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Magda Niedbała – Solarz

*Patriotism in Polish song of the 19th and first half of the 20th century,  
using selected examples.*

Description of the artistic PhD thesis under the procedure  
on the award of a PhD degree in the field of art  
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*O sacred love of the beloved Country,  
Only good and true minds can experience you!  
For thee, virulent poisons are savory;  
For thee, chains and fetters are not an abuse.  
Thou embellish cripples with scars of glory;  
In the mind, thou dost nestle pleasures most true.  
Might one, to thy succor, endeavor to fly,  
'Twere nothing to live poor, 'twere nothing to die.*

Ignacy Krasicki

***Hymn to the love of the fatherland*** (fragment)

tl. Christopher Kasparek

## Introduction

After completing my vocal studies at the Academy of Music in Kraków, my professional path was directed towards the performance of oratorio and chamber music, both from earlier eras and contemporary times. Fortunately, along the way I met some exceptional musicians, among them the conductor, pianist and arranger, Dr. hab. Tomasz Chmiel<sup>1</sup>, who has developed a unique cycle of arrangements of patriotic music - mainly for soloists and symphony orchestra. I have taken part in dozens of musical projects in Poland and abroad, during which I sang patriotic songs in his arrangements, among others. The concerts were wonderfully well received, and the audience was greatly interested in the subject. The emotions were overwhelming. During the congratulations, we heard many words of encouragement that there should be even more concerts like this.

Love for the homeland, the ability to make sacrifices, to endure suffering for the good of one's country, exile, wandering, these are themes that have fascinated me for a long time. My artistic experiences have only deepened these interests and stimulated the need to follow in the footsteps of Polish artists, for whom the national heritage was the most important thing.

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<sup>1</sup> He collaborates with the Kraków Opera, Musical Theatre in Lublin and Chamber Opera in Kraków. In addition to his academic and didactic work at the Academy of Music in Kraków, he is the conductor of the Kraków Young Philharmonic Orchestra. He has conducted numerous concerts in Poland - among others with the Cracow Philharmonic Orchestra, the Szczecin Philharmonic Orchestra, He has worked with the Białystok, Rzeszów and Łódź Philharmonics, as well as with the Chamber Orchestra of Toruń, and abroad, touring with the Częstochowa Philharmonic Orchestra (Sweden, South Korea) and the Kraków Young Philharmonic (the Netherlands, France, Belgium, Germany).

I was also inspired to expand my knowledge in this area by my husband, Mariusz Solarz, PhD, a scientist at the Documentation Centre of Resettlement, Expulsion and Displaced Persons at the Pedagogical University in Kraków<sup>2</sup>. While conducting research on the deportation of Poles deep into the USSR, he introduced me to interesting archival materials and invaluable literature. These were the accounts of witnesses to history - people who, as children, had been affected by Soviet repression. It was impossible to pass by them indifferently. I read with bated breath about what our compatriots experienced, starting with the Bar Confederation and ending with the Stalin's regime. I felt an irresistible urge to reach out to vocal literature that has bloodshed, tragic stories of separation and the pain of losing independence at its roots.

In 2019, the prospect of passing to the Doctoral School at the Academy of Music in Krakow came up. It was a moment of opening up new opportunities to explore a topic that had been bothering me. Passing the entrance exams, I offered a series of studies on Polish patriotic song and was delighted to be accepted.

I hope that the following dissertation will contribute to a fresh look at the musical literature on patriotic themes produced in the 19th and 20th centuries, and that the term *patriotic song* will not be associated only with Polish legionary songs. The examples selected in the dissertation are intended to show the beauty and complexity of the songs and to illustrate the history of the Polish nation in this difficult period.

The subject of this work is artistic songs with patriotic overtones, which were written in the 19th and the first half of the 20th centuries. The state of research on Polish patriotic and national songs is good. Numerous articles and monographs have been written on the subject. In particular, mention should be made of the studies by Alicja Matracka-Kościelna on the historical and insurrectionary songs of Karol Kurpiński, Magdalena Chrenkoff, writing about

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<sup>2</sup> He is co-author of the book: H. Chudzio, M. Solarz *Zmarli Polacy w drodze do Ojczyzny. Polskie cmentarze w Afryce Wschodniej i Południowej 1942-1952 (Polish cemeteries in Eastern and Southern Africa 1942-1952)*, Kraków 2020, as well as numerous publications and scientific articles on similar subjects, e.g.: H. Chudzio, M. Solarz: M. Solarz, *Opieka duchowieństwa nad polską ludnością cywilną w Valivade, w polskim obozie uchodźczym w Indiach w latach 1942 - 1948 w świetle dokumentów i relacji źródłowych*, [in:] *Historia-pamięć-tożsamość w edukacji humanistycznej*, t. 5, *Człowiek jako świadek historii*, red. Popiołek B., Chłosta-Sikorska A., Słaby A., Kraków 2019; *W niewoli kazachstańskich stepów. Memoirs of Barbara Kalużyńska*, ed. by M. Solarz, "Konspekt. Magazine of the Pedagogical University in Krakow", Krakow 2013. He is a member of the Sybiraków Association o. in Krakow, and in 2021 he was awarded the team prize of the Minister of Science and Education for significant achievements in scientific activity.

the songs of Stanisław Moniuszko, Mieczysław Tomaszewski, a great researcher of the history of Fryderyk Chopin, but also of other composers of the 19th century<sup>3</sup>.

However, there is no synthetic work describing the problem holistically. Such an attempt has been made by Dr Jolanta Grygielska. In 2018, on the centenary of Poland's regaining of independence, her book by her entitled *Polish Patriotic Song* was published. The monograph includes a historical outline of patriotic song from medieval times to the 20th century. The author analyses 14 pieces written for choral ensemble. These are the most popular musical works in this field. However, this monograph, despite its uniqueness, does not exhaust the Topic of compositions for solo voice. The following research problems are addressed in the following dissertation:

- Defining the term - *patriotic song*.
- Types of patriotic songs.
- The inspirations of composers writing patriotic songs.
- The ideological relationship of patriotic songs to religion, literature and painting.
- History versus patriotic song.

During the course of the search, it was possible to access many works that were at different levels of artistic development. Often these were unknown, yet very valuable items. Their titles

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<sup>3</sup> See: *Wokół kategorii narodowości, wielokulturowości i uniwersalizmu w muzyce polskiej*, red. A. Matracka-Kościelna, Warsaw 2002; A. Matracka-Kościelna, *Dumy, śpiewy historyczne i powstańcze Karola Kurpińskiego*, [in:] *Muzyka i liryka*, vol. 10, *Pieśń polska. Reconnaissance. Separateness and affinities. Inspirations and echoes*, ed. Tomaszewski M., Cracow 2002; M. Chrenkoff, *Moniuszko's Song- repertoire of genres*, [in:] *Muzyka and lyric*, vol. 10, *Polish Song. Reconnaissance. Odrębność i pokrewieństwa*, ed. Tomaszewski M., Cracow 2002; M. Chrenkoff, *Twórczość pieśniowa Stanisława Moniuszki: zbiory i cykle pieśni*, [in:] *Cykl w muzyce, plastyce i literaturze*, Białystok 2005; M. Tomaszewski, *Muzyka wobec sytuacji granicznych*, [in:] *Literatura, kultura religijna, polskość: księga jubileuszowa dedykowana prof. dr. Hab. Krzysztofowi Dybciakowi w 65. Rocznicę urodzin*, Warszawa 2015; M. Tomaszewski, *Interpretacja integralna dzieła muzycznego: rekonstrukcja*, Kraków 2000; M. Tomaszewski, *Nad pieśniami Karola Szymanowskiego*, Cracow 1998; M. Tomaszewski, *Chopin*, Olszanica 2010; M. Tomaszewski, *Muzyka w dialogu ze słowem: próby, szkice, interpretacje*, Cracow 2003; M. Tomaszewski, *Muzyka Chopina na nowo odczytana: studia i interpretacje*, Cracow 1996; M. Tomaszewski, *Chopin: fenomen i paradoks: szkice i studia wybrane*, Lublin 2009; M. Tomaszewski, *Chopin. 2. Uchwycić nieuchwytnie*, Warsaw 2016; M. Tomaszewski, *Chopin. Aus dem Polnischen übersetzt von Doreen Daume*, Mainz 2009; M. Tomaszewski, *Chopin*, Bologna 2010; M. Tomaszewski, *Rezonanse i echa liryków Adam Mickiewicza w polskiej pieśni romantycznej*, [in:] *Karol Szymanowski: w perspektywie kultury muzycznej i przeszłości i współczesności*, Kraków-Warszawa 2007; M. Tomaszewski, *O muzyce polskiej w perspektywie intertekstualnej: studia i szkice*, Kraków 2005;

have been included in the appendix of the thesis. However, for the purposes of the doctoral recording attached to this thesis and its description, 14 art songs for solo voice with piano accompaniment of varied character were selected. These are compositions by 13 authors. Among them are authors such as: Fryderyk Chopin, Stanisław Moniuszko, Stanisław Niewiadomski, Ignacy Jan Paderewski, Władysław Żeleński, Karol Szymanowski, Stanisław Lipski, Włodzimierz Malawski, Feliks Nowowiejski, Mieczysław Kozar - Słobódzki, Felicjan Szopski, Otton Mieczysław Żukowski and Wojciech Sowiński.

Much of the material was found during a search in the library collections of the Jagiellonian Library in Krakow and the National Library in Warsaw. Most of it is available in digital form on the Internet platform of the National Digital Archive and in the Polona library<sup>4</sup>. These include sheet music, songbooks, author's letters, memoirs in the form of diaries and memoirs.

An analytical, comparative and chronological research method was used during the research. The original spelling has been retained in the quoted parts of the paper.

## **Chapter I**

### **Patriotic song through the ages**

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<sup>4</sup> It is one of the most modern digital libraries in the world, administered by the National Library of Poland.

## 1.1. Definition of the concept of patriotism and types of patriotic song

The concept of a patriotic song seems to be widely known and understood, but there is no complete definition of it. In encyclopaedias and scholarly works, one can read about types of patriotism, different attitudes, etc., but so far, the concept of patriotic song has not been clarified so far. Patriotism, from the Greek, means the love of one's homeland, which can be any area or region to which one feels particularly attached (so-called local patriotism). It is above all (besides respect and honour for tradition) love for the country of origin or a special bond with the place where one lives. It is also understood as full devotion to one's homeland (even at the cost of one's life), celebration of its history, putting the good of the nation before one's own<sup>5</sup>. One of the greatest Polish philosophers of the 20th century and the head of the Roman Catholic Church - John Paul II - wrote that patriotism is love for history, tradition, language, landscape, and it can be seen in the specific work for the Fatherland<sup>6</sup>.

However, there are different types of patriotism. Stefan Bednarek distinguishes four models of patriotism: **romantic** - characterised by reference to the tradition of national liberation, armed struggle and the cult of the past; **positivist** - characterised by such notions as grass roots work and organic labour; **liberal** - drawing attention to the present, human rights, showing the good of the whole as the sum of individual goods; and **civic** - emphasising the role of the community and the duties of each citizen towards the homeland<sup>7</sup>. One element that particularly influences attachment to the homeland and the building of patriotism is the song on this theme. Over the centuries, the definition of a patriotic song has taken on a variety of forms. In the first instance, it is necessary to recall its genre meaning. A song can have three entities - it can appear as an independent literary work, a separate piece of music, or form part of an epic poem. Genetically, the literary song is closely related to music. It is the oldest genre of lyric poetry. This is why it is so readily used in song writing. According to the PWN encyclopaedia, a song of a musical

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<sup>5</sup> In the *PWN Encyclopaedia*, the definition of patriotism reads as follows: The *PWN Universal Encyclopaedia* reads: **Patriotism** [Latin: *patria* - homeland, Gr. *patriotes*] a socio-political attitude based on the principles of love and attachment to one's homeland, unity and solidarity with one's own nation, a sense of social and a cultural community with other members of the nation; a form of national ideology advocating the subordination and sacrifice of personal aspirations to the affairs of the nation and the fatherland, if their welfare requires it. Patriotism, consisting of on placing high in the hierarchy of values the good of one's own nation and homeland, is disconnected with the recognition of other values of society, and in particular with respect for other nations and respect for their sovereignty. *Encyklopedia powszechna PWN*, pr. zb., t. 3, Warsaw 1975, p. 472

<sup>6</sup> Quoted in J. Grygielska, *Polska pieśń patriotyczna*, Warsaw 2018, p. 13.

<sup>7</sup> *Ibidem*, p. 14.



character is a vocal work, usually to a lyrical text, solo or choral, performed: a) with the accompaniment of a solo instrument, usually a string instrument, e.g. in ancient Greece: with the accompaniment of the lyre, guitar, in modern times: guitar, since the end of the 18th century most often of the piano (songs for male or female voice, also duets, tercets, etc., some choral songs); b) with the accompaniment of a solo instrument, usually a string instrument, some choral songs); b) accompanied by a chamber instrumental ensemble; c) accompanied by an orchestra (orchestral songs., symphonic songs); d) *a cappella* (popular songs, choral songs).

A patriotic song has a special character. It is a piece of music that conveys honour and love for the homeland or region, uniting a group of people with the same roots. As Jolanta Grygielska points out, a patriotic song symbolises the unity and distinctiveness of a nation, and is a kind of manifestation. Importantly, it is also often a reconstruction of the nation's history<sup>8</sup>.

The eminent Polish researcher and analyst of Polish music, Mieczysław Tomaszewski, divided the songs of the 19th century into three categories:

1. Artistic elite song, written for professionals.
2. Artistic egalitarian song, i.e., artistic song with the possibility of performance by amateur musicians, e.g., songs from Julian Ursyn Niemcewicz's songbook or Stanisław Moniuszko's *Śpiewnik domowy [Home Songbook]*. Songbooks by Antoni Woykowski *Piosnki polskie (Songs of Poland)*, Feliks Dobrzyński *Pieśni sielskie (Idyllic Songs)*, Józef Nowakowski *Śpiewy polskie (Polish Songs)*, Kazimierz Lubomirski *Utwory do śpiewu (Songbook)*, Ignacy Krzyżanowski *Śpiewnik (Songbook)*, Aleksander Zarzycki *Śpiewnik (Songbook)*, Antoni Kocipiński *Pisni, dumki i szumki ruskoho naroda na Podoli Ukraini i w Małorossyi, czyli zbiór pieśni kresowych (Borderland Songs)* or Michał Zawadzki *Gęślarz wędrowny (Wandering Bard)* were also widely known. These works emphasised not necessarily fashionable things, but traditional things well established in culture.
3. Simple song, which will include folk and popular song.

Analysing the theme above, I have divided patriotic song into groups, which are distinguished by the content of the songs:

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<sup>8</sup> Ibidem, p. 26.

1. Patriotic song characterising a historical event with a specially written poetic text for the occasion (e.g. *Song on the occasion of the death of Prince Poniatowski* ; *Śpiewy historyczne* Juliana Ursyna Niemcewicza ; *Na Sybir* ; songs depicting uprisings, battles, etc.).
2. A song with religious content as a form of supplication, a prayer for the prosperity of the Fatherland (or in case of the Republic of Poland due to its history, a prayer to regain freedom/independence e.g., *Vespers, Prayer*).
3. A song with lyrics and music of a folk character, or with folk content and music (examples include the songs of Chopin and Moniuszko), which, because of its location in a given country, has a special value for it and its people, thanks to the special tonalities, rhythms and dialect used.
4. Hymn-like song (e.g., *Bogurodzica, Rota*), indicating the manifestation and distinctiveness of a particular nation.
5. A song of a military nature, with strictly combat content, indicating battles, soldiers' fates, often written during combat and intended to keep military morale high (e.g. *Białe róże, Czerwone maki na Monte Cassino*).
6. A song of a nature indicating a longing for a loved one, a loved one who died, often as a result of separation or warfare (songs by Chopin, Paderewski, Majewski).
7. Song in the nature of memories of tragic fate (letters from the camp, memories and longing for a beloved place, e.g. *To Siberia, Letters from Kolyma*).

Patriotic songs largely fall into the group of common songs. However, analysing the original editions, it is possible to conclude that in terms of the difficulty of the songs, many of them deserve to be called artistic texts. Common songs were supra-regional, uniting the entire Polish nation. However, the authors of famous works often paid the price of anonymity. To this day in some cases, it is difficult to determine the author of the music and text.

In his description of the song's usefulness, Niemcewicz wrote: *The Society wished that with the conciseness of the rhymes, and above all with the grace of the song, the message of the history of the Saints should become alluring to the youth and universal to all. Before Herodotus began to sketch the elements of the nations with a serious pen, even in simple words, the music had a*

*powerful effect on the heart and the memory. Songs gave their adventures to the generations above their grandfathers, nothing could make them lose; the destroyers of the world may lose the peoples, take away and destroy those books in which the happiness and the privileges of the human tribe are written, but they will never suppress in the mouths of mothers those songs with which they remind their children that they had a homeland*<sup>9</sup>.

The power that the art of music possesses is invaluable. Niemcewicz notes that it is this realm that best entrenches tradition and historical tales among Poles under the partitions. The role of patriotic song, which also resonated in exile (as it still does), was described in the introduction to a songbook edited by the Lvov musician Franciszek Barański. Its first edition was published on the 30th anniversary of the January Uprising and was so popular that it was repeatedly reprinted. In the jubilee edition, it was written: (...) it [the sheet music] will continue to fulfil its popular mission of spreading national and patriotic song, both among the broad masses and among the general public. The works were written by a number of lovers in the most remote corners of the homeland and in the countryside, among a handful of countrymen who were sometimes forced into foreign lands, even reaching places where no other road from the motherland could reach. About the works themselves we read further: *These songs have nourished generations in misery and distress, they have encouraged action, they have taught perseverance, celebrating the triumphs of victorious days*<sup>10</sup>. The composer Maciej Kamieński, who lived at the turn of the 18th and 19th centuries, wrote in the dedication of his work: *These chants are not written in fashion for critics, but so that Poles would also sing*<sup>11</sup>.

The examples cited above perfectly illustrate how aware Polish composers were of the power of patriotic song and the important role they attributed to the art of music. The essence of song is also demonstrated by the fact that every country has its own unique anthem. It is usually a musical reflection of a given culture and history. It binds all citizens together with an invisible buckle. In Poland, by virtue of a circular issued on 15 October 1926 by the Ministry of Religious Denominations and Public Orders and promulgated on 26 February 1927 by the Minister of Internal Affairs, it is the *Mazurek Dąbrowskiego*. Other variants of the title of the Polish anthem are: *Pieśń Legionów*; *Pieśń Legionów Polskich we Włoszech*. Author of the music is not known. The text for the hymn was written by Józef Wybicki in July 1797. The piece was written on

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<sup>9</sup> *Śpiewy historyczne z muzyką i rycinami*, ed. J. U. Niemcewicz, Warsaw 1818, pp. 6-7. <sup>11</sup> *Jeszcze Polska nie zginęła!*, opr. F. Barański, Lwów 1893 (?), p. V.

<sup>10</sup> *Ibidem*, p. VI.

