwabnôw piœœtœis œœretœ, œbojgu vam œfœtlna wesœwœtœ v œſax lœni.	Oh young girl, who caresses the silky coat of lamb, you both have bright and shining cheerfulness in your eyes.
Figlarko, ty, pieszczotko, ach niewinności ma, tak cicha, skromna, słodka, Amorosis sima!	figlarkœ, ti, piœœſœotkœ, ax nœv'innoœtœi ma, tak tœixa, skrœmna, swœtka, amœrœis œima!	Mischievous girl, you, darling, My sheer purity, ah! so quiet, sweet and modest, Amorosis sima!
Któż przerwał już tak wczesnie serdecznych rojeń sny? Ty kochasz, ach! boleśnie, w twym sercu zawód, łzy?	ktusz pœœervaw juœ tak fſœœœne serdœſn̄ix rœjœn̄ sni? ti kœxas̄, ax! bœlœœne, f tœœm sœrt̄su zavut, wz̄i?	Who has just interrupted so early heartfelt dreams? You love, ah! It is painful, in your heart pain and tears?
Umilkłaś, łezka spływa, o niewinności ma! Tęsknota serce twe rozrywa, Amorosis sima!	umilkwœœ, wœska spwiva, œ nœv'innoœtœi ma! tœw̄sknotœ sœrtse tœœ rœzriva, amœrœis œima!	You're silent, tear is falling, My sheer purity, oh! My longing tears your heart bitterly, Amorosis sima!

Ludomir Różycki - *Tęsknota*, op. 14 nr 6, sl. Heinrich Heine

Tęsknota	Phonetic transcription	Longing
<p>W mej piersi ból, straszliwy ból, co serce me rozdziera; gdzie spojrzę się, obrócę się, tęsknota pierś rozpiera.</p> <p>Do ukochanej tęsknica gna, ta mękę mą ukoi,</p> <p>lecz, kiedy spojrzę w oczy jej, na próżno serce roi.</p> <p>Na gór wyżyny wspinam się, tam samotności dal; samotność męki mej nie zdławi, w mej duszy ból i żal, ach! ból i żal.</p>	<p>v mej piereɪ bul, straʃliʋi bul, tso sɛrtse mɛ rɔzdʒɛra; gdʒɛ spɔjʒɛw̃ ɛɛw̃, ɔbrutsɛw̃ ɛɛw̃, tɛw̃sknɔta piɛrɛ rɔspɛra.</p> <p>dɔ ukɔxanej tɛw̃skɲitsa gna, ta mɛɲkɛw̃ mɔw̃ ukɔji,</p> <p>lɛʃɛ, kɛdi spɔjʒɛw̃ v ɔʃi jej, na pruznɔ sɛrtse rɔji.</p> <p>na gur vɪʒini fspɪnam ɛɛw̃, tam samɔtnɔɛtei dal; samɔtnɔɛtɛ mɛɲki mej ɲɛ zdwaṽi, v mej duʃi bul i ʒal, ax! bul i ʒal.</p>	<p>In my chest pain, terrible pain that almost tears my heart; wherever I look, I turn around, my heart is torn by longing.</p> <p>To my beloved desire drives me, she'll soothe my mental anguish,</p> <p>but when I look into her eyes, in vain my soft heart fancies.</p> <p>On mountain summits I climb up, there acute loneliness; loneliness will not end my torment, my soul feels pain and grief, oh! pain and grief.</p>

Ludomir Różycki - *Fioletowe góry*, op. 16 nr 1, sl. Tadeusz Miciński

Fioletowe góry	Phonetic transcription	Purple mountains
<p>Fioletowe góry zapadają w mgły, ciemnieją lazury – jakby w głębię szły.</p> <p>Złoty róg miesiąca sieje poblask mdły – lasów wiatr nie trąca, jakby do snu szły, jakby do snu szły.</p> <p>Potok wciąż głośniejszy rwie się jak zwierz zły – smutek wciąż czarniejszy – coraz gęstsze mgły.</p>	<p>fɔlɛtɔvɛ gurɪ zapadajɔw̃ v mgwi, tɛɛmɲɛjɔw̃ lazuri – jakbi v gwɛmbɛw̃ ʃwi.</p> <p>zwɔti rug miɛɛɔntsɔ ɛɛjɛ pɔblask mdwɪ – lasuv viatr ɲɛ trɔntsɔ, jakbi dɔ snu ʃwi, jakbi dɔ snu ʃwi.</p> <p>pɔtɔk fɛɔw̃w̃z gwɔɲɛjɛʃi rvɪɛ ɛɛw̃ jak zvɪɛz zwi – smutek fɛɔw̃w̃z ʃɔɲɛjɛʃi – tsɔraz gɛw̃stɛ mgwi.</p>	<p>Purple, purple mountains sink into the fog, azure skies grow darker – heading for the depths.</p> <p>Moon's golden horn spreads a dim glow – wind does not touch forests, which will fall asleep, which will fall asleep.</p> <p>Stream is getting louder roaring like a wild beast – sorrow is still darker – fog is getting dense.</p>

Ludomir Różycki - *Natchnienie*, op. 16 nr 2, sl. Tadeusz Miciński

Natchnienie	Phonetic transcription	Inspiration
Na koralowych snu księżycach Ciebie me skrzypki sławia, Pani!	na koralovix snu keŕwzĩtsax teebie me skšipki swavõw, papi!	On coral moons of the dream my fiddle praises you, my Lady!
Do ciemnej schodząc mar otchłani zapalaś kwiaty na łzawnicach.	do teemnej sxodżonts mar otxwapi zapalaś kfati na wzavniťsax.	Descending into the depths of the bier you light up flowers on the lacrimal.
Uwiędłe serce, jak dzieciątko, tulisz do piersi obląkanej i dziwnej pieśni – nie wygranej – bawisz nadziemną pamiątką.	uviendwe sertse, jak dzieťontko, tuliš do pierci obwõkanej i dźivnej pieśni – ne vigranej – baviš nadzemnõw pamiontkõw.	A wilted heart, like a baby, you cuddle to your insane bosom and of a strange song – not sung – you play with a magic, above-ground memento.
Już się godzina zaćmiejn zbliża, kiedy mię z Tobą Bóg rozdzieli – Ciebie uniosą w chór anieli, a mnie przybiją do stóp krzyża.	jusz eŕw godzina zaćmiejn zbliża, kiedĩ miẽw s tobõw bug rozdzelĩ – teebie unosõw f xur aneli, a mne pšibijõw do stup křiza.	The hour of darkness is approaching, when God will cleave me from you, Lady – angels will raise you into heaven, and to the bare cross they will nail me.

Ludomir Różycki - *W mem sercu baśni*, op. 16 nr 3, sl. Tadeusz Miciński

W mem sercu baśni	Phonetic transcription	The fairy tales in my heart
W mem sercu baśni o jutrzence i fantastyczne kwiaty szronu;	v mem sertsu baepi o jut-řentse i fantastiřne kfati řronu;	In my heart tales about the daybreak, fabulous flowers of the hoarfrost;
w mem sercu jakby echo dzwonu; w mem sercu zakrwawione ręce grają na strunach miesiąca odwieczny ciemny hymn.	v mem sertsu jakbi exo dźvõnu; v mem sertsu zakřfaviõne rentse gřajõw na strunax m'ieõntsa odv'etřni teemni himn.	in my heart the echo of a bell; in my heart bloody hands play on the strings of the moon an eternal anthem of darkness.
Schodzę w labirynt podziemny — u stóp mych morze się roztrąca.	sxodżẽw v labirint põdżemni — u stup mix moře eŕw rostrõntsa.	I descend under ground — at my feet crashes sea water.