<sup>11</sup> S. Niewiadomski, *Stanisław Moniuszko*, Warsaw 1928, p. 33.

foreign soil, in Reggio nell'Emilia, Italy. The title refers to the Polish General Henryk Dąbrowski - commander of the Polish legions. The sharp rhythm of the mazurka conveys the will to fight and the vigour with which the Poles tried to regain their sovereignty, and the words further indicate the strength of the nation, which, despite defeats, did not stop trying to regain independence. It is probably for this reason that both the melody and the text it self served as a model for other countries (particularly Slavic countries)<sup>12</sup>.

## **1.2. Outline of the history of patriotic song.**

As early as the Middle Ages, the first works were written to bring together the inhabitants of the Polish lands. These include two hymn tunes with religious overtones. These are, of course, *Bogurodzica* and *Gaude Mater Polonia*, so extensively discussed in numerous scientific works. Today, these songs are more often performed by vocal ensembles than soloists and are counted among patriotic music.

Later, in the modern era, it is not easy to find music of this nature. Although the Polish language was introduced into poetry and song became more common, the content of these works discussed the heroic deeds of knights. They were of course repeatedly connected with fighting in for the Republic of Poland, but the main emphasis was on courage of the knights

Since the collapse of the First Republic, numerous poetic works, paintings and songs have been written in the three partitioned territories and beyond, primarily to keep the spirits up in the pursuit of independence. This was not their only task. All these works had a very important educational role, especially during the Partitions, where the tendency towards nationalisation was very strong. The history of the nation was learned through literature, art and historical studies that were difficult to access (not allowed by the censorship). Another art. With an educational role was music, and to the greatest extent songs.

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<sup>12</sup> The text was translated into various languages. The text of other anthems (including, among others, those of Ukraine) was modelled on its words. For more see: <https://culture.pl/pl/artykul/szcze-ne-wmerla-ukrajina-historia-ukrainskiego-hymnu>, as of 10 January 2023 and *Śpiewajmy Polskę. An Anthology of Patriotic Songs*, ed. by M. Kruszevska-Pulczyn, K. Stankiewicz, W. Korcz, G. Kurylewicz, Kraków 2019, p. 36.

After the unsuccessful November Uprising, thousands of Poles, including many great politicians, artists and poets, left the territory of the former Republic. This was the beginning of the so-called Great Emigration, but also of the deportations to Siberia.

The kind of national, patriotic and military songs were most needed, spreading the ideas of the "for the strengthening of the heart". Patriotic songs gained in popularity as one of the elements of the fight against the partitioners. This period brought tens or even hundreds of minor pieces and songs to musical literature. They functioned in the consciousness of Poles and were printed in sheet music publications<sup>13</sup>.

The partitions in the history of the Polish state did not have a positive impact on the development of art, science, music nor literature. This was primarily due to the lack of adequate funding in this area. Censorship, repressions after the uprisings<sup>14</sup>, obviously contributed to a somewhat slower musical development than in other parts of Europe. Polish musicians, however, learned and developed their craft in other European centres, studying in Paris, Vienna, Berlin or Petersburg. Oskar Kolberg, Stanisław Moniuszko, Ignacy Feliks Dobrzyński, Fryderyk Chopin, Zygmunt Noskowski, Jan Gall, Władysław Żeleński, Henryk Wieniawski, Ignacy Jan Paderewski, Mieczysław Karłowicz, Feliks Dobrzyński, Franciszek Mirecki, Felicjan Szopski, Otton Mieczysław Żukowski or Stanisław Niewiadomski are Polish composers and virtuosos who became ambassadors of the entire Polish nation. Not only did they strive to embody the Polish character in their works (through rhythm of Polish dances, references to folklore, the use of the literature of the Polish national bards, drawing on Polish

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<sup>13</sup> These are prints by Felicjan Szopski, Franciszek Ryling, which are unknown today, Otton Mieczysław Żukowski, Zygmunt Noskowski or Stanisław Niewiadomski. For example, *Białe róże* (so often reworked) was published by Bronisław Rudzki from the Jan Cotta Printing House. Bronisław (Borecha) Rudzki himself ran a music shop in Warsaw from 1906. He recorded and sold records and was a representative of Columbia Records in Poland. He was also involved in sheet music publishing. He worked with Jan Cotta's Printing House, which printed for many music publishers (besides Rudzki, also Gebethner or Wolff). Rudzki was executed in 1940 in Palmiry. See M. Walkusz, *Warszawskie druki muzyczne wydane w latach 1875-1918, przechowywane w gdańskich bibliotekach*, Warsaw 2019, pp. 86 and 122. <https://podcastblog.pl/bronislaw-rudzki-protoplasta-audiobookow/>, as of 16 December 2021; the subject of publishing requires additional research.

<sup>14</sup> One of the most severe repressions on the art of music was the closure of the Conservatory in Warsaw after the fall of the November Uprising.

themes in symphonies or dramas), but also themselves actively tried to win independence or to help Poles subjected to repression with their knowledge<sup>15</sup>.

Against the background of the European Romantics, the song output with the basic small. The history of the Polish nation was taught, among other things, from the above-mentioned *Śpiewy historyczne (Historical Songs)*, written under the editorship of Julian Ursyn Niemcewicz in 1808 -1810. The editor of the edition, in addition to the basic form of historical description, decided that it would be valuable to present some of the issues in verse, engravings and music. This led to 34 musical pieces<sup>16</sup> written by a number of professional musicians as well as amateurs. Among them were such names as Karol Kurpiński (author of the *Warszawianka*), Franciszek Lessel (pupil and friend of Joseph Haydn) or Maria Szymanowska (one of the first composer/pianists to make a career in Europe, recommended by Gioacchino Rossini, among others). It was not the only songbook, of course, but it was the most popular. In the 19th century alone, 16 editions of this work appeared.

Unfortunately, not all of them had a sheet music edition. This was due to the various forms of publication (including pocket editions), and perhaps also due to the difficulties of performance, especially of the vocal parts. Looking through this collection today, it is difficult to speak of great musical works, but it is an interesting and uncommon repertoire, completely forgotten today and not shown anywhere. Songs from this songbook were included in a list of 241 forbidden songs in the Prussian partition<sup>17</sup>.

In the country on the Vistula river, there is much more emphasis on folklore, nationality and a selection of poetry mostly from Polish literature. Polish composers writing songs referred to folk music and Polish poetry. Songs were written for solo voices, but also for choirs. Indeed, under the Partitions of Poland, musical societies and choral ensembles were formed, performing church and secular music (including patriotic music).

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<sup>15</sup> The example of Ignacy Jan Paderewski and his contribution to international opinion on the Polish question is well known to all, but less is said about similar efforts by Henryk Wieniawski (court violinist in St Petersburg). His intercession with the Tsar contributed to the return of many Poles from exile as a result of the January Uprising in 1863.

<sup>16</sup> The songbook contains numerous songs with piano accompaniment, which hardly function under the heading of Polish patriotic music. It includes, for example, such titles as *Śpiew o Bolesławie Chrobrym* with music by Cecilia Beydale, or *Stefan Czer niecki* with music by Karol Kurpiński.

<sup>17</sup> J. Grygielska, op. cit. p. 45.

Czesław Miłosz called the 19th century the age of elation. It was a time characterised by patriotic heroism and personal, intimate experiences (eroticism)<sup>18</sup>. This can also be seen in the Polish song of the time. Interestingly, these motifs merged in Polish song, making them more real and closer to each listener<sup>19</sup> (this is especially true of separation due to battle).

After regaining the independence, there was a kind of stagnation in the creation of works related to the theme of the struggle for the full sovereignty of the Polish country. The resulting already literature, especially military, legion songs - so popular during the First World War. The former legions, a group of Piłsudski followers, popularised these songs, which reminded them of the times of the Great War, but also of its end on 11 November 1918. It is the texts from this period that are first cited as works of patriotic music.

During the Second World War, Polish soldiers fought on all its fronts. Polish patriotic song resounded with them. On the streets of occupied Polish cities, in homes (where secret classes were also conducted), well-known melodies were sung and played, to which new texts on the difficult situation and tragedy of this war were often added. What became extra ordinary was the lead of the Second Corps - the army under the command of General Władysław Anders, formed from Soviet exiles who, as a result of the so-called Sikorski - Mayski Agreement and subsequent military agreements, were released and left the territory of the USSR in 1942. The artists, who in 1941 joined the ranks of the Polish army forming *in the* south of the USSR, were accepted on general soldier's terms and formed an ensemble called *Czołówka Teatralna at the command of the Polish Army in the USSR*<sup>20</sup>. The official inauguration of the ensemble took place on the day Poland regained its independence - 11 November 1941<sup>21</sup>. On 5 January 1942, the *Soldier Theatre* was established in Totsk<sup>22</sup>. General Władysław Anders was very well aware of how important theatre in the army was in terms of propaganda. Both dramatic and revue theatre. After the evacuation of the army from the USSR, in 1942 in Tehran, several revue troupes were united into one called the *Polish Parade*. The initiative was to be taken by Henryk

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<sup>18</sup> M. Tomaszewski, *Polish Song Chopin, Moniuszko, Karłowicz, Szymanowski. Studies and interpretations*, Kraków 2019, p. 9.

<sup>19</sup> Ibidem, p. 10.

<sup>20</sup> S. Piekarski, *Mars and Melpomena. Polskie teatry żołnierskie na obożniu 1939-1948*, Warsaw 2000, p. 83.

<sup>21</sup> Ibidem, p. 87.

<sup>22</sup> Ibidem, p. 90.

Wars, who became manager and musical director, while Feliks Konarski became manager and revue director<sup>23</sup>.

It is worth adding that songs were not the only form of expressing patriotism through music. Operas were also created, referring to themes of Polish legends, customs, history and literature. Symphonies were created, and music for solo instruments (e.g., piano, organ) was written, which featured themes of characteristic Polish melodies. It should also be mentioned that two of Europe's greatest composers - Richard Wagner and Franz Liszt - fascinated by Poland's attempts to regain independence, wrote works for symphony orchestra that included themes of Polish patriotic songs. Wagner created *Polonia Overture*, with such songs as: *Hello, May Daybreak, Mazurek Dąbrowski* and *Liszt*. Liszt is the author of the *Oratorio of St. Stanislaus Stanislaus* (this figure is, the patron saint of Poland, is one of the most important Polish saints), the most popular of which is an interlude containing the musical themes of the *Dąbrowskiego Mazurka* and *Boże, coś Polskę [God save Poland]*. Ludwig van Beethoven wrote the concerto *Rondo alla Polacca*, and Antonin Dvořák created the opera *Wanda*, alluding to the Polish legend of the daughter of Prince Krak. Topics related to the deportation of Poles to Siberia were also mentioned. Gaetano Donizetti wrote the opera *Eight months in two hours, or exiles from Siberia (Otto mesi in due ore ossia Gli esiliati in Siberia)*. The libretto tells the story of Elisabeth's journey from Siberia to Moscow with a request to pardon her father Count Stanislaw Potoski (probably Potocki). There were many such kind gestures from contemporary composers and publishers in the 19th century.

Without doubt, as far as Polish composers were concerned, the most popular was Frederic Chopin and his Polish music embodied in piano sounds. On the other hand, in the territory of Poland under the Partitions of Poland, Stanislaw Moniuszko created such operas as *Halka*, *Straszny Dwór* or *Flis*, alluding to Polish tradition.

A little performed author is Wladyslaw Zelenski, who created such operas as *Konrad Wallenrod*, *Goplana*, *Janek*, *The Old Tale*.

Zygmunt Noskowski wrote his *Symphony No. 2* after the January Uprising (this year [2023] marks the 160th anniversary of the outbreak of that national uprising), which functioned as a national symbol. His *Elegy Symphony No. 2* is based on material with distinctively Polish

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<sup>23</sup> I. Anders, *Polska Parada*, [in:] *Theatre and Drama of Polish Emigration 1939 -1989*, ed. Kiec I., Ratajczakowa D., Wachowski J., Poznań 1994, p. 24.



melorhythmic features. The national message can be heard in the stylisation of the *krakowiak* in the scherzo and in the hidden quotation of the *Dabrowski Mazurka* in the finale. He was also the author of the first Polish symphonic poem, *Steppe* - a reference to the Polish-Cossack conflict, and has often been compared to *Ogniem i Mieczem*. He also wrote a work with the significant title *Odgłosy pamiątkowe*. Like Władysław Żeleński, he also drew on Polish literature. He based his opera *The Border Wall* on a comedy by Aleksander Fredro.

After the November Uprising, the *Symphony No. 2 in C minor* by Ignacy Feliks Dobrzyński was written in 1834. It is one of the greatest works in Polish music. In 1835, his *Symphony No. 2 in C minor* - the first work so openly manifesting nationality - won second place at a competition in Vienna. It was also performed in Warsaw and Leipzig, conducted by Felix Mendelsohn. The history of the Polish national school begins with this symphony. It was published in Warsaw in 1862 in an arrangement for 4 hands entitled *The characteristic symphony in the spirit of Polish music*. In the years 1845-1847, Dobrzyński undertook an artistic journey through Germany and Austria. He could not return to Warsaw because of the patriotic songs he had written, so he stayed longer in Berlin. Upon his return to Warsaw, he was the director of the Teatr Wielki. Unfortunately, after 1860, his health deteriorated and he gradually gave up his musical life.

Another great Polish composer, Franciszek Mirecki, created internationally. His works were staged at the Teatro alla Scala in Milan and his scores were published by Riccordi. He wrote two operas that made strict reference to Polish history and national heroes: *Piast* and *Pulaski*.

Another highly regarded Polish composer was Feliks Nowowiejski. Creator of many works to words by Polish writers (although he is best known for his *Rota* to the words of the poem words *Quo Vadis* and the opera *Baltic*. He also inscribed the Polish spirit into works of organ music, drawing heavily on carol literature. He wrote, among others, *Fantasia. Pasterka w prastarym kościele mariackim* op. 31 no. 3; *Fantasia polska Past erka na Wawelu* op. 9 no. 1; *Noël en Pologne* op. 31 no. 4).

Polish dances were also very often manifested in the instrumental works of Polish composers. One of the most famous is the *Polonaise in A minor 'Farewell to the Homeland'*, also known as the *Ogiński Polonaise*. This piece was written by Michał Kleofas Ogiński, a participant in the Kościuszkó Uprising, after which he had to leave the country. It is a stylised work, belonging to the genre of melancholic polonaises, expressing grief and longing for one's country, and is

at the same time an artistic description of Poland's loss of independence. For Poles, it is a symbol that has survived to this day. It was, among other things, this song that was used by the great Oscar-winning Polish director Andrzej Wajda in his 1958 film drama *Ashes and Diamonds*. Despite the defeat of the Third German Reich in 1945, Poland was not a free country, as the melancholic tones of *Farewell to the Homeland* at the end of the film testify. The censors, so strongly active during the communist period, failed to pick up on this subtext, but Polish citizens were well aware of the not coincidental use of the polonaise by this particular author.

## Chapter II

### The relationship of patriotic song to religion and culture.

#### 2.1 Religion and Polish patriotism in the 19th and 20th centuries.

During the enslavement of the Polish state, the Catholic Church and the religious life centred around it played a very important role. The Catholic religion had been spreading on Polish soil since the 10th century, when Mieszko I was baptised in 966, and with him gradually, the whole country. In practice, however, Christianisation proved to be a complicated process. It was difficult to get rid of centuries-old pagan traditions, and they were often annexed by new rites and beliefs. Pagan reactions in the Polish lands in the 11th century should not be forgotten either. In later times, however, the Christian religion and the Catholic Church became a kind of bastion of the struggle for independence in Poland. The most famous event, which rose to symbolic status and was considered a miracle, was the defence of the Jasna Góra monastery (largely due to Henryk Sienkiewicz's novel 'Potop'). A year later, King Jan Kazimierz took his vows in Lvov, proclaiming the Mother of God Queen of the Polish Crown. This was primarily a political gesture, but one that nevertheless emphasised the important role of the Church in the history of the Republic. In the 19th century, it was the Church that became the main stay of faith and Polishness. The partitioners, and later the enemies of the Second Republic, particularly atheistic Russia (as during World War II), were very well aware of this. Ewa Jabłońska - Deptuła rightly observes that the *Polish Church in the 19th century, despite the fact that it functioned in three different state organisms, despite all the dependencies and invigilations subject to fluctuations, having ties with the persecution of Polishness in a given partition - remained, throughout the entire century of slavery, the only Polish institution of a public nature, with the right to speak to the people in Polish*<sup>24</sup>. It became an institution with Polish traditions and a link to the country's history. It was to be a road to freedom. Hence, Polish artists repeatedly turned to God for help in their works.

Faith and religiosity are reflected in Polish patriotic music. For the most part, it is a direct prayerful request to God to take care of the country, return the freedom lost under the partitions, peace, help in battle, as well as soothe longing and all pain after the loss of loved ones and lost

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<sup>24</sup> E. Jablonska-Deptuła, *Church-religion-patriotism /Poland 1764 -1864/*, Warsaw 1985, p. 3.

military actions. One of the most beautiful musical fragments in the songs of Ignacy Jan Paderewski is the girl's prayer in the song *Chłopca mego mi zabrali* to words by Adam Asnyk.

*Look upon us, Thou Virgin of purity! And over my heart's agony*

*Thou hast pity, O starry daybreak of Heaven! Cover him with thy hand, O Pristine One!*

The song that has grown into a church hymn (with a slightly altered text than the original) is, of course, *Boże coś Polskę* (*God save Poland*). Originally, it was a song written in honour of the Tsar and King of the Kingdom of Poland, *Boże zachowaj cara*, which was written in 1816. However, the text was quickly changed and a year later the song was sung *Naszą Ojczyznę racz nam wrócić Panie*<sup>25</sup>. There were also songs, such as the *Chorale*, in which, in addition to asking for protection, one initially notices the doubt of faith in the face of the so-called peasant uprising of 1846<sup>26</sup>. Even before the first partition, during the Bar Confederation, this song was sung with such a call:

*I stand in the square with the God of ordination*

*I forsake rank for the skies of vacancy For the free I perish, my faith I shall not pass.*

In later stanzas, the author also addressed the Mother of God, whose cult was already very popular in the Polish lands. The first Polish hymn, according to surviving accounts, sung at Grunwald in 1410, was the song *Bogurodzica!* A few centuries later, Juliusz Słowacki wrote another hymn, also dedicated to the Mother of God:

*Mother of God! Virgin! Hear us, Mother of God It is our Fathers singing, Freedom shines the light Freedom rings the bell And free blood flows. Mother of God! Of the free people's blood Bring before God's throne!*

To the above words, Otton Mieczysław Żukowski wrote extremely dramatic music, in which one can hear the pleading strikes of a bell asking for the intercession of the Virgin Mary with God for the Polish Nation. This example shows how important religion was in the liberation act

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<sup>25</sup> *Gaude Mater Polonia. Hymns and Prayers for the Homeland. Centenary of regaining independence (1918-2018)*, ed. S. Rospond, Krakow 2018, p. 8.