Ludomir Różycki - *Bądź zdrowa*, op. 16 nr 4, sl. Tadeusz Miciński

Bądź zdrowa	Phonetic transcription	keep well
Bądź zdrowa! (jak dziwnie brzmi dzwon!) Bądź zdrowa! (leca liście z drzewa) Bądź zdrowa! (miłość jest jak zgon) Bądź zdrowa! (wiatr złowrogi śpiewa)	bɔɲd͡z̄ zd̄rɔva! (jak d͡z̄ivɲe bʒm̄i d͡zvɔn!) bɔɲd͡z̄ zd̄rɔva! (lets̄ɔŵ liets̄e z d̄z̄eva) bɔɲd͡z̄ zd̄rɔva! (m̄iɔwɔet̄e jest jak zgon) bɔɲd͡z̄ zd̄rɔva! (v̄iatr z̄vɔvrɔḡi ep̄ieva)	Keep well! (how strange the bell sounds!) Keep well! (from the tree leaves fall down) Keep well! (love is like decease) Keep well! (sinister cold wind howls)
Już nigdy, rwie serce Twój płacz! Bądź zdrowa! Bądź zdrowa! Bądź zdrowa! Bądź zdrowa! Już nigdy! rwie serce Twój płacz!	już_nigdi, rv̄ie sert̄se tfuj pwaŋs̄! bɔɲd͡z̄ zd̄rɔva! bɔɲd͡z̄ zd̄rɔva! bɔɲd͡z̄ zd̄rɔva! bɔɲd͡z̄ zd̄rɔva! już_nigdi! rv̄ie sert̄se tfuj pwaŋs̄!	No longer, your tears break my heart! Keep well! Keep well! Keep well! Keep well! No longer! your tears break my heart!
Wydarł się z piersi niespodzianie, żegnaj Cię – trzeba – i Ty Boże racz, litości!	v̄idarw̄ eŋŵ s̄ p̄ierei ɲespɔdz̄anie, z̄egnam̄ t̄eŋŵ – t̄ʃeba – i ti bɔz̄e raŋs̄, l̄itɔet̄ei!	Your crying got out of the poor soul, I say goodbye – I must – and you, Lord, have mercy, mercy!
W konie!... Chryste Panie!	f̄ kɔɲe!... xriste p̄anie!	Off we go!...Christ Lord!

Różycki - *Palmy*, op. 16 nr 5, sl. Tadeusz Miciński

Palmy	Phonetic transcription	Palms
<p>Widzę w Twych oczach ciemne morza tonie i szafir nieba, co się w nich przegląda – rozkosz otchłani, która śmiercią zionie – ciszę bezmiarów – których się pożąda.</p>	<p>v̄idzĕw̄ f̄ t̄f̄ix̄ ɔ̄t̄sax̄ t̄eemne m̄oza t̄one j̄ī safir̄ neba, t̄so eĕw̄ v̄ nix̄ p̄s̄eḡl̄onda – r̄oskoż̄ ɔ̄tchłani, kturā em̄ier̄teōw̄ z̄one – t̄eiszĕw̄ bezmiar̄uv̄ – kturix̄ eĕw̄ p̄oż̄onda.</p>	<p>I see the dark depths of the sea in your eyes and the sky sapphire, reflecting in them – joy of the abyss, breathing end of life – the silence of the vastness – which you desire.</p>
<p>Lub mi się zdaje, że to leśne głusze w podzwrotnikowym słońcu gorejące, a w głębi zimne, strojne w pióropusze tęczyowych kwiatów, a od lian ginące.</p>	<p>lub̄ mī eĕw̄ zdaje, zĕ t̄o l̄eene ḡwusē f̄ p̄ōd̄z̄v̄rot̄nik̄ov̄im̄ sw̄ōnt̄sū ḡorej̄ont̄se, a v̄ gwemb̄ī zimne, st̄roj̄ne f̄ p̄iur̄op̄usē t̄er̄j̄s̄ov̄ix̄ k̄f̄atuf̄, a ɔd̄ lian̄ ḡin̄ont̄se.</p>	<p>It seems to me that, this is the forest wilderness glowing in subtropical sun, and cold in the middle, decorated with the rainbow flowers, dying from lianas.</p>
<p>Tak się w mej duszy mienią Twe oczy, że nic trwałego w nich, prócz tajemnicy. I próżno pytam, czy mnie do świątynicy ten sfinks prowadzi, czy pustych roztoczy,</p>	<p>tak eĕw̄ v̄ mej̄ duși m̄ien̄ōw̄ t̄f̄e ɔ̄t̄sī, zĕ n̄its̄ tr̄f̄aw̄ego v̄ nix̄, prūt̄s̄ taj̄em̄n̄itsī. j̄ī pruz̄no p̄itam̄, t̄sī m̄ne d̄o s̄f̄ion̄t̄n̄itsī t̄en s̄f̄inks̄ pr̄ov̄ad̄zi, t̄sī p̄ustix̄ r̄ost̄ōt̄sī,</p>	<p>This is how your eyes sparkle in my soul, that nothing lasting in them, except mystery. I ask in vain, if to the temple, this sphinx leads me or desolate expanses,</p>
<p>gdzie palmy wędną na słonecznym skwarze i tak do rajów podobne – miraż...</p>	<p>gd̄zĕ palmī viend̄n̄ōw̄ na sw̄on̄et̄s̄nim̄ skf̄azĕ j̄ī tak̄ d̄o rajuf̄ p̄ōd̄ob̄ne – m̄ir̄azĕ...</p>	<p>where palm trees wither in the blinding sunlight, and so similar to heaven – mirages...</p>

Ludomir Różycki - *Akwarela*, op. 16 nr 6, sł. Tadeusz Miciński

Akwarela	Phonetic transcription	A watercolour
<p>Jesienne lasy poczerwienione goreją w cudnym słońca zachodzie.</p>	<p>jɛɛɛnne lasi pɔʃsɛrvʲɛɲɔnɛ gɔrɛjɔw̃ f̃ tsudnim swɔntsɔ zaxɔdʒɛ.</p>	<p>Autumn woods painted in lovely scarlet glow softly in the wonderful sunset.</p>
<p>Witam was brzozy, graby złoczone i fantastyczne ruiny w wodzie.</p>	<p>vʲitam vas bʒɔzi, grabi zwɔtsɔnɛ ʲi fantastʲɪʃnɛ rujini v vɔdʒɛ.</p>	<p>Hello white birches, high gilded hornbeams, truly magical ruins in the water.</p>
<p>Czemu się śmieją te jarzębiny? czemu dumają jodły zielone?</p>	<p>ʃsɛmu ɛɛw̃ ɛmʲɛjɔw̃ tɛ jazɛmbʲini? ʃsɛmu dumajɔw̃ jɔdwi zɛlɔnɛ?</p>	<p>Why are these rowan trees laughing silently? why are the green fir trees meditating?</p>
<p>Czemu?</p>	<p>ʃsɛmu?</p>	<p>Why?</p>
<p>Czemu się krwawią klony, osiny?</p>	<p>ʃsɛmu ɛɛw̃ kʁfavʲɔw̃ klɔni, ɔɛini?</p>	<p>Why are the maples and aspens bleeding?</p>
<p>płyną fiolety mgieł przez doliny i jak motyle w barwnym ogrodzie latają liście złoto-czerwone, płyną fiolety mgieł przez doliny.</p>	<p>pwinɔw̃ fʲɔletʲi mgʲɛw̃ pʒɛz dɔlʲini ʲi jak mɔtʲilɛ v barvniɪm ɔgrɔdʒɛ latajɔw̃ liʃtɛɛ zwɔtɔ-ʃsɛrvɔnɛ, pwinɔw̃ fʲɔletʲi mgʲɛw̃ pʒɛz dɔlʲini.</p>	<p>purples of mist flow across the valleys and like butterflies in a bright garden colorful leaves are flying quietly, purples of mist flow across the valleys.</p>
<p>Czemu dumają jodły zielone?</p>	<p>ʃsɛmu dumajɔw̃ jɔdwi zɛlɔnɛ?</p>	<p>Why are the green fir trees meditating?</p>
<p>Czemu?</p>	<p>ʃsɛmu?</p>	<p>Why?</p>

Ludomir Różycki - *Łabędź*, op. 19a, sl. Maria Paruszevska

Łabędź	Phonetic transcription	A swan
Dokąd plyniesz ptaku biały po tej cichej toni?	dokont pwiņęs ptaku b'awi po tej teixej toni?	Where do you go a bird with white feathers, on this silent water?
Łódka pusta bez sternika i smutno w ustroni.	wutka pusta bes sternika i smutno v ustroni.	An empty boat without a helmsman and sadness in the shelter.
Księżyc Twoim powiernikiem i prastare drzewa Nenufary ponad brzegiem i las w dali śpiewa.	keēwzjts tfojim powiernik'em i prastare d'zēva nenufari ponad bzeǵiem i las v dali epiēva.	The moon is your best companion and the trees from old times Water lilies on the bank and the forest sings in the distance.
Płyn łabędziu srebrnopióry, gwiazdy lśnią, na wód tych toni łódka pusta, bez sternika i smutno w ustroni.	pwiņ wabeņdzu srebrnop'uri, gw'azdi leņdōw, na vut tix toni wutka pusta, bes sternika i smutno v ustroni.	Go, the swan with silver feathers, stars are shining, on these waters a boat is empty, and no helmsman and sadness in the shelter.