<sup>26</sup> *Ibidem*, p. 14.

of the Polish nation<sup>27</sup>. The Church taught sacrifice and keeping faith with God and the Homeland. Spiritually and materially<sup>28</sup>, it also supported freedom aspirations.

The Catholic Church was in fact the only institution under the Partitions with a universal character. At the same time, it must be remembered that the Holy See itself was opposed to the Poles' independence struggle. The Pope cared about good relations with the partitioned countries. He also feared revolutionary struggles in Western Europe, which could weaken the Church State. What the Vatican did not realise, however, was how many Polish priests were involved in surrectionary struggles on Polish soil<sup>29</sup>. Priests even encouraged armed struggle. During the funeral mass for the soul of the late Jan Henryk Dąbrowski, the Rev. Jan Henryk Dąbrowski, Father Franciszek Ksawery Szaniawski was to say: *Countless are the ways, by which we help the homeland. All classes of people contribute to the good of the country, but the defenders of the country, the military, make the most visible and direct sacrifice, because they use all their life force even for the good of the country*<sup>30</sup>. Manifestations in Warsaw under the Prussian partition took place primarily in churches<sup>31</sup>. Otto von Bismarck believed that *the source of the anti-church activities in the Prussian partition was the fact of the coupling of Polish national ideals with international ultramontanism and the national activities of the Polish clergy*<sup>32</sup>. The Polish Church was attempted to be subordinated to the different policies of the partitioned countries. Different conditions prevailed for the functionality of the church in the individual partitions<sup>33</sup>. Despite this, the Church in the territories of the former Commonwealth became an integrative institution for the Polish nation under the partitions. It existed in the everyday life of Poles through traditions, religious songs and prayers in Polish, both in church and in homes, through Polish signs of culture, such as banners, flags or feretrons<sup>34</sup>. During their sermons, the clergy referred to many anniversaries glorious for Poland (such as the victory at Chocim in 1621) or remembered heroes (such as Tadeusz Kościuszko). They told the faithful that despite the liquidation of the state, the nation could go on<sup>35</sup>. At the turn of the 19th and 20th centuries, the church in the former Polish-Lithuanian Commonwealth also played

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<sup>27</sup> E. Jablonska-Deptuła, op. cit. p. 35.

<sup>28</sup> M. Deszczyńska, A. Nowak, *The Church on the Guard of Polish Independence*, Krakow 2018, p. 90.

<sup>29</sup> J. Benyskiewicz, *Naród bez państwa. O czynnikach integracji i dezintegracji narodu polskiego pod zaborami*, Zielona Góra 1987, pp. 184-185.

<sup>30</sup> Quoted after R. Szczurowski, *Pokolenie czasu upadku Rzeczypospolitej w polskich kazaniach okolicznościowych z lat 1795-1830*, Kraków 2020, p. 145.

<sup>31</sup> J. Benyskiewicz, op. cit. p. 180.

<sup>32</sup> Ibidem, p. 207.

<sup>33</sup> R. Szczurowski, op. cit. p. 27.

<sup>34</sup> J. Benyskiewicz, op. cit. p. 208.

<sup>35</sup> R. Szczurowski, op. cit. p. 118.

a very important socio-cultural role. It was at the parishes that numerous associations and church organisations were established, whose activities were of a religious and social nature<sup>36</sup>. After the restoration of independence, the Church authorities took part in the rebuilding of Polish statehood. Unfortunately, after twenty years of relative peace, another world war, tragic for humanity, took place. In 1939. Poland found itself under the occupation of the Third German Reich and the Union of Soviet Socialist Republics. A partition of the Polish lands ensued, which historians refer to as the Fourth Partition of Poland. As in the 19th century, the Germans treated the Catholic Church in a hostile manner. This was because the Church, referring to patriotic factors, united Polish citizens under the occupation<sup>37</sup>. Poland was the only European country under German occupation where bishops were arrested. Priests were murdered and deported to concentration camps. Seminaries and church institutions were closed down, and Germanisation was carried out. The Gestapo controlled sermons. Churches were robbed of works of art, and Polish symbols were removed from temples<sup>38</sup>. The Soviet occupier fought for a state without God because of its communist ideology. However, it was aware of the importance of faith for Polish citizens. There fore, the initial repression was minor. The focus was on the activities of monasteries, and parish churches and their functioning were left in relative peace. Religion was with drawn from schools, Catholic university faculties and schools were closed, and chaplains were banned from working in hospitals and prisons. Surveillance of the clergy and parish workers was carried out. Hospital and prison chaplains were forbidden to work, and those priests who collaborated with the emerging partisans or spoke unflatteringly about the Soviet system were arrested and imprisoned, and then (if they survived the interrogations) sent to the camps. Some of the clergy voluntarily joined the mass deportations of Polish citizens deep into the USSR in 1940-1941. In fact, the extermination of Polish priests in the so-called Eastern Borderlands of the Second Polish Republic under Soviet occupation was interrupted by the German attack on the USSR in June 1941. This included priests. In the south of the USSR, a Polish army was formed under the command of General Władysław Anders. Clergymen who later served as military chaplains during the combat route of the Second Corps and priests

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<sup>36</sup> More on the subject: D. Olszewski, *Socio-cultural functions of the Polish parish at the turn of the 19th and 20th centuries*, [in:] *Kulturotwórcza rola kościoła na przełomie XIX i XX wieku*, ed. Ziółek J., Lublin 1997.

<sup>37</sup> T. Matuszak, *War and Diplomacy*, [in:] *Historia II w ojny światowej*, vol. 17, *Kościół katolicki wobec okupacji*, ed. by M. Niewierowicz, B. Borucki, n.m., n.r., p. 10.

<sup>38</sup> For more on the situation of the Polish clergy and its role in the struggle against the German occupant, see S. Podlewski, *Wierni Bogu i Ojczyźnie. Duchowieństwo katolickie w walce o niepodległość polski w II wojnie światowej*, Warsaw 1985.

working in Polish refugee settlements also enrolled in the army. There were also those who chose to remain with the Polish citizens who had not managed to leave the Soviet Union.

At every step, Polish priests performed an integrating function for the Polish nation. They were a bastion of Polish customs and language, and with their consent, religious songs with patriotic overtones resounded within the walls of temples, as well as being active in cultural and social affairs. They were supportive of the pro-independence movement and the fight against the occupying forces in the 19th and 20th centuries.

## ***2.2 Polish painting as illustration of Polish patriotic song.***

Polish artists represented their patriotic activities in every possible field. It is not only poetry, prose or the song touched upon in this work. It is also visual arts. Engaging, historical paintings depicting the history of the Polish state and the persecution of the partitioners, followed by the restoration of independence and the battles of the Second World War. They are wonderful illustrations of individual works of music. The entire drama of the struggle for independence, depicted in text enhanced by the sound of music, can be heard more than once when looking at works by Jan Matejko, Jacek Malczewski, Juliusz Kossak and other painters of Polish origin. During the Romantic period, one of the most outstanding was Piotr Michałowski, not only an artist but also a participant in the November Uprising, during which he directed the manufacture of arms and ammunition. Painters of the 19th century, like writers, depicted the history of the Polish arms, historical events and portraits of great Poles. At the same time, they did not forget portrait and landscape works of the Polish countryside, or situations from everyday life, in the cities and in the countryside. During the Second World War, painters and graphic artists did not have the conditions to create. However, like the well-known post-war Marcin Szancer, they often worked within the underground state or in the ranks of the Second Corps as propaganda graphic artists. The works presented below may serve as an example of a kind of illustration for individual patriotic songs<sup>39</sup>.

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<sup>39</sup> More on: T. Dobrowolski, *Malarstwo polskie*, Wrocław 1989; J. Wałek, *Dzieje Polski w malarstwie i poezji*, Warsaw 1991; *Polaków portret własny*, ed. Rostworowski M., Warsaw 1983.

### 1. Maximilian Gierymski "Insurgent Patrol"

A landscape depicting participants in the January Uprising. It could be an iconography for works such as: *The Riflemen's Hymn*, *The March of the Zouaves* or *The Riflemen's Song*.



### 2. Kazimierz Wojniakowski "Adoption of the Constitution of May 3, 1791".

The painting is a kind of "stop frame" for songs such as: *Witaj majowa jutrzeńko*, or *Polonaise on 3 May*.



### 3. Aleksander Orłowski "The Capture of the Cannons at Raclawice"

Looking at this work, the sounds of the songs *Bartoszu, Bartoszu!*, *Dalej bracia bierzwa kosy* and *W Raclawieckiem polu* resound in the ears.





#### **4. Artur Grottger "Farewell to the Uprising"**

In this work, the sacrifice of Polish families for the cause of regaining independence - the separation of loved ones - is palpable. A work from the period of the January Uprising that fits perfectly here is *The Black Cross*.



#### **5. Aleksander Sochaczewski, "Farewell to Europe".**

Aleksander Sochaczewski's works on the theme of exile to Siberia are works in harmony with the ballad *To Siberia* and other works describing exile in the 19th century published, among others, in Felicjan Szopski's songbook (*Niewola, Więzień Sybirski*).



### 6. Stefan Garwatowski "Hill 593 Monte Cassino"

Twentieth-century painters depict battles from the Second World War or even the Bolshevik War in a realistic and often symbolic way. Garwatowski's work, however, is like a snapshot of the battle for Monte Cassino. It resounds in the ears of the Marian bugle call, which sounded on the monastery ruins on 18 May 1944, as well as the song *Czerwone maki na Monte Cassino* (*The Red Poppies on Monte Cassino*) or *Droga do Warszawy* (*The Road to Warsaw*), which was written at the time.



### 7. Jan Nepomucen Bizański "Raising the Mound of Kosciuszko"

It is a work that builds the legend of the leader of the 1794 uprising. How audible in this painting is the text of the song *Patrz, Kościuszko, na nas z nieba do Polonez*, written by Tadeusz Kościuszko.



### 8. Wojciech Kossak "Olszynka Grochowska"

Immediately after the outbreak of the November Uprising, a cycle of eight songs by Karol Kurpiński was written, including *Bracia do bitwy nadszedł czas*.



### 9. Teofil Kwiatkowski 'Ball at Hotel Lambert' ('Chopin's Polonaise')

In this room, in spite of the ball, a serious mood is palpable, numerous Polish national symbols are noticeable, and one can even hear Chopin's piano music and perhaps even his songs, which could be performed by the girl standing next to the maestro himself.



### 10. Wojciech Kossak "Szarża pod Rokitną".

This is a painting showing the heroism and strength of Polish uhlans during the First World War. There are songs about uhlans here, and perhaps also the common żurawiejki<sup>40</sup> (which, however, cannot be counted as an art song).



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<sup>40</sup> A short, usually two-line, humorous couplet composed for individual cavalry regiments, assessing their wartime fortunes with irony and black humour. Żurawiejki were characteristic of the Polish cavalry and originated from Russian tradition. They were widespread among cavalymen in the interwar period.

### 11. Wojciech Kossak "Prussian Ruses"



### 12. Konstanty Gorski "The Prussian Ruses"



Both Kossak's work and the painting by Konstanty Górski, shown below, could be illustrations of the *Rota*, which is still widely known today.

### 2.3. Polish literature of the 19th century as a source of patriotic attitudes.

Literature was an important part of the cultural life of Poles. In the 19th century, Polish writers had a very important mission to fulfil. Their work, undoubtedly highly artistic, presided over patriotic life, inspiring love for the homeland. Times For Polish artists, the Partitions were largely marked by wandering and exile. These champions of freedom often had to flee their homeland to avoid prison or exile in Siberia. While in exile, however, they did not forget their country - they were its cultural ambassadors. They wrote in verse and in prose, and they gladdened the hearts of those who settled in France, Germany or England, and of those who remained in Poland.

*Do kraju tego, gdzie kruszynę chleba  
Podnoszą z ziemi przez uszanowanie  
Dla darów Nieba...  
Tęskno mi, Panie...*

\*

*Do kraju tego, gdzie winą jest dużą  
Popsować gniazdo na gruszy bocianie,  
Bo wszystkim służą...  
Tęskno mi, Panie...*

\*

*Do kraju tego, gdzie pierwsze ukłony  
Są, jak odwieczne Chrystusa wyznanie,  
„Bądź pochwalony!”  
Tęskno mi, Panie...*

Cyprian Kamil Norwid, *Moja piosnka* (fragment)

In the quoted excerpt, Cyprian Kamil Norwid included the quintessence of Polishness as manifested in everyday religiousness: respect for bread, man, and thus reverence for God. The poem is still moving today, especially for those people who are emigrating, but this time for work. This work was also accompanied by a mixed choir arrangement by Józef Świder, a master of 20th century Polish choral music. The sounds, phrases and melody are written in such a way that one gets the impression that this music was present from the very beginning of the existence

of this poetry. The composer operates in quasi - melo recitations with alternating passages of strong expression, expressing immense longing.

Polish authors were not the first to celebrate love and sacrifice for the fatherland, even at the cost of their lives. Such an attitude to the homeland was encountered as early as in antiquity, and above all in the Greek territories. The Spartan poet Tyrtajos, who lived in the 7th century

BC, wrote: *Rzecz to piękna zaprawdę, gdy krocząc w pierwszym szeregu,  
Ginie człowiek odważny, walcząc w obronie Ojczyzny...*

Tyrtaios, *A thing of beauty* (extract)

With his works, Tyrtaeus exhorted the Spartans, who at the time were oppressing the Messenians, to fight. The leitmotif of his work is the idea of total devotion to the homeland. It is from his name, among others, that the name of patriotic poetry calling for battle, also referred to as Tyrtian poetry, is derived. The Tyrtaic attitude, on the other hand, means a full readiness to sacrifice one's life for the fatherland. Referring to the figure of Tyrtaios and his views, the poet Jan Antoni Czeczot, called his friend Adam Mickiewicz a Polish Tyrtaeus.

It is Adam Mickiewicz who is regarded as one of the greatest national bards. Juliusz Słowacki and Zygmunt Krasiński also hold this title. Numerous lyrical, epic and dramatic works describing Polish history, heroes, customs, military actions, etc., came from their pens. Well-known titles include *Pan Tadeusz*, *Dziady*, *Konrad Wallenrod*, Adam Mickiewicz's *The Books of the Polish Nation and Polish Pilgrimage*, and Juliusz Słowacki's works: *Kordian*, *Lilla Weneda*, *Beniowski*. Of Zygmunt Krasiński's works, the best known is *Nie - Boska komedia (The Un-divine Comedy)*, while the *Psalms of the Future* and *Irydion* also received recognition. Cyprian Kamil Norwid is also included among these Romantics.

Of course, there were many more authors writing contemporaries: Henryk Rzewuski, Józef Ignacy Krasicki, Ignacy Chodźko, Bohdan Zaleski, Aleksander Fredro and many others. Most Polish poets fought not only with the pen but also with deeds, as evidenced by their participation in the struggle, though not always directly.

After the 'valiant' Romanticism came the positivist period and realism in literature. Care was taken to work at the grassroots, outline contemporary everyday problems and try to spread historical literature. It was during this period that the text for a hymn tune entitled *Rota* was

written, whose author, Maria Konopnicka, was one of the most outstanding writers of the Positivist period in the history of Polish literature.

Leading authors of this period were also Henryk Sienkiewicz, Eliza Orzeszkowa, Aleksander Głowacki, Bolesław Prus and Adam Asnyk.

In the 20th century, marked by the tragedy of the First and Second World Wars, there is also no shortage of examples of literary concern for a threatened homeland. The 19th-century romantic attitude continued. Writers were active in Polish propaganda, both in underground Poland and in the ranks of the Polish government in exile and the Second Corps. They also wrote texts for the musical works that were being written at the time, depicting the woes of the occupied nation and the Polish soldier, fighting on all fronts of the Second World War. The most prominent poets of this and later 20th century periods included Krzysztof Kamil Baczyński, Władysław Broniewski, Tadeusz Różewicz and Czesław Miłosz. Composers active at the time included: Feliks Konarski (Ref-Ren), Alfred Schütz, Henryk Wars, Leszek Krzaklewski, Andrzej Panufnik, Stanisław Magierski, Jan Ekier and others.

\*

*Ziemio ojczysta, ziemio jasna,  
nie będę powalonym drzewem.  
Codziennie mocniej w ciebie wrastam  
radością, smutkiem, dumą, gniewem.  
Nie będę jak zerwana nić.  
Odrzucam pustobrzmiące słowa.  
Można nie kochać cię – i żyć,  
ale nie można owocować.*

Wisława Szymborska, *Gawęda o miłości ziemi ojczystej* (extract)



### Chapter III

#### Analyses of selected works, profiles of composers and lyricists, description of artistic impressions.

The selection of a dozen or so representative songs, out of several hundred found for the dissertation, was not an easy task. During the search, it was possible to find song books which contained very interesting and valuable arrangements of artistic songs with patriotic overtones. Many of these had been forgotten or never performed. In the end, fourteen songs were selected for the study and carefully analysed in order to properly interpret them. This was aided by research into the profiles of the composers and lyricists, as well as learning about the historical background of the individual songs.

A table of the songs selected for the work and recordings is shown below.

L.p.	Title	Number	Composer	Author of the text	Type of patriotism
1.	<i>Dwojaki koniec</i>	Op. 74 No. 11	Fryderyk Chopin	Bohdan Zaleski	A song with lyrics and music of a folk nature.
2.	<i>Jesienią</i>	Op.9No.6	Stanisław Lipski	Lucjan Rydel	A song with literary/poetic content.
3.	<i>Chłopca mego mi zabrali</i>	Op. 7	Ignacy Jan Paderewski	Adam Asnyk	Songs with religious content as a form of supplication.
4.	<i>Bociany</i>	-	Włodzimierz Malawski	Marian Gawalewicz	A song with substance literary/poetic. Song with lyrics and music of a folk character
5.	<i>Rota</i>	Op. 38 no. 2	Feliks Nowowiejski	Maria Konopnicka	A song of a hymnal nature.
6.	<i>Białe róże</i>	-	Mieczysław Kozar - Słobódzki	Kazimierz Wroczyński	A song of a military nature.

7.	<i>O mój rozmarynie</i>	Op. 42 (notebook I)	Opr. Stanisław Niewiadomski	Wenceslas Denhoff- Czarnecki and non-native authors (stanzas 1-6)	A song of a military nature.
8.	<i>Nieszpory</i>	"Śpiewnik Polski. Zbiór pieśni narodowych".	Opr. Felicjan Szopski	Zenon Chaworski	A song of a religious, prayerful nature.
9.	Na Sybir	Op. 9	O.M. Żukowski	Klemens Kolakowski	A song in the nature of memories of tragic fates.
10.	<i>Czarny krzyżyk</i>	-	Stanisław Moniuszko	Franciszek Bielawski	A song of a prayerful nature.
11.	<i>Modlitwa. Do Ciebie Panie</i>	-	Stanisław Moniuszko	Józef Bohdan Zaleski	A song of a prayerful nature.
12.	<i>Hymn do miłości Ojczyzny</i>	Maria Wacholc "Songbook"	Wojciech Sowiński	Ignacy Krasicki	A song with poetic, anthemic content.
13.	<i>Leci liście z drzewa</i>	-	Karol Szymanowski	Wincenty Pol	A song with literary content, poetic.
14.	<i>Czarna sukienka</i>	Op.12 No.1	Władysław Żeleński	Konstanty Gaszyński	A song with literary content, poetic.