Ludomir Różycki - *Serenada*, op. 19b, sl. Tadeusz Miciński

Serenada	Phonetic transcription	A serenade
Indyjskie zwiewne kwiaty, kwitnące raz w sto lat – o piękna, wyjdź z komnaty, jak księżyc spoza krat.	indyjskie zwiēvne kfati, kf'itnontse raz f sto lat – o piēkna, v'ijde s komnati, jak keēwzjts spoza krat.	Fine airy Indian flowers, blooming once in a hundred years – oh beauty, leave the chamber like the moon behind the bars.
Na harfie gram Ci słowa, które się lśnią jak żar – czemuż Cię otchłań chowa i Ty nie wstajesz z mar?	na harfe gram tei swōva, kture eēw leņdōw jak żar – fsemusz teēw otxwaj xova i ti ne fstajesz z mar?	On the harp I play for you words that glow like red embers – why does the abyss hide you and you don't get up from the bier?
Ach, głupcy nie szaleją – powiedział stary Wil – w nim bogi płaczą, lwy się śmieją z przelotnych szczęścia chwil.	ax, gwuptsi ne šalejōw – powiedzaw stari vil – v nim bogi pwařōw, lvi eēw em'ejōw s pšelotnix gšēwetea xfil.	Ah, fools do not go crazy – said poor and grey-haired Wil – in it gods cry and lions laugh at fleeting moments of joy.
A smutek go pożerał do Imogeny lic	a smutek go požeraw do imogeni lits	And longing for Imogene's face was devouring him
i kwiaty z drzew odzierał, rzucając w nicość – nic.	i kfati z d'zēv odz'eraw, zutsajonts v niťsōete – niťs.	and flowers stripped from trees, he threw into nothingness.
Wyjdź do mnie, o królewno, choć mam żebraczy strój –	v'ijdz do mne, o krulevno, xote mam zēbraři struj –	Come to me, oh my princess, Though I have beggar's clothes –
a rzeką gwiazd ulewną firmament olśnię Twój.	a zēkōw gw'azd ulevnōw firmament oleņēw tfuj.	and with a river of stars I will decorate your sky.
Lecz biedne drzewko zsycha, umarły sięjąc kwiat – i piosnka we mnie ścicha, jak więzień spoza krat.	leřs b'edne d'zēfko ssixa, umarwi eejonts kfati – i piōsnka ve mne eťeixa, jak viēwzeņ spoza krat.	The poor tree is withering, while sowing (a) wilted bloom – my song is disappearing, like prisoner behind the bars.

Ludomir Różycki - *Jasna Lednica*, op. 19c, sl. Stanisław Wyspiański

<i>Jasna Lednica</i>	<i>Phonetic transcription</i>	<i>Bright lake Lednica</i>
Jasna Lednica, – znów patrzę w jezioro, wielkie, pół-senne, spowijane mgłami, które się nad niem kołyszą,	jasna ledni̇tsa, – znuf pat·ṡėẇ v jezoro, vielkie, puw-senne, spovijane mgwami, kture ėẇ nad nem kowi̇ṡḋẇ,	Bright lake Lednica,– I look into it, massive, half-sleepy, shrouded in dense mist, that is gently swaying above it,
jak skoro dzwony gnieźnieńskie uderzą dźwiękami.	jak skoro ḋzvoni gnėżnėjskie udėżḋẇ ḋżwiėkaṁi.	as soon as Gniezno bells strike with sound – start to ring out.
A wtedy zerwą się i biorą kształty jak duchy, w lot się splatają rękami i z tą melodią dzwonów kołyszące,	a ftėdi zerv̇ḋẇ ėẇ i̇ bi̇oṙḋẇ k̇staẇti jak duxi, v lot ėẇ splataj̇ḋẇ rėnkaṁi i̇ s ṫḋẇ meloḋi̇ḋẇ ḋzv̇nuf kowi̇ṡonṫse,	And then they'll break off and fast taking shapes like the spirits, swiftly entwine their hands together with this melody of bells heavily swaying,
Ave Maria szepczą	ave maria ṡeptaj̇ḋẇ	Ave Maria they whisper
a wtedy zerwą się i kształty biorą jak duchy, w lot się splatają rękami i z tą melodią dzwonów kołyszące,	a ftėdi zerv̇ḋẇ ėẇ i̇ k̇staẇti bi̇oṙḋẇ jak duxi, v lot ėẇ splataj̇ḋẇ rėnkaṁi i̇ s ṫḋẇ meloḋi̇ḋẇ ḋzv̇nuf kowi̇ṡonṫse,	and then they'll break off and fast taking shapes like the spirits, swiftly entwine their hands together with this melody of bells heavily swaying,
Ave Maria szepczą niknące.	ave maria ṡeptaj̇ḋẇ nikṅonṫse.	Ave Maria they whisper vanishing.