### 3.1. *Dwojaki koniec, Fryderyk Chopin*

*(...) Trudno sobie wyobrazić coś równie polskiego co muzyka Fryderyka Chopina. Ten genialny kompozytor i jeden z najslawniejszych pianistów okresu romantyzmu potrafił odnaleźć esencję polskości i wyrazić ją przy pomocy dźwięków.*

Mirosław Miroński<sup>41</sup>

Fryderyk Chopin is one of the most outstanding composers of the 19th century, a genius of Polish music and one of the nation's creators. A participant in the Great Emigration, an emissary of Polish culture, history and the aspirations for freedom in the international arena of the time. His music is unquestionably associated with Poland and national themes. It has been so to this day. Piano works form the core of his compositions and belong to the canon of the most outstanding works in the history of music. Chopin was deeply involved in political life. He deeply experienced all events connected with the tragic history of the Polish nation. His music is filled with longing for the abandoned homeland. *In the case of Chopin's works, we are dealing with an emotional charge which, to the sensitive ear, forms a distinct accent - Polishness. If someone were to ask - what actually is Polishness, the answer would vary depending on who and what it is associated with. I think that there would be as many definitions as there are interlocutors. For an inhabitant of the Podhale region, it would be something different than for a Mazurian, Kashubian or Silesian. Perhaps there is some common denominator which constitutes a synthesis of Polishness, but it is certainly an individual matter. Meanwhile, no one will not question the Polishness of Chopin's mazurkas or polonaises<sup>42</sup>.* The composer's songs represent only a small part of his musical output and, in his opinion, were not intended for print. They were to be performed for an intimate audience, usually friends of the artist. Their simplicity does not detract from their importance in Polish musical literature<sup>43</sup>. Zdzisław Jachimecki believes that Chopin's songs are as valuable as his polonaises or mazurkas, they are *a wonderful exponent of the Polishness of his spirit<sup>44</sup>.*

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<sup>41</sup> M. Miroński, *Polishness in Chopin's music*, <https://www.passa.waw.pl/artukul/polskosc-w-muzyce-chopina,5944?ref=4>, as of 31 January 2023. Mirosław Miroński, painter, graphic artist, journalist. Graduate of the Faculty of Graphic Arts at the Academy of Fine Arts in Warsaw.

<sup>42</sup> M. Miroński, op. cit. as at 31 January 2023.

<sup>43</sup> There are twenty-four Chopin songs in total, of which four are lost.

<sup>44</sup> Z. Jachimecki, *Muzyka polska*, part 3, *Muzyka polska od roku 1796 do roku 1863*, n.m., c. 1931, p. 30.

Chopin avoided foreign-language texts<sup>45</sup>, and in his song writing he drew on the lyric poetry of contemporary poets, most of whom he knew personally - Stefan Witwicki [10 songs], Ludwik Osieński [1 song], Adam Mickiewicz [2 songs], Wincenty Pol [1 song], Józef Bohdan Zaleski [4 songs] and Zygmunt Krasiński [1 song]<sup>46</sup>. Mieczysław Tomaszewski described Chopin's works from this time as follows: '*Chopin's late and final songs become his intimate diary. They bring a profound reaction to the events of his own fate and to historical events. They have a metric that is not accidental: behind almost every song is a living figure. Once as its addressee, at other times as the starting point for a song response*<sup>47</sup>.

The author of the text himself, Bohdan Zaleski, is a representative of the Ukrainian poetry trend. He lived in Warsaw from 1820, and was active in the Union of Free Poles. He fought in the November Rising and was a participant in the Great Emigration. He met Fryderyk Chopin in Warsaw during meetings of young writers at the *Dziurka* restaurant on Miodowa Street. They subsequently saw each other in exile. Bohdan Zaleski married Chopin's pupil Zofia Rosengardt. The composer was a witness at their wedding in November 1846 (it was from this occasion was to create one of the lost vocal - instrumental works *Veni creator*, which Chopin performed on the organ)<sup>48</sup>.

The song *Dwojaki koniec* op. 74 No. 11 (WN<sup>49</sup> 58) discussed in this paper was written between 18-20 July<sup>50</sup> 1845, four years before the composer's death. It is one of his last three compositions for voice with piano accompaniment. It was published in Berlin in 1857 and then, two years later, in Warsaw. Unlike Chopin's other vocal works, this song lacks its characteristic lightness and simplicity, and in its place there is bitterness, heaviness and sadness. It undoubtedly represents another manifestation of longing for a free Fatherland. *The twofold end* is a type of ballad *dumka*, romance<sup>51</sup> (however, it should be noted that the composer himself did not use such terms). The text and music have a folk character. The melodic line of the vocal part is static, conservative, does not contain showpiece phrases. It is led legato, sluggishly, declamatory. Due to the origin of the author of the text, the piece has overtones characteristic

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<sup>45</sup> J. Ekier, P. Kamiński, *Source Commentary to the National Edition of Fryderyk Chopin's 'Songs'*, Warsaw 2008, p. 7.

<sup>46</sup> M. Tomaszewski, *Chopin*, [in:] *Encyklopedia muzyczna PWM. Biographical part*, Cracow 1984, p. 151.

<sup>47</sup> M. Tomaszewski, *Polish Song. Chopin...*, p. 80.

<sup>48</sup> <http://pl.chopin.nifc.pl/chopin/persons/text/page/151/id/6724>, as at 23 February 2021.

<sup>49</sup> National Edition of the Works of Frédéric Chopin.

<sup>50</sup> M. Tomaszewski, *Chopin. Man, Work, Resonance*, Poznań 1998, p.106.

<sup>51</sup> M. Tomaszewski, *Chopin's music anew...*, p.102; M. Tomaszewski, *Polish Song. Chopin...*, p. 43.

of Ukrainian folk songs<sup>52</sup>, with features of old Polish church song<sup>53</sup> (e.g., *Ludu mój ludu; Kto się w opiekę; Hanging on the cross*). Both in the solo voice and in the accompaniment, the composer suggests *piano* dynamics. This is extremely apt to convey the mood of the piece, which, due to the poetic text and the maintained key of D minor, bears the characteristics of an elegiac song<sup>54</sup>. In his book, Mieczysław Tomaszewski notes that all expression has been determined by the strict diatonic nature of the natural molar mode and even small going beyond it can take on meaning<sup>55</sup>. The accompaniment sounds like a march mournful (similar to *Marche Funèbre* from Chopin's *Sonata in B flat minor*, Op. 35).

Text of the song:

*Rok się kochali a wiek się nie widzieli  
Zbolały serca oboje na pościeli  
Leży dziewczyna w komnacie swej na łożu  
A kozak leży w dąbrowie na rozdrożu  
O nad dziewczyną rodziny całej płacze  
A nad kozakiem och siwy orzeł kracze  
Oboje biedni wnętrzości ogień pali  
Cierpieli srodze cierpieli i skonali  
O nad dziewczyną po siole dzwony biją  
A nad kozakiem po lesie wilki wyją  
Kości dziewczyny grób zamknął poświęcony  
Kości kozaka bieleją na wsze strony.*

The poetic text is deeply moving, showing the suffering of Poles at the time - first the separation of two lovers and then death, probably on the battlefield. The image of two social classes and forbidden love, typical of the time, is shown. Prosperity and poverty, the girl's death in court chambers, the death of a Cossack in the forest, and loneliness are all visible. Mieczysław Tomaszewski: *Listening to this sixteen-bar, balladeering dumka, one has no doubt that Chopin wrote himself into it. And that the perspective in which he did so has tragic overtones.*

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<sup>52</sup> M. Tomaszewski, *Chopin. The Man, the Work...*, p. 601. This kind of intonation, as Tomaszewski notes - the thing difficult to prove, Chopin uses it in some of his piano pieces, in several nocturnes.

<sup>53</sup> M. Tomaszewski, *Chopin's music anew ...*, p.103.

<sup>54</sup> T. A. Zieleński, *Chopin. Życie i droga twórcza*, Cracow 1998, p. 554.

<sup>55</sup> M. Tomaszewski, *Chopin. The Man, the Work ...*, p. 546.

The tempo of the piece, depending on the edition, is Allegro or Andante. The publishers of the *National Edition of Chopin's works* thought it appropriate for it to be slower, quieter, and ultimately decided that the Andante would be, respectively: quarter note = 66.

The composition, however, offers the possibility of romantic phrasing ad libitum. The various performances of the song show that some singers, in order to convey the elegiac character, perform the song at a very slow tempo. Others have a need for a faster delivery.

The simplicity of the accompaniment, the lack of prelude and postlude, enhances the austerity of the sound, the focus on the verbal layer of the story being told. The song is extremely deep, lamentative, intimate and moving.

The piece is divided into three parts, with each part distinguishing two eight-bar musical periods. This shows characteristics similar to the stanzaic structure, also characteristic of this particular genre of Ukrainian ballad:

I II III ABABAB

8t. 8t. 8t. 8t. 8t. 8t.

The text of the first stanza portrays a pair of lovers, their tragic love, rift and separation. The second stanza is a description of the physical suffering and lonely death of both. The final section is a kind of funeral march, showing how the fate of the girl and the Cossack differed, including for their eternal rest.

The first link (A) is an eight-bar period maintained in the key of D minor musical, in which two equal musical sentences (a, b) can be distinguished.

The two-bar phrase introduces the listener to a mournful mood, with several repetitions of the chord using so-called *empty fifths* in the piano left hand part. The melody of the vocal part is sparing (contained in an ambitus of thirds, with uncomplicated rhythmic).

The second section of the song (B) also features ornamental melodic-rhythmic motifs several times. The key of F major is maintained only for the duration of the predecessor (c). The successor (c') is an almost literal repetition of the four-bar that precedes it in a major key - a third lower (bars 13-14), then a second lower (bars 15-16).

We tried, together with the pianist, to recreate the character of the drama, separation and unfulfilled love of the lovers. Our intention was to preserve the atmosphere of the ballad *dumka* and to convey the tragic overtones of the song. To ensure that the artistic expression remained expressive, deep and intimate, we used moderate rubato. We filled the caesuras between stanzas with expressive breaths, giving the listener time to reflect and concentrate. Interval jumps of a quarter and an octave upwards emphasise the climaxes of individual words, so as performers, we let them ring out and tried to highlight them in an appropriate way.

### **3.2. *Jesienią*, Stanisław Samuel Lipski**

Stanisław Samuel Lipski is one of Poland's forgotten composers. He was born in Warsaw on 22 July 1880 and died on 6 October 1937 in Kraków. He was a composer, pianist and pedagogue. During his early years he took private piano lessons in Krakow. He then studied in Poland (under Władysław Żeleński), Germany (he studied theory with Hugo Leichtentritt) and Austria (in the class of Tadeusz Leszetycki, among others). After his studies he worked in Cracow and Katowice. He was a composer of chamber, piano and vocal music. The core of his compositions are Polish songs (solo and choral), of which he wrote over 50. His song music has an extensive piano layer, rich chromaticism and a variety of moods. The composer used texts by Polish authors such as Kazimierz Przerwa Tetmajer, Maria Konopnicka, Juliusz Słowacki, Stanisław Brzozowski, Tadeusz Lenartowicz, Maria Paruszevska, Jan Pietrzycki<sup>56</sup> and Lucjan Rydel.

The latter, a Krakow poet, prose writer and playwright of the Young Poland period, is the author of the poem *Autumn*. We know him primarily as a writer of poetry, but he also alluded to Polish history in his work. His Nativity play, staged at theatres in Lwów and Kraków in 1904-1905, was a huge patriotic manifesto. Lucjan Rydel was a friend of Stanisław Wyspiański who was present as a guest at his wedding. He later made him the prototype of the Bridegroom in his drama *The Wedding*.

The song selected for the work, entitled *Autumn*, was written in 1912 and was also published with a German text. It belongs to the collection Op. 9 No. 6, which contains a total of 12 compositions.

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<sup>56</sup> *Encyklopedia muzyczna PWM. Biographical part*, ed. E. Dziębowska, vol. k-l, Cracow 1997, pp. 366-367.

Song text:

*Żółte listki brzoź  
Dygocą — dygocą,  
Bo je dzisiaj nocą  
Zwarzył siwy mróz.  
I padają z drzew  
Jak ulewa złota —  
Po ziemi je miota  
Zimny wiatru wiew.  
Żle tym liściom — źle,  
Co zleciały z drzewa,  
Wicher je rozwiewa  
Na deszczu, we mgle.  
Lecą z ostrym tchem  
W zawieję okrutną —  
Jak tym liściom smutno,  
Ja najlepiej wiem...*

Lucjan Rydel

The work has a three-part structure, which should be identified as A B A1. The described sections of the piece identified as 'stanza', are not meant to suggest stanzaic form, they merely refer to the structure of the poem. However, each constitutes a symmetrical eight- bar musical period.

From the very first bars of the piano introduction, an autumnal malaise is perceptible, emphasised by the *piano* dynamics. The minor tonality and the motoric nature of the repeated eighth notes in the right-hand part bring to mind the rhythmic dripping of raindrops and the somewhat ominous melodic motif in the lower plane on d-c-d-a notes.

At first glance, the piano part appears to act only as a chordal accompaniment (apart from a prominent figuration in bars 28-29).



The four-note melodic motif in the left-hand piano part, which begins the work, not only introduces the character of the piece, but also serves as a prelude to the vocal part, which begins in bar five. The melodic line of the vocal part of the musical phrases occurring in it has an identical beginning (bars 5-6 and 9-10), while their ending differs. However, there are distinct changes in the harmonic layer: the predecessor (bars 5-8) is maintained in the fundamental key (D minor), while the successor (bars 9-12) modulates to the key of parallel, and their seemingly similar beginnings - also gain a new sound thanks to changes in the piano part.

The B section, beginning in bar 13, acquires a new colour with a marked change in piano texture. The hitherto selective separation of planes in the piano part is obliterated. The eighth-note motif moves from the upper plan and henceforth occurs in the parts of both hands. The slow march of the melodic line from the lower plane part moves to the highest layer and duplicates itself with the vocal layer. The section of the song corresponding to the second stanza of the poem still closes in eight bars (bars 13-20), but for this musical period, the occurrence of predecessor and successor is expressed most fully in the harmonic layer, in which the first of the musical phrases remains in the key of F major, while the second returns through a series of interjections to the key of D minor. Despite the thickening of the texture, the widening of the register in both parts - the mood of the piece abruptly calms down with the beginning of the text of stanza three in bar 21. The cessation of the repeated occurrence of eighth notes emphasises the role of this part of the text. The hitherto 'rainy' accompaniment harmonises with the lyrical description of falling leaves in autumn. The restriction of the accompaniment to the occurrence of a stopped D minor chord creates musical space for the exposition of the personification treatment on the words: *Bad for these leaves, bad (...)*, but also gives rise to a rising climax during the course of the poem's third stanza over a stretch of the next eight bars (bars 21-28). In the case of this stanza, the two phrases of the musical period occurring here are distinguished primarily texturally in the piano part. The predecessor is limited to the occurrence of single chords, while the successor contrasts with it by returning to an eighth-note motif; in addition, the register of both parts gradually expands from a focused *G minor* chord (bar 25) to the occurrence of the climax in bar 28, whose ambitus reaches four octaves. The climax is further accentuated by a descending gamut march appropriate to the fundamental key, and its conclusion is based on a threefold exposition of the dominant sound.

The unusual story and music are associated with an autumn breeze, an atmosphere typical of a Polish golden autumn, stormy, colourful and passionate. However, a certain kind of drama can

be heard in the piece, initially unseen in the text, but emphasised in the climactic passages. The song highlights both impressionism and a kind of symbolism. Initially, the sounding tones do not make the listener anxious and set a melancholic mood at best. However, at the end, there is a decadent attitude of the lyrical subject and an overwhelming sadness, as autumn in this case is also a metaphorical passing. Hence, the climactic moments are like a suspended cry of human despair, one can almost feel the experience of a man who is unable to come to terms with such drastic changes in his life.

### **3.3. *Chłopca mego mi zabrali*, Ignacy Jan Paderewski**

*Paderewski is a composer of the first rank, but his skills and fame as a virtuoso have somewhat overshadowed his achievements as an original composer. His works, like his playing, breathe with poetic breath and noble simplicity. Due to the subject matter of his works, Paderewski is a Polish composer 'par excellence'<sup>57</sup>.*

Ignacy Jan Paderewski was a great artist - a great composer and pianist - recognised throughout the world. For Poles, he was an icon of Poland's aspirations for independence, a politician and statesman. As an outstanding musician, he had many admirers and friends among the most important international politicians of the 20th century. Many biographies have been written about Paderewski, written by Polish and foreign scholars<sup>58</sup>, and his work music is well known to musicologists. Paderewski's vocal works amount to a total of 25 songs (these are 3 separate pieces and 22 contained in 3 cycles). We are talking here about chamber music. However, one cannot overlook the great musical drama that is the opera *Manru*, which to this day appears on the posters of Polish and foreign opera houses.

His native language was extremely important to the composer, and he loved to read and use the texts of the Polish bards in his art. He emphasised its importance during his travels, as evidenced

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<sup>57</sup> Wachowska, A. Lasowski, *The errant knight of generosity*, 'Ruch muzyczny', no. 10, 2018, accessed online. <https://ruchmuzyczny.pl/article/545>, as of 8 February 2023.

<sup>58</sup> See R. Landau, *Paderewski*, London 1934; S. Popielówna, *I. J. Paderewski*, Tarnów 1919; C. Kellogg, *Paderewski*, New York 1956; R. Wapiński, *Ignacy Paderewski*, Wrocław 1999; A. Zamojski, *Paderewski*, London 1982; J. Orłowski, *Paderewski*, Chicago 1952.

by a statement from one of his concerts: *True, I love music. I love music, but the most beautiful music for me is the sound of our dear, beautiful mother tongue*<sup>59</sup>.

From among a number of songs, the composition from Op. 7 (the fourth song of the cycle) was chosen for the recording: *My Boy was taken from me*. In the entire *opus*, it is the most elaborate and contrasting song. Paderewski received a proposal to compose it in 1882 from the Cracow bookseller Jan Krzyżanowski. He planned to compose as many as eight vocal and piano pieces to words by Adam Asnyk, but in the end he wrote five (including *Konwalijka - Op. 7a*). The premiere of these works took place in Warsaw on 9 April 1885, at which time the composer was accompanied by the singer Helena Weychertowa. Finally, in 1887, the cycle 4 songs was published in the Berlin firm of Ed. Bote und G. Bock. The first edition was bilingual, but an English translation was made while the author was still alive.

Henryk Opieński notes a Moniuszko style in the songs Op. 7, with some individualism on the part of Paderewski in terms of harmony and melody. He regards them as *simple, sincerely Polish songs*<sup>60</sup>.

The author of the words himself, Adam Asnyk, was born into a noble family, and his father was exiled to Siberia as a participant in the 1831 uprising. The poet travelled extensively in his life, and completed his studies in Heidelberg, where he received a doctorate in philosophy. The first period of his literary output was dominated by his pessimistic, defeatist and lonely poetry, most fully expressed in the poem *The Dream of the Graves*. Love poems constituted a separate group. One can see the influence of the Romantics (especially Słowacki) and the German poet Heine in the poet's work. Poems written later are of a reflective and philosophical nature.

Song text:

*Chłopca mego mi zabrali, Matulu!*  
*W świat daleki go pognali,*  
*A ja zanim umrę z bólu.*  
*Dałam na msze sznur koralu*  
*Niechaj Pan Bóg go ocali Matulu!*

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<sup>59</sup> Quoted after X. Pilch-Nowakowska, *Literature in the life and activity of Ignacy Jan Paderewski*, "Independence and Memory", no.1 (61), 2018, p.72.

<sup>60</sup> H. Opieński, *Ignacy Jan Paderewski*, Cracow 1960, p. 34.

*Do szeregu poszedł z bronią  
Moj Boże.  
Tam śmierć pewna poszedł po nią,  
Miłość moja nic nie może,  
Ani lzy go nie zastonią,  
Przed zawistnej śmierci dłonią,  
Mój Boże.*

*Nie pytają o to wrogie  
Kto ginie  
Czy jest sercom ludzkim drogi  
Czy płacz siostry zanim płynie  
Czy umiera Matka z trwogi  
Kiedy pyta śmierci srogiej  
Kto ginie.*

*Na kulami zaoranej  
Na roli  
Ma paść we krwi mój kochany.  
Czyliż na to Bóg pozwoli  
By samotnie ginął z rany  
Zdała swoich na zalanej  
Krwia roli.*

*Spojrzyj na nas ty Panienko  
Przezysta!  
I nad serca me go męką  
Ty się zlituj o gwiaździsta  
Niebieskiego dnia jutrzeńko  
Osłoń jego swoją ręką  
Przezysta!*

The song is based on a five-line poem, forming the form: A B A' B C (A). The seven-verse structure of the stanzas in the text necessitates a disproportionate distribution of the verses in the musical arrangement. The composer therefore chooses to adopt the architectural principles of the individual movements, dividing them into three phases, taking into account two, two and three verses in turn. The use of such a structure finds its justification after analysing the rhyme scheme, so that each phase ends with a common rhyme:

*My boy has been taken  $\alpha$  away from me Mother!  $\beta$  To the world far away  $\alpha$  they drove him And I will  $\beta$  die in pain after him.  $\alpha$*

*I gave a string of beads to the mass, May the Lord God save it Matulu.*

A restrained piano introduction in the form of a twice-repeated tonic chord in the key of *G minor* sets the melancholic mood of the piece. It is reminiscent of the tolling of a church bell, ending a funeral mass and beginning a funeral procession. It is a touching beginning which, with subsequent phrases, unfolds a story of longing for the beloved and an impassioned plea, a prayer for help, at the same time making the listener aware of the tragedy of the whole story.

As the vocal part begins, the accompaniment is limited to complementing the of the harmonic layer, but in the further course of the song it acquires a more active character, corresponding with the vocal part in small fragments based on imitation (in bars 9-10/11-12 and 13/14). The occurrence of successive phases of the stanza is most clearly manifested in the vocal part, where they are separated by short pauses, while the melodic line is shaped on an evolutionary basis, consisting in a consistent increase of the ambitus. Thus, the first phase is contained in the interval of the fifth, the second in the septet, and the third extends up to the interval of the ninth. Piano two- bar passage crowning the first stanza is a melodic-rhythmic motif, which refers to the one previously found in the vocal part in bar 10 and which has a unifying character for the form, even in the further course of the song.

The development of the textual material in the second part of the piece adopts similar formal assumptions as in the previous section. This time, however, in all three phases of the stanza, the contrast is already manifested at the level of their overall expression, which is further emphasised by the terms *animato*, *con passione* and *doloroso*. The piano part also plays an active part in creating the form. This is because the accompaniment introduces new motivic ideas: rhythmic fragmentation in the form of the use of a characteristic thirty-bar formula in the

opening phase of the stanza, a series of sixteenth-note additions in the middle phase and a return to chordal verticals in the final phase. The element integrating this part of the song with the previous one is the repetition of the characteristic melodic-rhythmic motif several times, both in the vocal part (bars 20- 21), in the accompaniment (bars 22-23) and again in the end of the stanza (bars 32-34).

The remainder of the piece shows no significant changes. Only in the third stanza are there measures frequently used in variation technique in the form of change so frequent in the course of the chordal accompaniment at the end of the fourth stanza, on the other hand, the piano part announces a change of mood through the introduction of octaves in an eighth-note rhythm, which will accompany the voice part almost to the end of the piece.

Despite the clear references to the opening movement in the vocal part, the final section of the piece is based on a new musical idea, creating a paragraph with the character of an extended coda. In this section, the composer chooses to intervene in the text of the poem, using the repetition of two lines:

Original text:

*Spojrzyj na nas, Ty, Panienko  
Przezycysta!  
I nad serca mego męką  
Ty się zlituj o gwiazdzista  
Niebieskiego dnia jutrzeńko!  
Osłoń jego swoją ręką  
Przezycysta!*

Text used in the song:

*Spojrzyj na nas, Ty, Panienko  
Przezycysta!  
I nad serca mego męką  
Ty się zlituj o gwiazdzista  
Niebieskiego dnia jutrzeńko  
**Ty się zlituj o gwiazdzista  
Niebieskiego dnia jutrzeńko**  
Osłoń jego swoją ręką  
Przezycysta!*

The melodic march begins on the low notes of the octave and gradually enters the upper registers, before falling and rising again. This gives the impression of the different moods of the lyrical subject over the course of the song: from great grief to the fury of anger and despair. The music harmonises unusually with the words of the song. The whole ends with a stanza heralding the last hope for the return of the beloved.

A request, a plea, a beautiful girl's prayer - performed simply, almost like a song or a lullaby lulling one to sleep, with little dynamics, restraint, slow tempo and poignancy makes the listener transported into a world of intimate prayer. The large leaps and emotional variety require tremendous concentration on the part of the performer, keeping an eye on conducting the phrases in just the right way - not too broadly, yet in close legato. Although the piano acts as accompaniment here, the vocal voice must be united with its layer. Very important in this piece is the pedalling jointly established with the vocalist, the good use of which builds up the effect of resounding bells and contrapuntal instruments.

### **3.4. *Bociany*, Włodzimierz Malawski.**

The author of the music for the song *Bociany* is Włodzimierz Malawski, a Polish singer (tenor) and theatre director. In his life he worked in many opera and operetta theatres. He made his debut at the Kraków Music Conservatory. Subsequently, he was engaged by, among others, the Lvov Opera, the Grand Theatre in Warsaw and Poznań. The artist also composed vocal works. In 1930, he published a cycle of *4 Songs for piano accompaniment* (1. *Idylla majowa*; 2. *Zawód*; 3. *Bociany*; 4. *A więc kochaj*). He dedicated the cycle to his second wife, Maria Zamoyska<sup>61</sup>.

The author of the texts of the entire series is Marian Gawalewicz, a Polish novelist, playwright and theatre critic who was a respected Lvov publicist. Apart from journalism and literature, his great passion was theatre. He actively participated in the artistic life of Warsaw, Lodz and Lvov. His poetry was also used by other Polish composers, including Stanisław Niewiadomski, Władysław Żeleński, Jan Gall and Zygmunt Noskowski.

For the purposes of the dissertation, the third song in the cycle entitled *Storks* was selected.

Song text:

*A gdzie, a gdzie lecicie bociany we mgle?*

*Rozwiane, rozkrzyczane.*

*A gdzie, a gdzie?*

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<sup>61</sup> There is a dedication on the title page: *MEJ ŻONIE MARJI POŚWIĘCAM*. W. Malawski, *4 pieśni na śpiew z towarzyszeniem fortepianu*, Poznań 1930.

*Leciały, leciały, krążyły, wracały, klekotały.*  
*Zataczały wielkie półkola tam,*  
*gdzie kiedyś miast pola był dwór i sad i stodoły,*  
*zębate dwa koła na dachu, jak trzeba i modry skraw nieba.*  
*Leciały, leciały, krążyły, wracały nie poznawały,*  
*bo tam zgliszcza i rowy ziemia zryta w parowy.*  
*Dworu, sadu, ni śladu...*  
*I leciały z powrotem,*  
*z ciężkim skrzydeł łopotem rozwiane, rozkrzyczane we mgle.*  
*A gdzie? A gdzie?*

It is very likely that the text of *Storks* (as well as the rest of Malawski's song cycle) was written specifically for this composition. Indeed, they do not appear in the author's published works, including this volume of poetry, which received several editions in the 19th century. In undertaking an analysis of the song, it is impossible to ignore the influence of the textual layer on the musical phenomena occurring in the work. In the case of the song *Bociany*, this relationship is all the more apparent as it has a direct impact on the song's architectural premise. Although the song was composed on the basis of a series of thematic thoughts, it is possible to distinguish the three-part structure of the work, which is determined by the poetic text:

I	II	III
t. 1-16	t. 17-48	t. 49-64

It should be stressed again at this point that the terms of form A and B refer only to the textual layer, where each A relates to the action of the poem (the description of the storks and their flight), while B represents the landscape they find in flight. However, since from the point of view of form, the composer does not use the previous formal material literally or in transformation (he only uses references to previously used motifs in specific situations) - the above diagram should be treated symbolically - as an introduction to further analysis.

The piece begins with a question:

*And where, and where do you fly storks in the mist? Unwinded, roaming? And where, and where?*



Each of the three calls is expressed musically in a distinct way. In the first, alongside the cantilena phrase of the solo voice, attention is drawn to the use of *arpeggio* chords in the cadence (°T - °SII7 D - °T), which fixes the fundamental tonality (E minor) of the song in the high register of the piano. From the very first bars, this treatment exposes the essence of the accompaniment, which is not limited to emphasising simple chordal verticals but often, through the use of various rhythmic and articulatory phrases, becomes a source of colouristic value. The second call contrasts with the previous one as a result of the use of declamatory melodics, reminiscent of the recitative style. The piano part also briefly abandons the previous colour treatments, only to return to them to further emphasise the momentousness of the third call. In addition, the last question is highlighted in the harmonic layer by hanging on to the dominant function.

The apostrophe-like expression of the text gives way to a description of the fate of the titular storks:

*They flew, they flew, they circled, they came back, they rattled...*

The rhythmic motif: quarter note - two eighths appear several times in a descending progression, but the composer chooses to use it only for the first four phrases - describing the flight of the titular storks. The last phrase, on the other hand, refers to a previously occurring phrase, returning to the use of declamatory melodics. It is no coincidence that the composer uses a similar motif - in both places it is closely related to the text of the piece; it is assigned the role of illustrating the sounds made by storks (*roaring, clattering*). Part I ends with the occurrence of octaves in a low register, reminiscent of the ominous ringing of bells.

The next section of the song is followed by a description of the landscape that the birds have seen. The song becomes increasingly cheerful, with a revival of the tempo. The harmonic layer, based on a series of side chords, leads to a C major triad embedded for five bars, the occurrence of which can be interpreted symbolically. A short solo piano motif in bars 25-27 heralds the shift to a unison key (E major), lightens the character of the piece (*dolcissimo*) and leads to the climax of the movement (on the words: *i modry skraw nieba*), which is further emphasised by the dynamics (*forte*) and the occurrence of a perfect major cadence. An abrupt change takes place immediately: there is a reduction in the tempo and dynamics of the piece on the words: *Leciały, leciały, krążyły wracały*, where the composer decides to use a rhythmic motif identical to the previous one (bars 9-12). The first mention of what the storks saw (*Nie poznały*) takes on an ominous tone, thanks to the use of the *parlando* technique and the occurrence of a B flat

major chord (this consonance has a strong dissonant character when juxtaposed with the E major chord occurring immediately before it, which are a tritone apart). The dramatic description of the reality found by the birds moves from the expressive *mf* dynamics and slightly livelier tempo in the high register of both parts - to the dying conclusion of this movement, the whispered notes without piano accompaniment and the deafening impact of the *e* sound in octave doubling in the piano's low register.

The next to last section carries elements of integrating the form, not only because of the link to the literary text demonstrated earlier, but also because of the return of motivic thoughts from the first section, in turn:

- characteristic rhythmic motif (*And they flew back with a heavy flapping of wings*),
- recitative motif (*unravelling, shouted*),
- calling/questioning (*and where? and where?*),
- the characteristic ending of the movement in the piano's low register (the *e* sound in octave doubling decorated with *e-h-d-h* octaves in the right hand part and additionally specified: *diminuendo et morendo*).

The extraordinarily beautiful and wise birds that are storks are, for Poles, a symbol of migration, the heralding of spring, building and nurturing a nest (family home). Above all, however, they are a symbol of Poland. The text shows the birds' departure for winter, and then their return. During the hard and exhausting journey, part of the flock dies. It is impossible not to mention here the freedom experienced by birds in flight. Malawski's song beautifully conveys the climate of longing (for a free homeland), uncertainty (what tomorrow will bring), the struggle for freedom (longed for) and the return home after a hard and long wandering. In metaphorical terms, storks symbolise groups of Poles who had to leave their country and go into exile. Various repressions by the partitioners (e.g. after the uprisings), often led to the destruction of the manors and palaces of Polish noblemen who had fought for the country's independence. It is this view that stretches before the returning "storks", who have to build new "nests" already in another location.

### 3.5. *Rota*, Feliks Nowowiejski.

The author of the text of the *Rota*, Maria Konopnicka, was one of the most outstanding writers in the history of Polish literature. Her texts aroused controversy, but in her time, she was a very popular literary creator. Among other things, she wrote poetry, novellas and poems for children. Her inspiration for writing the *Rota* was the behaviour of Polish children in a Prussian school who refused to pray in German. They were punished corporally for this.

*The rota* was first published in print in 1908 in the weekly newspaper "Głos Wielkopolanek", and was printed in its entirety in the newspaper entitled. "Gwiazdka Cieszyńska"<sup>62</sup>. The piece was set to music by Feliks Nowowiejski<sup>63</sup>. The melody was noted down on a scrap of envelopes during a stroll through Kraków's meadows<sup>64</sup>. This Polish late Romantic composer, organist and conductor was the author of numerous vocal and choral works. He wrote around 600 songs. In addition, he composed masses, symphonies, a ballet, an opera, an oratorio and many other musical forms.

Feliks Nowowiejski's *Rota* is a work that claimed to be the national anthem. To this day, it is still regarded as one of Poland's unofficial anthems. It is believed that the first performance of *Rota* took place on the 500th anniversary of the Battle of Grunwald - on 15 July 1910. At that time, the song was sung by a group of 600 people. It was an extraordinary musical event, and the choir was composed of ensembles from all partitions. The composer himself tried to get choirs from Silesia, Greater Poland or Prussia among the singers. During this campaign, he personally prepared the scores, which he sent to the interested. Before the performance, during the Grunwald celebrations, about 2000 copies of the *Rota* were distributed. Originally, the piece was to be premiered on the 47th anniversary of the January Uprising on 23 January 1910 in the building of the "Sokół" Gymnastic Society in Kraków.

The work is undoubtedly well known to every Pole. The work has become the property of the entire nation. The conductor of the Mixed Choir of the 'Jedność' Society recalls: [...] *Flamboyant words and bronze music! It is not difficult to guess that the conductor also set to work with enthusiasm and the singers practised eagerly.* [...] The "*Rota*" had by then become

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<sup>62</sup> See "Głos Wielkopolanek: socio-national weekly for women of all states", R. 1, 23 August 1908, no. 21, p. 1; "Gwiazdka Cieszyńska", R. 61, 7 November 1908, no. 90, p. 444.

<sup>63</sup> However, he was not the only composer to use Maria Konopnicka's text. At least six are known composers attempting to create music for the *Rota* (including, among others, Stanisław Niewiadomski). None However, the composition did not measure up to Nowowiejski's *Rota*. For more see *Śpiewajmy Polskę!*..., p. 191.

<sup>64</sup> *Ibidem*, p. 191.

*the property of the general public, it had become a popular national song.* Nowowiejski's melody was also used in the church hymn *Nie rzucim Chryste świątyń twych*, popularised after the first pilgrimage of John Paul II to Poland.

*The Rota* was performed during the Silesian uprisings. It was sung during the two world wars and later, during the communist period. When a 48-page volume was produced for the People's Guard in 1943, which contained songs and poems, the *Rota* was among them. In each subsequent performance, the text was modified, but Nowowiejski's melody remained.

Song text:

*Nie rzucim ziemi, skąd nasz ród,  
Nie damy pogrześć mowy!  
Polski my naród, polski lud,  
Królewski szczep piastowy,  
Nie damy, by nas zniemczył wróg.  
Tak nam dopomóż Bóg!*

*Do krwi ostatniej kropli z żył  
Bronić będziemy Ducha,  
Aż się rozpadnie w proch i w pył  
Krzyżacka zawierucha.  
Twierdzą nam będzie każdy próg.  
Tak nam dopomóż Bóg!*

*Nie będzie Niemiec pluł nam w twarz,  
Ni dzieci nam germanił.  
Orężny wstanie hufiec nasz,  
Duch będzie nam hetmanił,  
Pójdziem, gdy zabrzmie złoty róg.  
Tak nam dopomóż Bóg!*

Due to the fact that *Rota* is a sextet, the number of verses and the arrangement of their rhymes ( $\alpha\beta\alpha\beta\gamma\gamma$ ) may pose some difficulties in maintaining a symmetrical formal structure. In this case, the composer decides to use a two-part structure, in which the initial phase of the work is based on the first four lines of the stanza, while in the next phase there is an interference with the text of the poem through the repetition of the last two lines: *We will not let ourselves be Germanised by the enemy / So help us God.*

The first phase of the piece is contained in an eight-bar symmetrical musical period consisting of two sentences separated by a pause. The song emerges from the tonic sound used in the pre-tempo, and the leap of a fifth upwards and the immediate widening of the piano texture have the effect of emphasising the sublime character of the text. The vocal part is characterised by an uncomplicated melodic line and the accompaniment is limited to complementing the harmonic layer. The composer emphasises the structure of the poem musically by ordering the arrangement of the rhymes occurring in the first four lines of the stanza: the first and third verses (*Nie rzucim ziemi skąd nasz ród / My polski naród polski lud*) are based on an identical, two-bar motif initiating the predecessor and successor, the second and fourth verses (*Nie damy pogrześć mowy / Królewski szczep piastowy*) are based on motifs modulating successively to the tonic and dominant. The use of this harmonic procedure, which is unusual from the point of view of periodic structure, finds its justification: it initially fixes the primary key in this small musical section, then opens the form to further development. A clear contrast to the previous movement is introduced through a sudden dynamic change in bar 8 and an expansion of the sound layer in the piano part. Tension is heightened in this phase of the work by two-bar progressive phrases, the enrichment of harmonic means through modulatory processes leading to parallel tonality, and the broadening of the sound volume until the culmination in bar 12. The integrity of the form is preserved, however, through consistent repetition of the rhythmic structure used in the initial phase of the piece. The cadence at the end of the piece is a return to the main key, and the falling fifth in *C-f*, clearly referring to the interval at the beginning of the piece, further binds and closes the form.