Ludomir Różycki - *Baśń*, op. 51 nr 1, sl. Edward Słoński

Baśń	Phonetic transcription	A fairy tale
Przez całą noc do świtu wiatr na morzu grał... Ktoś do mnie zszedł z błękitu, ktoś długo przy mnie stał.	pʃes ʦawõw nõtʃ dõ eʃitu vʲatr na mõzu graw... ktõ dõ mɲe zʃedw z bwenkʲitu, ktõ dwugo pʃi mɲe staw.	All night through until dawn the wind played on the sea... From the blue you came to me, and stood by me for a long time.
Pod księżycowem złotem twym głosem szeptał wciąż i ramion twych oplotem owijał mnie,	põt keẽwzʲitsõvem zwõtem tfim gwõsem ʃeptaw fteõwz ʲi ramʲõn tʃix õplotem õvʲijaw mɲe,	Under the moonlight gold you still whispered in your voice And with your arms entwined You wrapped me up,
twym głosem szeptał wciąż Noc całą aż do świtu wiatr na morzu grał,	tfim gwõsem ʃeptaw fteõwz nõtʃ ʦawõw aʒ dõ eʃitu vʲatr na mõzu graw,	whispered still in your voice All night long until dawn The wind played on the sea,
ktoś do mnie szeptał Ktoś długo przy mnie stał, ktoś do mnie szeptał twym głosem szeptał	ktõ dõ mɲe ʃeptaw ktõ dwugo pʃi mɲe staw, ktõ dõ mɲe ʃeptaw tfim gwõsem ʃeptaw	You whispered to me and stood by me for a long time, you whispered to me in your voice whispered
i ramion twych oplotem, owijał mnie jak wąż.	ʲi ramʲõn tʃix õplotem, õvʲijaw mɲe jak wõwsz.	And with your arms entwined you wrapped me, like a snake.
Ktoś z nieba błękit zlał i długo morze grało, księżyc złoto siał.	ktõ z ɲeba bwenkʲit zlaw ʲi dwugo mõzõ grawõ, keẽwzʲits zwõto eaw.	You poured blue from the sky And long the sea played the moon was sowing gold.
I tak skroś noc do świtu przez księżycową jaśń	ʲi tak skrõ nõtʃ dõ eʃitu pʃes keẽwzʲitsõvõw jaɲ	And so throughout the night till dawn through the moonlight brightness
ktoś z szumu i błękitu tkał czarodziejską baśń przez księżycową jaśń.	ktõ z ʃumu i bwenkʲitu tkaw ʃarõdʒejʃkõw baɲ pʃes keẽwzʲitsõvõw jaɲ.	Someone from buzz and azure wove a magical tale Thanks to the moonlight brightness.
Przez całą noc do świtu na morzu wicher grał przez całą noc do świtu wicher grał...	pʃes ʦawõw nõtʃ dõ eʃitu na mõzu vʲixer graw pʃes ʦawõw nõtʃ dõ eʃitu vʲixer graw...	All night through until dawn the whirlwind played on the sea All night through until dawn the whirlwind played...
ktoś do mnie zszedł z błękitu ktoś długo przy mnie stał i księżyc złoto siał przez całą noc, przez całą noc.	ktõ dõ mɲe zʃedw z bwenkʲitu ktõ dwugo pʃi mɲe staw ʲi keẽwzʲits zwõto eaw pʃes ʦawõw nõtʃ, pʃes ʦawõw nõtʃ.	From the blue you came to me and stood by me for long the moon was sowing gold throughout the night, throughout the night.