The original text, written down by the composer, was used during the recording. It is consistent with the first editions of Maria Konopnicka's *Rota*. Feliks Nowowiejski treated *Rota* as a military song and therefore advised avoiding a slow tempo.

### 3.6. *Białe róże*, Mieczysław Kozar - Słobódzki.

The author of the music is not a widely known figure, although his compositions *Białe róże* and *Maszerują chłopcy* are the most recognisable pieces of patriotic marches performed during most state ceremonies, school assemblies and patriotic music concerts. Mieczysław Kozar - Słobódzki was a musician, German language teacher, journalist, social activist, and at the same time a legionnaire and soldier in the Polish Army. He attached the military pseudonym - Kozar - to his surname.

The first version of the song *Białe róże* was written in Maków by Jan Emil Lankau (1914) to the melody of a czardas *Może pszczółka zanieś ci to, com napisała serca mego krwią*. The text was then completed by Kazimierz Wroczyński (1918). In the same year, Mieczysław Kozar - Słobódzki composed new music to the song, and it was in his form that it gained the greatest popularity. This happened, among others, thanks to the Warsaw cabaret "Czarny kot", which in 1918, thanks to its director Wroczyński, added Słobódzki's song to its repertoire. The composition *Białe róże*, otherwise known as *Rozkwitały pąki białych róż*, was first published in 1918 and appeared in the magazine 'Estrada', and in 1919 in the series 'Soldier's plight'<sup>65</sup>.

Song text:

*Rozkwitały pąki białych róż.  
Wróć Jasieńku, ach z wojenki wróć.  
Wróć, pocałuj jak za dawnych lat.  
Dam ci za to róży najpiękniejszy kwiat.  
Wróć, pocałuj jak za dawnych lat.  
Dam ci za to róży najpiękniejszy kwiat.  
Przekwitały pąki białych róż.  
Przeszło lato, jesień, zima już.  
Cóż ci teraz dam Jasieńku, hej.  
Gdy z wojenki wrócisz do dziewczyny twej.  
Cóż ci teraz dam Jasieńku, hej.  
Gdy z wojenki wrócisz do dziewczyny twej.*

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<sup>65</sup> Mieczysław Kozar-Słobódzki. Op. cit., p. 10; *Śpiewajmy Polskę!*..., p. 241; T. Szewera, op. cit., p. 135.

*Jasieńkowi nic nie potra już.  
Rosną ci mu nowe pąki róż.  
Tam nad jarem, gdzie w wojence padł.  
Rozkwitł u mogiły białej róży kwiat.  
Tam nad jarem, gdzie w wojence padł.  
Rozkwitł u mogiły białej róży kwiat.*

The song *White Roses* contains rhythmic and agogic elements reminiscent of the first part of a *czardas* (Lassan). The gloomy mood, *piano* dynamics, minor key and even the *sentimental* performance term used at the beginning of the song, further emphasise the mood of the poetic text. Due to its popularity, the song has been developed in many ways, in different textures and with a diverse number of stanzas. The example under discussion is based on three stanzas, developed in a uniform manner. The piano's four-bar introduction provides a kind of exposition of the thematic material through the use of thematic thought that occurs in the further course of the piece. The treatment this fully explains the use of harmonic measures, in which the tonic chord of the major key appears only in the last bar of the introduction.

The construction of the song is based on the use of an evolutionary factor, based on a two-bar rhythmic motif. However, certain developmental phases can be distinguished in it, determined by the literary text used. Indeed, one stanza is divided into two parts, the second of which occurs twice based on similar thematic material. The vocal part is initiated by *a* simple melody, based on the repeated note *a* and the subsequent descending second progression towards the tonic (bars 5-6). This exposes the poignant upward octave leap between bars 6 and 7, which is the largest interval distance in the vocal part of this song, and is followed by a return to the *a* sound. The harmonic factor is uncomplicated at first, based on tonic-dominant chords, and a modulation to a parallel key in bar 8 (F major) is carried out. The homogeneity of this phase of the song (bars 5-8) is indicated by the motivic material of the piano part, which is distinguished by an ascending diatonic march in the lower plane, and by the appearance of a characteristic arpeggiated syncopated rhythm and a counterpointed punctuated rhythm in the upper plane. The next phase of the piece falls in bars 9-12, the premise of which is to strive for a climactic moment in bar 13. The purpose of the piano part is to emphasise the melodic line more and more clearly, in an additional octave doubling to enhance this effect, while complementing the

harmonic layer. However, its role is not limited to creating a simple accompaniment - the use of ornamentation throughout the course of the piece gives the piano part an active character.

The final phase of the stanza begins with the aforementioned climax, the tension of which is relieved over the next four bars. The harmony of this passage strives to return to the fundamental key. Most noteworthy is the piano part, which is an accurate representation of the material used in the introduction.

Despite the description of the musical layer of the work as developed in a uniform manner, the first two stanzas of the song are given the same sound, while the third has a slightly different, gloomier mood in connection with the content of the literary text. In this arrangement of the song, the term *molto sostenuto* and dynamic *pp* are used. The melodic line is clearly simplified rhythmically and melodically; in the piano part, moreover, the accompaniment is moved to a lower register. These measures are conducive to achieving an even greater dynamic and colour contrast in the process of reaching the climactic moment at the analogous point (bar 29).

*Białe róże* is one of the works in the canon of Polish music that points to the problem of parting, farewells, and the loss of a loved one as a result of wartime combat. Mieczysław Kozar-Słobódzki's beautiful arrangement conveys the feeling of pain and longing, portraying the image of the lyrical subject. Thanks to the beautiful piano part, it also gives hope (symbolised by white roses), which, although dying, is about to wake up to life again.

### **3.7. *O mój rozmarny*, Stanisław Niewiadomski.**

[...] *we remain indebted to Stanislaw Niewiadomski for all that he created as a composer, all that he accomplished as a teacher, all that he proclaimed as a music critic and writer in hundreds of journal and magazine articles and in separate studies*<sup>66</sup>.

With these words, the composer was remembered by his pupil Professor Zdzisław Jachimecki. Today, unfortunately, Stanisław Niewiadomski's arrangements have been forgotten. The existing published song books with national, military and folk music or arrangements of carols are not used.

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<sup>66</sup> Z. Jachimecki, *Stanisław Niewiadomski and his significance for Polish musical culture*, 'Wiek Nowy', Lwów, January 1938.



The first composition he presented to a wider audience was a cantata to the text by Kornel Ujejski entitled *Akt wiary*. It was written to commemorate the 50th Anniversary of the November Uprising in 1880. The piece received a favourable reception and launched Niewiadomski's career as a composer.

In his work, Stanislav Niewiadomski devoted himself almost entirely to song<sup>67</sup>. He taught choral singing at the Lviv Conservatory. He was the opera director at the Lviv City Theatre. He tried to gain his vocal experience in his free time, during his numerous tours of opera theatres in Europe. He took part in vocal courses conducted according to the Italian science of singing. All this without undoubtedly had an impact on his vocal works, in which one senses a very good conducting the voice, in a singing and vocal (rather than instrumental) manner.

*Niewiadomski understood, like few other Polish composers, the need of the most numerous circles of music lovers for a musical lyric with artistic features, combining in equal measure the exquisiteness of means with the popular factors of a lyric with accessible melodics and an easy accompaniment*<sup>68</sup>. This accompaniment is not simple, however, and the composer's song arrangements are unique and have a rich and extremely interesting piano part.

Song selected for this work *O my rosemary* w arranged by Stanisława Niewiadomski provides another example of the author's excellent arrangement.

The origin of the song was probably the folk song *Koło ogródeczka woda cieśla*, known since the Napoleonic campaign, or more precisely its 2nd and 3rd stanza, recorded by Oskar Kolberg in the form:

*A choćby mi rzekła,  
nie boję się,  
werbują ulany,  
werbuję i ja się.*

*Dostanę ja mondur z guzikami,  
i buciki ładne,  
da i z ostrogam*<sup>69</sup>.

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<sup>67</sup> Z. Jachimecki, *Muzyka polska*, part 4, *Muzyka polska od roku 1864 do roku 1914*, n.m., c. 1932, p. 15.

<sup>68</sup> Z. Jachimecki, *Muzyka polska*, part 4, *Muzyka polska...*, p. 16.

<sup>69</sup> [https://pl.wikipedia.org/wiki/O\\_mój\\_rozmarynie](https://pl.wikipedia.org/wiki/O_mój_rozmarynie), stan z dnia 14.02.2023r.

The song has appeared in songbooks since 1915. It was first printed in Adam Zagórski's collection *Żołnierskie piosenki obozowe [Soldiers' Camp Songs]*. Two stanzas were added by Waław Denhoff - Czarnocki, and one was written by the 4th Legion Regiment. Subsequent stanzas were also added in later times, but the authors of most of the text are anonymous.

Song text:

**O mój rozmarynie, rozwijaj się**  
*O mój rozmarynie rozwijaj się.*  
*Pójdę do dziewczyny, pójdę do jedynej,*  
*Zapytam się.*

*A jak mi odpowie: nie kocham cię,*  
*A jak mi odpowie nie kocham cię,*  
*Ułani werbują, strzelcy maszerują,*  
*Zaciągnę się.*  
*Dadzą mi konika cisawego.*  
*Dadzą mi konika cisawego.*  
*I ostrą szabelkę, i ostrą szabelkę.*  
*Do boku mego.*

*Powiodą z okopów na bagnety.*  
*Powiodą z okopów na bagnety,*  
*Bagnet mnie ukłuje, śmierć mnie ucałuje,*  
*Ale nie ty.*

The arrangement of the song uses the four stanzas of the text. Two phases can be distinguished in the vocal part, determined by the textual layer. It opens with a fourfold repetition of the tonic sound, a leap of a quarter upwards and a descent of the melodic line to the initial sound. Two basic rhythmic motifs stand out here: four eighth notes - two quarter notes and a quarter note, two eighth notes - a quarter note, a pause - these will have a significant influence in the further course of the vocal melody. Due to the repetition of the text - the melodic phrase - The rhythmic motif from bars 5-8 is also repeated, this time from the dominant sound in bar

9. The next phase of the stanza is slightly longer than the previous one - the fit with the text is achieved by interjecting an additional two-bar rhythmic motif: four eighth notes - two quarter notes. There is also a clear reference to previous melodic motifs here, such as the repetition of sound and the second descending march.

The piano's main role in the introduction is to introduce and reassert the fundamental key, but it also serves here to foreshadow the initial melodic line of the vocal part through the motoric repetition of the *d sound* in the rhythm of eighth notes.

The accompaniment in the first stanza of the text is set in *piano* dynamics. It is characterised by a predominance of chords occurring on the weak part of the bar, and the use of chordal verticals contributes to the harmonic expressiveness of this section of the piece. The stanza ends with a four-bar solo piano section (bars 24-27), which is an exact repetition of the material used in the introduction - such a concluding formula occurs after each stanza. The harmonic content of the next stanza does not change, but there is a significant change in the treatment of the motivic material of the accompaniment in its first phase. For in this link, a polyphonic texture comes to mind. An almost imitative sound is acquired in those passages in which - in imitation of the opening motif of the vocal part - there is a repetition of the *d sound* several times and a subsequent leap upwards (bars 29-30, 31-32, 33-34).

A phase of the piece emerges from the piano section ending the stanza in bar 51, taking the character of a link to the second part of the piece. It is based solely on the previously used eighth-note rhythmic motif with a repeated note (in the upper part). The end of the linker expands texturally through the use of repetitions in different registers, a harmonic idea is shaped here, based on a series of dominant interjections.

The recurring piano motif that precedes each stanza is a kind of foreshadowing of something bad, inevitable. While listening, it is somewhat heavy, and appropriately accented (as annotated by the author), it sounds like a funeral march. However, once the vocal part enters, it becomes a little lighter, like the sound of the hooves of lancers' horses. It gives the vocalist the opportunity to interpret the successive stanzas in a differentiated way and lead a completely different narrative. The finale of the song does not belong to the duet or the singer, but to the pianist. After the last *breath* is given (according to the text: *bayonet will stab me, death will kiss me*), the piano part comes to the fore and emphasises the drama of the text, leaving no doubt

that war and combat often bring death, and the somewhat noisy last chords completely deprive the listener of any illusions as to the lightness of the content itself.

Without doubt, the song *O mój rozmarynie* is one of the most popular military songs of the First World War. Sung through the generations, in various performances and arrangements, it has moved and delighted Poles at reunions. According to folk beliefs, the rosemary mentioned in the song refers to love and fidelity.

Stanisław Niewiadomski's arrangement of the song is one of many, but it certainly deserves recognition and artistic performance.

### **3.8. *Vespers*, Felicjan Szopski.**

Felicjan Szopski was a Polish composer, pianist, pedagogue and music critic. He honed his craft with Władysław Żeleński in Kraków, Zygmunt Noskowski in Warsaw, Heinrich Urban in Berlin and Hugo Riemann in Leipzig. He became known as the author of, among other things, piano pieces, songs for voice and piano and choral music. He is known from the motto of the Academic Choir of the Jagiellonian University *Leć pieśni w dal.*

The song study chosen for the dissertation, entitled *Vespers*, is of a religious character which, due to the textual layer and the characteristic (in this case even) arrangement of rhymes, refers to a vesper psalm. The piece is kept in a moderate tempo (*Andante religioso*), *piano* dynamics, and the key of A minor. The differences in the arrangements of this piece are in the accompaniment part - the vocal melody remains unchanged. The author of the text and melody is Zenon Chaworski, about whom there is no information. The piece was written in 1832, after the fall of the November Uprising.

Song text:

*Sprawiedliwość Twoja Boże pocieszenia,*

*Ukarala grzechy lackiego plemienia.*

*Widzisz Twą chłostę znoszących w pokorze,*

*Widzisz jak cierpień wypijamy morze.*

*Racz już sprawiedliwość na litość zamienić.*

*Nie dozwól Twych wiernych ze szczerem wyplenić.*

*Nie daj po naszej wrogom deptać ziemi,*

*Okryj ją znowu skrzydłami Twojemi.*

*Wrogi już nas liczą za zgubnych na wieki,  
Mówią żeśmy Twojej nie warci opieki.  
Pokaż im Panie żeś nas tylko smucił,  
Żeś nas napomniął, ale nie odrzucił.*

Due to the nature of the song, it is characterised by restraint. It does not have also has room for a solo piano introduction, and its role is limited to simply accompanying the vocal part. The song is characterised by an uncomplicated formal structure - it is based on two four-bar musical periods. The harmonic factor will be further emphasised by the formation of both of these links together - one complete musical period, the so-called higher order.

The first link begins with a predecessor that carries out a harmonic layer over the course of two bars: from a major key chord to a dominant. The melodic line of the vocal part is mainly based on second derivations. The successor, which begins in bar three, makes clear use of the melodic-rhythmic motif initiating the predecessor. What also draws attention is the enrichment of the harmonic layer of this section - through a pivot to the tertiary key (C major), a return to the fundamental key (A minor).

Given the further development of the form in the study in question, in the end of the bar The fourth chord used is A9 which is an interjection to a subdominant chord (D minor), which opens the second musical period - which is evidence of defining song construction as a 'multi-layered' musical form. In addition, the bold leaps occurring in the vocal melodic line between these sections of the piece are eye-catching, creating at this point a moment of highest tension and expression in the song. In the second movement, the melodics, despite maintaining a restrained character, are characterised by more interval leaps. The harmony once again moves up to the tonality of the third degree before returning to the proper key in the final bar. The piece ends with the occurrence of a cadence based on consonance:

°T - S - °T.

This treatment is characteristic, due to the occurrence of a major subdominant chord - a response to the Doric tetrachord used in the melodic line, thus forcing the major mode of this

triad. On the other hand, however, it is a nod to the plagal cadence - often used in religious pieces. This seemingly insignificant detail, emphasises the character and theme of the song in the ending. The piano texture itself sounds like an organ accompaniment, and the singing itself, despite its many expressive possibilities, is restrained and restrained, like a personal, intimate prayer.

### **3.9. To Siberia, Otton Mieczysław Żukowski.**

Otton Mieczysław Żukowski is today a little-known composer of the turn of the 20th century. He seems to be more recognised in church and choral music circles. He was the son of an organist (Józef Żukowski)<sup>70</sup>, which undoubtedly influenced the choice of his main musical interest, which was religious music. He was educated and lived mainly in Chernivtsi. He completed his studies in Lviv. He was a teacher, pianist and choir conductor, served as a school inspector in Bukovina.

A ballad for one voice with piano accompaniment was chosen for the work Op. 9 - *To Siberia*. The original spelling 'balada', not 'ballad', has been deliberately retained, as in literature it is a variety of dance song, which certainly influenced the musical structure of the work. In addition, this is how the original printed score reads from the early 20th century. Zhukovsky's composition emphasises the qualities of a literary ballad, using the musical genre of the ballad.

The piece *Na Sybir* was published in Krakow in the Main Bookstore A. Piwowarski and Ski. The words to it were written by the Lviv editor and publisher of "Gazeta Polska" and 'Tygodnik Narodowy', Klemens Kołakowski. His 1905 edition contained an excerpt from a review published in the "Gazeta Polska" of 10 November 1901<sup>71</sup>. Its author emphasises that the music illustrates the text of the entire ballad in a wonderful way: [...] *It is not easy to write music to a ballad; one needs not only to be a master of form, but also to have a considerable amount of vivid imagination, imagery and dramatic power to reconcile the*

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<sup>70</sup> R. Kaczorowski, *Otton Mieczysław Żukowski (1867-1942) - life and work*, Pelplin 2020, p. 8.

<sup>71</sup> "Gazeta Polska w Czerniowcach", no. 89, 10 November 1901.

*content of the ballad with the music and to put the words into such musical phrases that they do not paralyse each other. [...] It is indeed difficult to imagine a more accurate fusion of poetry and music, a better illustration of the text. The music blends with the words into a unified whole and vividly and colourfully conveys all the dramatic scenes of the poem, which describes one of the episodes of our martyrdom. Particularly striking is the part of the work which paints the ride in the kibbitz; here one can feel the whistling of the wind, the throbbing of the horses, the freezing snow and the vast, hopeless Siberian steppe. [...] Quite a different mood prevails in the child's conversation. A strangely soft and lyrical lyricism spills over here; [...] The clairvoyance and the child's tragic death are also among the overly successful passages. [...] This ballad, which is among the composer's best works, is eminently suitable for patriotic celebrations and should be found in every musical Polish home and banish the cathartic melodies of worthless German operettas.*

Song text:

*Pośród stepowej śnieżnej zamieci  
wiatr tuman śniegu w obłoki szle,  
północna zorza na niebie świeci,  
w stronę Sybiru kibitka mknie.*

*To na Kamczatkę jedzie ofiara,  
ofiara matka i mały syn,  
ich potępiła swawola cara  
za to, że wolni byli od win.*

*A chcąc tem większej oddać ich męce  
kozak w podróży strzegący ich,  
skuł nieszczęśliwym nogi i ręce,  
by się z miejsc ruszyć nie mogli swych.*

*„Mamo, mnie zimno, jam śpiący matko,  
mamo zdejm z nóg mych żelaza te,  
gdzież to my jedziem, gdzież jest nasz tatko,  
i gdzie jest dom nasz, zabawki me?”*

*Tak szczebiotąło zmarznięte dziecko,  
matce po licach łez strumień ciekł;  
a kozak patrząc w chłopca zbójcecko,  
uderzył pletnią i „małczy” rzekł.*

*Pędzą! Wiatr coraz mroźniejszy wieje  
i dzwonka zda się smutniejszy ton,  
zsiniałe dziecię z zimna kostnieje,  
zwiastując matce bliski swój skon.*

*Wzrok utopilo w szarym obłoku,  
na twarzy lśniła ostatnia łza,  
gdy w walce z śmiercią w dziecięcia oku  
nieziemskich natchnień zabłysła skra.*

*Dziecię szeptało: „Czy widzisz matko,  
tam, tam u góry, w niebiosów mgle  
patrz, mamo, z tamtąd drogi nasz tatko  
dla mnie i ciebie wianuszki szle.*

*A tam, czy widzisz wyżej na tronie,  
co go otacza aniołów rój,  
siedzi królowa w jasnej koronie,  
gwiazdek miliony zdobią jej strój.*

*Czy słyszysz, mamo moja jak pięknie  
Hosannę śpiewa niebianków chór?  
O nie drzyj! Kozak niechaj się złęknie  
tych czarnych nad nim zwieszonych chmur.*

*Ten świat mnie nęci, wabi do siebie  
pozwól, o puść mnie do rajskich stron,  
ja tam wymodłę, mamo, dla ciebie*



*siłę w cierpieniu i świętych skon.”*

*I dalej pośród śnieżnej zamieci  
wiatr tuman śniegu w obłoki szle,  
północna zorza na niebie świeci,  
w stronę Sybiru kibitka mknie.*

Otton Mieczysław Żukowski's work is characterised by its multipartite character, far transcending the three-part arrangement. Despite recurring themes, it does not reflect a rondo form. The way the individual stanzas are developed is not clearly consistent with the assumptions of the recomposed song. However, having analysed the deep correlation of the musical layer with Kołakowski's text, which is characterised by a multiplicity of different narrative forms and a strong emotional layering, one should be inclined to describe the composition as a ballad. This is because it is intended as a kind of epic song, whose formal assumptions may refer to certain musical forms, but the basic factor influencing the shape of the work is the textual layer. Thus, other arrangements receive descriptive fragments, others are based on an account of events, and still others are literal statements. Certain sections of the work will undergo repetition due to the expression of the text, while others are based on one-off elaborations. These changes affect not only the vocal part, but also permeate through the piano part, which not only accompanies but also contributes to the form.

The important role of the accompaniment in shaping the course of the work is already foreshadowed by the four-bar introduction, in which, despite the uncomplicated harmonic course, set in a tonic-dominant chord in the key of *E minor*, both the dynamic contrasts and the climactic moment in bar three build up a kind of autonomy of the prelude.

*In the midst of a steppe snow blizzard, the wind blows a cloud of snow, The northern lights are shining in the sky, the kibbitz is heading for Siberia.*

The first section of the song (bars 5-12), like most musical arrangements of successive stanzas of the poem, is based on the assumptions of periodic construction. In this case, it is contained in eight bars in which both ratios, predecessor and successor, begin with a similar motif. From the outset, the cantilena-like melodic line of the vocal part and its characteristic returns to the tonic sound come to the fore. The accompaniment complements the harmonic layer, but in a

way that certainly contributes to the colourful variety of the piece. This is particularly evident in the use of *tremolo* in the right hand part, while in the lower part the timbral factor is exposed through the rich use of ornamentation. These measures give the role of musical illustration to the movement of the vehicle and the prevailing inclement weather.

*It is to Kamchatka that the victim, the victim's mother and young son go, them condemned by the tsar's swagger for being free of guilt.*

In the next section (from bar 13 onwards), the character of the piece changes. Despite the increasing dynamics, the *tremolo* in the piano part gradually gives way to simple chordal verticals, the harmonic factor expands and the melodic line of the vocal part forms a contrast to the previous phase of the song - it begins with an ascending chromatic march to return to a cantilena-like melody in bars 15-16.

*And wishing to make their ordeal all the greater, the Cossack guarding them on the journey cuffed their feet and hands, so that they could not move from their seats.*

In the space of bars 18-19, there is a renewed use of the chromatic march, this time in a descending direction. The melodic line occurring in bars 20-21, and thus falling in the last two lines of the stanza, is an almost exact repetition of the analogous place in the previous section of the piece (a return to cantilena melodics). Such a procedure is intended to integrate the two stanzas by linking them into a kind of higher-order period. This part of the piece ends with two *C - D 7* chords, which take on a cadential form, foreshadowing the next section of the piece, this time held in a parallel key - *G major*.

*Mother, I'm cold, I'm asleep, mum take these irons off my feet, Where are we going, where is our daddy, and where is our home, my toys?*

The text of the piece shifts from being narrative in nature to being spoken by a boy, so the composer makes this clear by completely changing the colouring of the piece. The contrast between the following movements is expressed not only by the change of key from minor to major, but also by the change of tempo and metre. In addition, the use of *piano* / *pianissimo* dynamics and the performance term *dolce*, signal the different character of this phase of the song.

Despite the sadness-inducing content, the use of a major key is intended to evoke the innocence of the child and his unawareness of his impending fate. The fragment is contained in eight bars of periodic structure, in which the predecessor and successor begin with the same motif on the *d* sound. In a way, this alludes to the first section of the piece, which also uses a similar musical phrase structure, as well as a constant return to the sound that begins this section. The vocal melodic line gains a secondary voice in the form of a second voice, which occurs in the upper plan of the piano part. Each sound begins with an ornament, having its place in the higher register. This colour treatment gives the impression of the 'squeakiness' of a child's voice, and so once again gains the title of illustrative. The lower register of the piano part consists of tonic-dominant chords spread out in a triplet motion.

A dissonant tetrachord of diminished, accentuated additionally with accents and a sudden change of dynamics to *forte*. The following chord *H*, ushers back into the major key (bar 32), which restores the sombre mood in the next stanza:

*Thus the frozen child sobbed, the mother's face was streaming with tears; and the Cossack, looking at the boy with a robed look, hit the "pletniq" and "malczi" said.*

This passage introduces a new musical idea in the form of short motifs separated by pauses, symbolising sighs over the tragic fate of the protagonists. The melancholic mood of the first two verses is distinguished by the use of *arpeggio chords*, which, as the plot develops, give way to accented chordal verticals, with a growing timbral volume that builds the drama up to a characteristic exclamation motif, suspended over three long notes repeated at the same pitch (bars 40-41). The ominous chords that follow, preceded by triplets, act as a mute and provide a link to the rest of the piece.

The next three stanzas of the text reinstate the events and emotional states present at the beginning of the piece. Along with these, there is thus a repetition of thematic thoughts, in which further lines show the following arrangement:

- from bar 45 onwards, the first link returns with a characteristic *tremolo* in the piano part:

*They are coming! The wind is blowing colder and colder and the bell seems to be ringing a sadder tone, the bruised child is bony from the cold, heralding his mother's imminent death.*

- from bar 53 onwards, the second link is used - but only in its initial part, i.e. the one that begins with the chromatic progression upwards:

*Its gaze was drowned in a grey cloud, the last tear glistening on its face, when in the struggle against death in a child's eye unearthly inspirations shone through.*

- in bar 57 the third link reappears - and so characterises the boy's statement: *The child whispered: Do you see, Mother, there, up there, in the heavenly mists look, Mother, from there dear our Daddy for you and me garlands are going.*

The G chord, which ends this section of the work, is introduced as a dominant function into the key of C minor, which has slightly more disturbing overtones in this context. The three-bar piano passage, with its staggered chords, moves the part into a lower register. The further course of the piece, although still closely linked to the textual layer, brings a somewhat different architectural treatment:

*And there, do you see higher up on the throne, surrounded by a swarm of angels, sits the queen wearing a bright crown, stars by the millions adorning her dress. Do you hear, my mother, how beautifully the Hosanna is sung by the heavenly choir? Oh do not tremble! Let the Cossack be afraid of those black clouds hanging over him.*

The first two lines of the quoted passage of text (bars 68-71) limit the cantilena-like character of the vocal part, evoking an association with recitative. The important phrases in this statement, foreshadowing the direction in which events are taking (*thrones / angels*), are emphasised by interval leaps of a fifth upwards. The accompaniment is characterised by the limited texture of the piano part, based on an uncomplicated melodic structure, and the setting of *piano* dynamics.

Hitherto, thematic thought has accompanied each stanza throughout. In this section of the song, the composer chooses to break with this assumption and isolates the remainder of the stanza and the first half of the next stanza - i.e. those in which, in a pre-mortal vision, the boy sees the Virgin Mary. Although they remain in relation to the previous link, gain an elaboration characterised by an even greater simplification of the harmonic and rhythmic element and a setting in a major key - E flat major (bars 72-79).

The clear contrast in the penultimate verse (bars 80-81) is achieved through a sudden change of musical elements: harmonic - a dissonant nonval chord restoring the *C minor key*; rhythmic - short motifs separated by pauses; dynamic - a sudden occurrence of *forte*; and agogic - *staccato*. Also noteworthy is the reappearance of an ominous-in- expression motif in which the sound is repeated three times on longer rhythmic values (bar 83). The instrumental link leads to a new thematic thought.

*This world tempts me, lures me to itself let me go, let me go to paradise, I will pray there, mother, for you strength in suffering and holy confessions.*

The changing mood of the text of this section of the work, is emphasised by the modulation from the symbolic, 'pure' key of *C - major*, to the minor parallel key of *A minor*. The accompaniment features a kind of staggered consonance, reminiscent of slow harp runs, in the notes of which the melodic line of the vocal part is contained, giving the impression of a mutual interpenetration of the melodic and harmonic factors. The ending of this stanza once again emphasises the words by repeating the same sound three times (bars 99-100).

*Once again, the faded lips twitched, a sparkle still shone in the eyes for a moment, and the child's spirit flew upwards, into a land of glory, happiness and grace.*

The next section of the song introduces new motivic material, based mainly on a repeated rhythmic structure in which two distinct textures are clearly distinguished. The first half of the bar is based on rhythmic values: quarter-note-eighths in the melodic line, while the lower plan completes the longer value with sixteenths. The pre-beat/second half of the bar is limited to an eighth-note rhythm, led in both parts. The passage, however, relates to some extent to the previous section of the piece through certain melodic assumptions: in the part of the right-hand accompaniment, the emphasised is the melodic line of the vocal part, while in the left-hand part, the motif continues 'harp-like', enriched by frequent semitone successions that heighten the tension. The final bar (112) and the two-bar piano passage that follows, act to illustrate the motif of the boy's soul ascending upwards through the use of a passage march and high register and *piano* dynamics.

*The mother trembled! She stiffened, turned pale, A clang came from her hands, and on the child's face she fell dead, the last of the pain emitting a moan.*

The death of the mother was depicted differently. Unlike the boy, who did not seem to recognise the tragedy of the situation in which he found himself until the end, his mother passed away in a sense of fear and pain. The means of exposing the drama of the first part of the following stanza include, above all, textural changes - the exclamation in the vocal part is based on doublings (in unison and octaves), ending with accented piano chords. In the remainder of the stanza, which is maintained in *piano* dynamics, the harmonic factor returns with the use of long rhythmic values, and the melodic line of the vocal part progresses in a descending direction to lead once again to a motif containing a threefold repetition of sound (122-123). This passage is crowned by a short motif reminiscent of mournful bells.

*And then, in the midst of a blizzard, the wind blows a cloud of snow, the northern lights shine in the sky, and the caravan speeds towards Siberia.*

The final phase of the work is a return to the first link, closing the piece with a formal buckle, both musically and textually. In the conclusion, the work takes on a serene character through the use of a Picardian third in the final tonic chord, which takes the form of an ascending passage followed by a concentrated consonance.

Given the structure of the song, it is possible to structure it in the form of a chart:

TEXT STRUCTURE (STANZAS)														
I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	
MUSICAL FORM (LINKS)														
a b c(b) d e a b d f g h i j k a'														
NUMBER OF BARS														
<i>(piano part only/vocal part+accompaniment)</i>														
4 + 8	4 + 1	4 + 1	8	2 + 9 + 3	8	4	8	3 + 4	8	4 + 2	16 + 3	8 + 2	9 + 3	8 + 3

As the above table shows, the song is extremely elaborate, both textually and formally, and thus remains in line with the assumptions of the Romantic ballad genre. It should be added that throughout the song, the key changes nine times ( $e \rightarrow G \rightarrow e \rightarrow G \rightarrow c \rightarrow Es \rightarrow c \rightarrow C \rightarrow a \rightarrow e$ ), seven times the metrical marking ( $12/8 \rightarrow c \rightarrow 12/8 \rightarrow c \rightarrow 12/8 \rightarrow 6/8 \rightarrow c \rightarrow 12/8$ ), and six times the tempo marking ( $Moderato \rightarrow Andante cantabile \rightarrow Tempo I \rightarrow Andante cantabile \rightarrow Allegro ma non troppo$ )

→ *Allegretto* → *Tempo I*). In order to maintain the coherence of the form, the composer uses repetitions of selected sections of the work, but only in those fragments where this is justified by the textual layer.

Balada *Na Sybir* is a track lasting over 8 minutes, telling the tragic fate of a mother and son sent to Siberia. The song was recorded in the first quarter of 2022, moments after the start of the war across Poland's eastern border. Unfortunately, the subject matter, despite the passage of many years, proved to be still relevant, which is why the piece has a special place in the work.

In a way, it is a tribute to the deportees to Siberia (from the time of the Bar Confederation onwards). An attentive listener may get the impression that he or she is witnessing real events. It is up to the performer, however, how true the story becomes. For it is difficult, during the course of the piece, to change the emotional stance so often - from the involved narrator to the innocent little dying boy at the end. The themes of the child's death, and the journey, are reminiscent of one of the most famous ballads by the Romantic composer Franz Schubert, entitled *Erlkönig* to words by Johann Goethe<sup>73</sup>, which describes the scene of a father and son riding on horseback through the forest in the dark. At the end, there is the unexpected death of the child at the hands of a supernatural being, a ghost, the titular king. The sounds of the road are perfectly portrayed in both works. Just as in Schubert's ballade, the accompaniment reflects the gallop of a horse, so in Żukowski's song we hear the clatter of the wheels of a speeding carriage. In both cases, this musical treatment arouses a certain kind of anxiety, and the listener waits intently for the story's finale.

### **3.10. *Black Cross*, Stanisław Moniuszko.**

Stanisław Moniuszko was one of the most outstanding composers of Polish Romanticism. He created nationally-oriented music, weaving Polish customs and distinctive elements of native folklore into his works. He has been called the "father of Polish national opera". He was undoubtedly famous for his cycle of *Śpiewnik domowy* (*Home Songs*) and his wonderful stage dramas such as, for example, *Halka*, *Straszny dwór*, *Flis*, *Verbum nobile* and *Paria*. About *Śpiewnik domowy* Stanisław Niewiadomski wrote: [...] *the year 1843 saw a publication of the utmost importance, namely the Śpiewnik domowy ["Hong Songbook"], which marked the beginning of a new period for Polish song. For even though there were quite a number of songs by professional musicians, there were no songs in the broader and deeper sense of the word. If we have to consider the most outstanding phenomenon in this field to be the mention of the*

Previously "*Śpiewy historyczne*", however, they were not at a high level and still did not change in song. Elsner's and Kurpiński's works on the metricality of the Polish language and prosody appeared, the Warsaw Conservatory taught singing and theorising, talented singers and musicians appeared, especially proficient pianists, but song did not grow, although the flowering of our literature should have enriched it<sup>72</sup>. It was the *Śpiewy historyczne* (*Historical Songs*), despite the fact that the works contained therein were considered weak by Niewiadomski, that influenced the creation of works of a patriotic character in Moniuszko's oeuvre.

The composer's first songs were published in 1838, during his musical studies in Berlin. Even then, he drew texts from national literature. *Sen*, *Niepewność* and *Do D.D. (My Petticoat)* belonged to the poetry of the national bard, Adam Mickiewicz<sup>73</sup>. They were published in German, by the well-known Berlin publishing house Bote-Bock<sup>74</sup>. Up to that point, there was a real lack of good Polish song literature. Few authors took up this theme, and when they did, their level was not very often satisfactory. Moniuszko, like no other Polish composer, was a creator of songs in all genres, he touched upon various themes. He wrote idyllic/sentimental, love/lyrical, reflective/elegiac, moral/ passionate, national/heroic, fantastic/surreal, patriotic, devotional, religious, laments, ballads, dumas<sup>75</sup> etc. songs. Mieczysław Tomaszewski believes that songs with patriotic themes were not at all in the foreground in Moniuszko's work, however, which is worth emphasising, they were present in his creative life throughout<sup>76</sup>.

For the purposes of this work, two titles have been selected from among the composer's several hundred works. The first of these, the march-like *Black Cross*, like Władysław Żeleński's *Black Dress*, refers directly to the January Uprising. The author of the lyrics of the song *Black Cross* is the poet and journalist Brunon Bielawski<sup>77</sup>.

Song text:

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<sup>72</sup> S. Niewiadomski, op. cit. pp. 27-28.

<sup>73</sup> The published songs in Berlin were well received by German critics, including the editor of the "Allgemeine Musik-Zeitung" - Fink. S. Niewiadomski, op. cit. p. 21.

<sup>74</sup> Z. Jachimecki, *Moniuszko*, Cracow 1983, p. 35.

<sup>75</sup> M. Tomaszewski, *Polish Song. Chopin...*, p. 187.

<sup>76</sup> Ibidem, p. 186.

<sup>77</sup> Stanisław Moniuszko was not the only composer to write music to this text. There was also a well-known version by Adam Münchheimer - a Polish composer, conductor, violinist, pedagogue and director of the Warsaw opera - who lived between 1830 and 1904.



*Gdym na ciężkie krwawe boje  
iść przed laty miał,  
tom żegnając dziewczę moje,  
czarny krzyżyk dał.*

*Rankiem modląc się do Boga,  
za mnie pacierz zmów,  
a choć ostre miecze wroga,  
wrócę z boju znów!*

*Tylko stała w mej obronie  
szczerze Boga proś.  
Z wiarą w przyszłość, na swem łonie  
czarny krzyżyk noś!*

*Widać w jasnym łez jej zdroju  
szczerłość widział Bóg...  
Tysiąc braci legło w boju,  
a mnie nie tknął wróg.*

*Lecz z powrotem mając miłą,  
gdym ją witać chciał,  
jej nie było!... Na mogile  
czarny krzyżyk stał!...  
Jej nie było!... Na mogile  
czarny krzyżyk stał!...*

*The Black Cross* was published in the *10th Songbook* and relates directly to the war effort<sup>78</sup>. It is a patriotic song of a military nature, with a theme of the separation of loved ones. The piece, due to its subject matter, has the character of a military march. The small piano introduction

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<sup>78</sup> M. Chrenkoff, I. Poniatowska, *Songs*, [in:] *Moniuszko. Compendium*, ed. by R. D. Golińska, Kraków 2020, s. 434.

brings to mind a snare drum rhythm, not only because of its characteristic rhythmic structure, but also the treatment of the melodic and harmonic layer, based on the double repetition of just two notes: the dominant and the tonic. Together with the beginning of the vocal part, the accompaniment acquires a more active character, being a co-writer of the main melodic line, but in between certain formal sections of the piece, it recalls the melodic-rhythmic motif from the first bar.