Ludomir Różycki - *Twe usta*, op. 51 nr 2, sł. Zygmunt Różycki

Twe usta	Phonetic transcription	Your lips
<p>O, rozpleć, o rozpleć swoje włosy czarne. Chcę ust pożaru miłosnej pieśczo- ty! Niechaj mnie spalą ramion twych oploty, niech wszystką rozkosz z ust twoich zgarnę! </p>	<p>o, rɔspleće, o rɔspleće sʃɔje vwɔsi ʃgarne. xʃsẽw ust pɔzaru miwɔsnej piẽʃʃɔti! nɛxaj mnɛ spalɔw̃ ramʲɔn tʃix ɔplɔti, nɛx ʃsistkɔw̃ rɔskɔʃ z ust tʃɔjix zgarnẽw̃ </p>	<p>Oh, unbraid, oh unbraid your long raven-black hair. I want your lips and the fire of love caress! let me be burned by your entwined arms, let me take all the pleasure from your lovely lips! </p>
<p>Obejmij! Przytul!... Duszne kwiatów wonie, Zdradną swą siecią serce mi owiły, Kocham Cię, słuchaj, kochaj! </p>	<p>ɔbejmij! pʃitul!... duʃne kʃatuv wɔne, zdradnɔw̃ sʃɔw̃ ɛɛtɔw̃ sɛrʃsɛ mjɪ ɔw̃iwi, kɔxam tɛẽw̃, swuxaj, kɔxaj! </p>	<p>Embrace me! Hug me!... Heavy scent of flowers, tightly wrapped my heart with its treacherous netting, I love you, Listen, love me! </p>
<p>Całe nam niebo tęczami zapłonie i cała ziemia padnie nam w ramiona, beźmiarem pieśczo- t naszych przebudzona. </p>	<p>ʃsawe nam nɛbɔ tɛŋʃamɪ zapłɔnie i ʃsawa zɛmʲa padnɛ nam v ramʲɔna, bezmʲarem piẽʃʃɔt naʃix pʃɛbudʒɔna. </p>	<p>All the sky will light up for us with the rainbows entire earth will fall in our arms, awakened by our amorous caresses. </p>
<p>Ust chcę pożaru miłosnej pieśczo- ty! </p>	<p>ust xʃsẽw pɔzaru miwɔsnej piẽʃʃɔti! </p>	<p>I want the lips of fire and your love embraces! </p>
<p>Niechaj spalą mnie ramion, ramion twych oploty, niech wszystką rozkosz z piersi twoich zgarnę! </p>	<p>nɛxaj spalɔw̃ mnɛ ramʲɔn, ramʲɔn tʃix ɔplɔti, nɛx ʃsistkɔw̃ rɔskɔʃ s piɛrei tʃɔjix zgarnẽw̃! </p>	<p>Let your arms cuddle burn me, cuddle of your arms, let me take all the pleasure from your ample bosom! </p>
<p>Chcę ust pożaru! Obejmij! Przytul! Kocham! Obejmij, przytul, kochanko! </p>	<p>xʃsẽw ust pɔzaru! ɔbejmij! pʃitul! kɔxam! ɔbejmij, pʃitul, kɔxankɔ! </p>	<p>I want lips of fire! Embrace me! Hug me! I love! Embrace me, hug me, my darling!</p>
<p>Chodź! Daj twe usta. Chcę ust pożaru! </p>	<p>xɔdʒ! daj tʃɛ usta. xʃsẽw ust pɔzaru! </p>	<p>Come! Give your lips, your lips of fire! </p>
<p>Daj usta! Miłosnej pieśczo- ty! Kocham, kocham z całej siły! Usta, twe usta, twe daj!</p>	<p>daj usta! miwɔsnej piẽʃʃɔti! kɔxam, kɔxam s ʃsawej eiwi! usta, tʃɛ usta, tʃɛ daj!</p>	<p>Give your lips! Of loving caress! I love, love with all my heart! Lips, your lips, give me!</p>

Ludomir Różycki - *Pieśń weselna*, op. 51 nr 3, sl. William Shakespeare

Pieśń weselna	Phonetic transcription	The wedding song
<p>Brzmijcie, lutnie, nućcie, chóry, kończą się miłosne spory: hymen, hymen sprawcą, sprawcą zgody, </p> <p>on zaludnia wszystkie ziemie, chwal go, kto nie bity w ciemię; dalejże, do młodej młody, </p> <p>hymen, hymen sprawcą zgody! </p> <p>Hymen, hymen sprawcą zgody. Hymen!</p>	<p>bʒmʲijt͡ɕɛ, lutnɛ, nućt͡ɕɛ, xɔrɨ, kɔɲʲʂd͡ɔw̃ ɛɛw̃ mʲiʋɔsnɛ spɔrɨ: hɨmɛn, hɨmɛn sprafʲsɔw̃, sprafʲsɔw̃ zɡɔdɨ, </p> <p>ɔn zaludɲa fʂɨstɕkɛ zɛmʲɛ, xʲfal ɡɔ, ktɔ nɛ bʲitɨ w̃ t͡ɕɛmʲɛw̃; dalejʒɛ, dɔ mʲɔdɛj mʲɔdɨ, </p> <p>hɨmɛn, hɨmɛn sprafʲsɔw̃ zɡɔdɨ! </p> <p>hɨmɛn, hɨmɛn sprafʲsɔw̃ zɡɔdɨ. hɨmɛn!</p>	<p>Play the lutes and chant the choirs, love arguments come to an end: hymen, hymen is the consent maker, </p> <p>it populates all lands densely, therefore praise it who is no fool, come on, groom, ask the bride to dance, </p> <p>hymen, hymen consent maker! </p> <p>Hymen, hymen consent maker. Hymen!</p>

Ludomir Różycki - *Ballada*, op. 60, sł. Adam Asnyk

Ballada	Phonetic transcription	Ballade
Chłopca mego mi zabrali, W świat daleki go pognali, Matulu!	xwɔpʦa mɛgɔ mi zabrali, f ʃwiat daleki go pognali, matulu!	They away took my beloved boy, And they drove him into far world, My Mother!
W świat daleki go pognali, Dałam na mszę sznur koral: Niechaj Pan Bóg go ocali, Matulu!	f ʃwiat daleki go pognali, dawam na mʂɛ ʂnur koral: nɛxaj pan bug go ɔsalɪ, matulu!	And they drove him into far world, I gave a string of beads for Mass: May God save him, may God save him, my Mother!
Do szeregu poszedł z bronią, Śmierć tam pewna; poszedł po nią: Miłość moja nic nie może, ani żal mój nie pomoże.	dɔ ʂɛrɛgu pɔʂɛdw z brɔnɔ, ʂmʲɛrtʂ tam pɛvna; pɔʂɛdw pɔ nɔ: miwɔʂʂ moja niʦ nɛ mɔʂɛ, ani ʒal muj nɛ pɔmɔʂɛ.	Into ranks he went with his gun, Death certain there; he went for it: My love cannot do anything, neither my grief will help my boy.
Nie pytają, czy kto ginie, nie pytają wrogi!	nɛ pitajɔ, ʧʲi kto giɲɛ, nɛ pitajɔw̃ vɔgi!	They do not ask who is dying, Enemies do not question!
Czy sercom ludzkim drogi?	ʧʲi sɛrtʂɔm lʊʦkim drɔgi?	Do people's hearts long for him?
Czy płacz siostry za nim płynie? czy matka umiera z trwogi, kiedy pyta śmierci srogię,	ʧʲi pwaʧʂ ɛɔstri ʒa nim pwiɲɛ? ʧʲi matka umʲɛra s trɔgi, kʲɛdi pita ʂmʲɛrtʂi sɔrɔgiɛ,	Does his sister's cry follow him, does his mother die of despair, when she asks terrible death,
Kto ginie? I płaczę z bólu, trwogi, I płaczę z bólu, trwogi.	ktɔ giɲɛ? i pwaʧʂɛ z bulu, trɔgi, i pwaʧʂɛ z bulu, trɔgi.	Who's dying? And cries in pain and fear, And cries in pain and fear,
Tam samotnie ginie z rany, z dala swoich, na zoranej krwią ziemi.	tam samotɲɛ giɲɛ z rani, z dala sɔjix, na zɔranej krɔwɔ zɛmi.	There he dies alone from his wound far from loved ones, on heavily blood-soaked ground.
Spojrzyj na nas, Ty, Panienko, I nad serca mego męką zlituj się,	spɔjzɲj na nas, ti, panɛnko, i nat sɛrtʂa mɛgɔ mɛkɔ zlʲituj ɛʂw̃,	Look upon us, Virgin Mary And over my heart's agony Have compassion,
o gwiazdzista Niebieskiego dnia jutrenko! Osłoń jego swoją ręką, przezysta!	ɔ gɔwɔzɔdzista nɛbʲɛʂkʲɛgɔ dnɔ jutʂɛnko! ɔswɔɲ jɛgɔ sɔjɔw̃ rɛɲkɔw̃, pʂɛʂysta!	oh Morning Star Morning Star of heavenly day! Stretch your gracious hand to save him Holy Virgin!
W świat daleki go pognali, Dałam na mszę sznur koral: Niechaj Pan Bóg go ocali, Matulu!	f ʃwiat daleki go pognali, dawam na mʂɛ ʂnur koral: nɛxaj pan bug go ɔsalɪ, matulu!	And they drove him into far world, I gave a string of beads for Mass: May God save him, may God save him, my Mother!