The text of Bielawski's five-paragraph poem determines the formal assumptions of the work, which is given a layout: A B A B A - referring to the stanzaic structure. Each of the eight-bar links is based on a periodic structure; in fact, the symmetry and formal simplicity perceptible in this work is one of the most characteristic features of the march.

The first movement, which remains in the middle register of both parts, is not particularly distinctive in its melodic flow. While the predecessor contains some more distinctive phrases, such as minor interval leaps (bar 2) and a spreading descending triad (bar 4), the successor is based solely on restrained second progressions. What is noteworthy, however, is the harmonic layer, in which there is a modulation to a parallel key (F) throughout the predecessor, only to return to the major key (d) in the successor. Both musical phrases end with the *quasi-verb* motif mentioned earlier.

The contrast with the previous part of the work is manifested in an increase in the activity of the melodic line, which - from a cantilena - becomes almost figurative due to the frequent use of broken chords; the type of melodicism used is another factor which emphasises the character of the march as a musical genre in this song. The harmonic structure is also clearly modified, with no modulatory processes taking place and chordal consonances remaining in simple relationships based on tonic, subdominant, dominant and sixth degree chords (including in the climax in bar 14). In the passage in question, there is a dilution of the occurrence of successive harmonic consonances. For the most part, the new chord appears only once in the entire bar, whereas in the previous section the change of function occurred at almost every measure of the chord. The ending of the movement has an open character, due to the dominant used, leading seamlessly to a link between the subsequent formal structures of the work.

The rest of the piece does not show any significant changes with respect to the subsequent movements, only the very end of the song introduces a new musical idea. After the melody of the vocal part has ended, the piano once again evokes the melodic-rhythmic motif that was

present in the introduction. It loses its military character, however, and in the context of the textual layer of the last stanza:

*But back having miles When I wanted to greet her, she was gone... a black cross stood on her grave.*

The main themes in the song are separation and struggle. The black cross symbolises the messianism of the Polish nation. In the textual layer, there is a death, but not of a soldier or a wanderer, after whom his mother or beloved mourn his departure, but of a girl who bids farewell to her boyfriend before going into *heavy, bloody battles*. *Black Cross* in a way alludes to the faith of the Poles and the power of prayer. At the same time, it shows the drama of war, which spares no one - including civilians.

The author of the text, inspired by Giuseppe Garibaldi's battles in Italy, wrote this poem in 1860. This was a few years before the January Uprising. Little did he know at the time that during it, the piece would become very popular. Before and during the uprising, the colour black took on a special meaning in the Polish lands. In no country was it as symbolic as in Poland, and after the fall of the uprising it became a sign of national mourning. Women wore black dresses, accessories and jewellery, including the very popular black crosses.

### **3.11. *Modlitwa. Do Ciebie Panie*, Stanisław Moniuszko.**

The second song by Stanisław Moniuszko chosen for the dissertation is the *Prayer "To You Lord"*. For it is impossible to overlook such an important sphere in his compositional activity as the religious music. Moniuszko created various genres of sacred music, including hymns, songs penances, psalms and prayers. *The prayer 'Do ciebie Panie'* was composed to words by Józef Bohdan Zaleski, the poet already mentioned in Fryderyk Chopin's song entitled *Dwojaki koniec*. The song was published before 1882 in a collection of *six songs*. At the time, it contained only one stanza and did not have the full title of the poem, *Prayer for Poland*. Edition in *Śpiewnik domowy* no. XI in 1908 also did not contain the entire text. The words were also changed and so, for example, "over the Polish Mother" was transformed into "over the Polish soul"<sup>79</sup>. These are obvious traces of censorship.

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<sup>79</sup> M. Chrenkoff, I. Poniatowska, *Songs ...*, p. 480.

Stanisław Moniuszko's song is characterised by religiousness, it is a so-called devotional work, a collective cry and prayer for the homeland. It was described by the composer himself as a prayer for voice with organ or piano. References to national issues appear in the piece, and the messianism peculiar to Poles of the period is evident. Country was more important than human suffering. It was personalised, and pain and harm became more important than the anguish of the individual. The work is thus a kind of plea for mercy on the homeland.

Song text:

*Do Ciebie Panie wznosim nasze modły,  
W drodze żywota znękanii niezmiernie,*

*Albowiem wszystkie świata tego ciernie,  
Kolcami na wskrós do serc nam przebodły.  
Przecież o Panie, nie nad nami Panie!  
Nad Matką Polską miej pożałowanie.*

*Do Ciebie Marjo, modlim się ze łzami,  
Grzeszni nie śmiemi iść sami do Boga.  
Aby być mogła lżejszą życia droga,*

*Królowo nieba, Syna proś za nami.  
Jezu dla Matki, usłysz to wołanie,  
Nad duszą biedną, zlituj się, o Panie.*

Due to its prayerful character, the prayer 'To Thee, O Lord' is restrained, set in *Adagio* tempo and for most of the time maintained in moderate timbral volume (the composer twice uses *forte* dynamics to emphasise the climaxes of the piece). The song's accompaniment is active, steady, based on eighth-note motifs - most often in the arrangement: part of the right hand = quarter notes, part of the left hand = syncopated rhythms/eighth-note complement.

The song shows a two-part structure, but it should be emphasised that the contrast between the parts is not based on significant changes in the elements of the work. The differentiation between parts A and B becomes apparent primarily when the rhyme scheme of the poetic text is analysed. Ultimately, it determines the formal structure of the work, further influencing the significant difference in the length of the two fragments. Furthermore, it is worth noting their

different roles, especially when the sign of repetition is taken into account - then both parts take on the characteristics of a stanzaic system.

The piece begins with a four-bar introduction of the piano part. Two elements stand out in its course: the melodic line (placed in a low register - with a lean to the right hand part in bar two) and the chordal complement, which fixes the key of F minor. Already at this stage, three motivic thoughts are introduced that are important in the further course of the song:

- rhythmic: punctuated rhythm - eighths with dotted-sixteenths and two quarter notes (t.1 and 3),
- rhythmic: quarter note with dot - three eighth notes (t. 2),
- melodic: a staggered chord (F minor) in the rhythm of quarter notes (vol. 4).

The eight-bar musical period is divided symmetrically into two phrases. The predecessor is characterised by the presence of the motifs used in the introduction: the staggered chord that begins the vocal part (bar 5) and the rhythmic structure: dotted quarter note - three eighth notes (bar 7). Through the use of a dominant chord, the composer paves the way for a successor in which there is an absence of any characteristic turns in the course of the melodic line of the vocal part (second march, quarter-note rhythmic), there is only a series of chords striving for the return of the fundamental key.

The immediately adjacent next musical period, this time is held in the key of the dominant (C). Although at first glance it shows great similarity to the previous one, characterised by features of evolutionary shaping of the predecessor, similarly as before, is characterised by occurrence of characteristic motifs in analogous places, while at its end there is a distinctive climax (*forte*) (bar 16), this time set on a chord identical to the initial key (c). In the successor, the activity of the melodic line also increases, with the introduction of a new rhythmic motif (bar 19) and greater interval leaps (bars 18-19). In the harmonic layer, one can perceive a sequence of chords modulating back to the key of C major, which constitutes a kind of introduction to the second - refrain - part of the piece. The most significant modification in the final section of the form occurs in the harmonic structure, where the major mode of the fundamental key (F) is introduced. Although the fragment is still based on the formal assumptions used earlier, further transformations take place. Its first four-bar section is based on the rhythmic theme set out in its predecessors, but it makes new use of second progressions in the melodic layer. The

characteristic broken chord gives rise this time to a successor, initiating the occurrence of the next climax (bar 26), after which the rhythmic motif (punctuated rhythm) presented in the introduction (bar 27) is used for the first - and only - time in the vocal part. A figure reminiscent of a mazurka rhythm constitutes the one can discern in it the musical material.

The piece closes with a four-bar piano ending, the first bar of which overlaps with the vocal part coming to an end. It literally follows the introduction, but is kept in a major mode until the end. Stanislaw Moniuszko's vocal lyric is extremely beautiful and valuable musical material. It is dominated by simplicity, nobility, depth of spiritual message and modesty in the choice of virtuoso means. These are compositions of a bel canto character, Romanticism. The composer, who was also an organist, aimed to deepen the spiritual experience of the faithful by creating works of prayer.

### **3.12. *Hymn to the Love of the Fatherland*, Wojciech Sowiński.**

The first widely known version of the *Hymn to the Love of the Homeland* was created by Józef Elsner. Later, there were more composers who wrote music to the words of *the Hymn*, but the most important, still performed today, is the melody written in 1831 by Wojciech Sowiński. This Polish pianist, composer and musical writer of the nineteenth century, made many efforts in his life to acquaint foreigners with the treasures of national melodies and works of Polish art. One of his most important musical successes was his participation in the Paris debut of Fryderyk Chopin, where he accompanied Chopin and Kalkbrenner in Friedrich Kalkbrenner's *Marche suivie d'une polonaise for 2+4 pianos*, together with Felix Mendelssohn, among others. The latter's music was performed in a number of places.

*The Hymn to the Love of the Homeland* was written by one of the leading representatives of the Polish Enlightenment, called "the prince of Polish poets", a church dignitary - Ignacy Krasicki. The work belongs to Polish patriotic lyric poetry from the time of the partitions. It also served as the national anthem of the period, and the author himself wrote it as an anthem for a school of chivalry. Originally, its second part came from another work by Krasicki entitled *Wojna chocimska [Chocim's War]* from 1780, but from the 19th century, songbooks already gave both poems as one, with the title *Hymn to the Love of the Homeland*. The work has been translated into many languages, including three into French.

Song text:

*Święta miłości kochanej Ojczyzny,  
Czują Cię tylko umysły poczciwe!  
Dla ciebie zjadł smakują trucizny,  
Dla ciebie więzy, pęta nie zelżywe.  
Kształcisz kalectwo przez chwalebne blizny,  
Gnieździsz w umyśle rozkoszy prawdziwe.  
Byle cię można wspomóc, byle wspierać,  
Nie żal żyć w nędzy, nie żal i umierać.*

*Wolności! której dobra nie docieka  
Gmin jarzma zwykły, nikczemny i podły,  
Cecho dusz wielkich! ozdobę człowieka,  
Strumieniu boski, cnót zaszczycon źródły!  
Tyś tarczą twoich Polaków od wieka,  
Z ciebie się pasmem szczęścia nasze wiodły.  
Większaś nad przemoc! – A kto ciebie godny  
Pokruszył jarzma albo padł swobodny.*

The song *Hymn to the Love of the Homeland* is maintained in the key of B flat major, in the dynamic of *mf* and the tempo described as *Moderate*. Undoubtedly, already these basic elements of the work contribute to its cheerful character, despite the solemn expression inherent in the hymn genre.

The piece exhibits formal features consistent with a two-part structure. Despite the introduction of a new thematic thought in the second movement - there is no clear contrast between the two, which leads us to describe the form as A A'. Furthermore, from the point of view of periodic construction, they can be described as predecessor and successor (asymmetrical period):

The song begins with a four-bar piano introduction. Already in the first bar, the melodic line in the right-hand part alludes to the motif that will initiate most of the formal particles of the piece. The occurrence of broken (punctuated) rhythms over a staggered dominant chord further emphasises the serene mood of the song. In the process of initial tonal fixation, the characteristic

harmonic phenomenon - the ellipsis: T - D7 - T - D - (D) - [TVI]S - D7 - T. The significance of the occurrence of this feature is significant, that in the further course of the piece the harmonic structure is predominantly limited to the succession of major chords.

As the vocal part begins, the accompaniment limits its role. In the left hand of the piano part, there are octave doublings that form the harmonic basis, while in the right hand, the rest of the harmonic layer is supplemented by chords distributed in eighth-note pulse.

In the formal particle identified as a, the melody begins with a characteristic chromatic march (*d-es-e-f*) and a subsequent leap of a major sixth upwards (to the *d sound*), in the rhythm: quarter note - two eighth notes - quarter note with dot - eighth note. In the next bar there is a march of seconds in a descending direction in the rhythm: four eighth notes - two quarter notes. The rhythmic theme described in these bars, is repeated in almost unchanged form until the end of the vocal part. Only the melodic factor changes, but this too is based primarily on the premise of shaping the melodic line on the principle of opposing large interval leaps and chromatic progressions.

Particle a1 almost verbatim repeats the material of the first two bars from fragment a, differing only in melodic and harmonic layering in the remainder. The entire first section of the song ends with a dominant chord, further establishing its role as a predecessor in the piece.

The feature that distinguishes all the phrases identified as a and its derivatives from phrase b is the absence of a characteristic melodic-rhythmic motif at its beginning. Both two-bar sections begin with a threefold repetition of the same note (*es* in bar 13, *e* in bar 15), and the harmonic layer is based on a dominant-tonic relationship in the key of the tonic (bars 13-14) and the dominant (bars 15-16).

The final phase of the piece (a2) uses only the first bar contained in phrase a. It goes on to introduce changes not only in the melodic and harmonic layers (note the occurrence of a sixth degree chord and the dominant interjected into it in bar 18), but also in the formal structure - extending it by two bars (with the repetition of the text of the last verse) and thus finding room for a climax in bar 21.

The piece concludes with a piano part in which, over the space of two bars, a sequence of dominant interjections and a grand perfect cadenza are introduced in punctuated rhythm, alluding to the introduction.



Ignacy Krasicki's *Hymn to the Love of the Fatherland* is one of the most important works of nineteenth-century Polish literature, in which the poet intertwines the theme of love for the fatherland with sacrifice and great suffering. The bishop of Warmia's hymn did not lose its significance in later times either, fitting in with the messianic philosophy popular at the time. In the French edition of 1831, the accents on the 1st and 4th measures of time are marked in the accompaniment. In a way, these accents (although they are no longer written down) are taken over by the vocal line, treating them a little more delicately, like dance bows in a polonaise. Reading the piece, one initially gets the impression of a lack of coherence between the text (very heroic, lofty, hymn-like) and the music (calmly conducted with a strict legato, quite steady). However, the calm nature of the melody emphasises the stateliness of the text and its understanding. There is a striking warmth and serenity from the individual bars, and at the same time an incredible tenderness, intended to testify to the genuineness of the feeling towards one's homeland - boundless, true love.

### **3.13. *Leci liście z drzewa*, Karol Szymanowski.**

[...] *Karol Szymanowski was a special and indeed irreplaceable figure. In his aesthetic attitude, derived to a great extent from the spiritual tradition of Chopin, in the type of his expression and emotional tension, in the extraordinary sensitivity and finesse of his modern language sound - this composer filled an unquestionable gap in the music of his years, which without him would have rendered the work of the time as incomplete, not to say crippled*<sup>80</sup>.

Karol Szymanowski was one of the most outstanding Polish composers of the 20th century. His output includes no shortage of symphonies, masses, piano miniatures, songs or operas. The composer became known to a wider audience as the author of many wonderful vocal-instrumental works, including the opera *King Roger*, as well as works for voice and piano, such as *Kurpie Songs Op. 58* or, for example, the ballet *Harnasie*. Szymanowski's oeuvre is divided by biographers into three distinctive periods: neo-Romantic-modernist, Oriental, and folklore. The last trend was driven by a fascination with folk music, particularly Podhale and Kurpie folklore. In his compositions one can hear a number of ingenious concepts of folklorism, which were referred to by his successors, who were looking for folk models<sup>81</sup>. In 1905 Karol Szymanowski, together with Grzegorz Fitelberg, Ludomir Różycki and Apolinarym

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<sup>80</sup> T. A. Zieliński, *Szymanowski. Lyricism and Ecstasy*, Cracow 1997, p. 11.

<sup>81</sup> <https://zpe.gov.pl/a/mloda-polska-tworczosc-karola-szymanowskiego/DO63Sp8BM>, as at 20.02.2023.

Szeluto founded a company promoting the work of Polish composers contemporaries. This group became known as Młoda Polska 'Young Poland'. In 1926, the composer, together with his older brother Feliks Szymanowski, compiled twenty popular soldier songs for piano with text. This collection, entitled *Pieśni polskie [Polish Songs]*, appeared in print in 1928 with *Gabethner & Wolff*. He developed eleven of them, and Charles nine<sup>94</sup>: *Idzie żołnierz borem, lasem; Utani, ulani, Painted Children; Tam na błoniu błyszczący kwiecie; Jak to na wojence ładnie; I zabujały siwe łabędzie; Hej strzelcy wraz; O mój rozmarynie; Gdzież to jedziesz, Jasiu;* and the song *Leci liście z drzewa*, selected for this dissertation. These were not the only works in Szymanowski's song output with patriotic themes. In 1920, he joined the Central Propaganda Committee of Artistic Associations, whose task it was to organise concerts, performances and other cultural events for soldiers (who were fighting in the war to stabilise the eastern border of the Second Republic), and wrote three soldiers' songs. The poem *Leci liście z drzewa [Leaves from the tree]* by Wincenty Pol was musically arranged by Fryderyk Chopin in 1836, and it is in his version that it remains the most popular to this day. Szymanowski's arrangement is virtually unknown, and this is unfortunately true of the entire collection of patriotic songs by the Szymanowski brothers.

The author of the words of the poem *Leci liście z drzewa* is the aforementioned Wincenty Pol. A Polish poet who, in his early literary works, was inspired by the works of Johann Goethe, Friedrich Schiller and Adam Mickiewicz. He took part in the November Uprising, creating 51 poems called *Songs of Janusz, inspired by the events of the time*. This work was to be as popular as Niemcewicz's *Śpiewy historyczne*. Its familiarity was proof of patriotism. Fryderyk Chopin himself improvised live to the content of Pol's poems. Unfortunately, these works were not written down by him.

4(14) Leci liście z drzewa  
(1831 r.)

Śłowa  
WINCENTEGO POLA

1. Le - ci li - ście z drze - wa, co wy - ro - sło wol - ne  
2. Po - pa - la - ne mia - siła, spu - sto - szo - ne sio - la,  
3. Ni - go - mo - cny znie - ha, a - ni z ludzkiej rę - ki.

Andantino dolce e tranquillo

*p dolciss.*

Nad mo - gi - łą śpie - wa ja - kieś pta - sze pol - ne. Nie by - ło, nie by - ło,  
a upo - le - nie mia - siła za - uo - dzi do - ła. Wszys - cy po - szli do - mu,  
pu - sto - le - ry gle - ha, dzie - ci ma - łą wzię - ci. O, bied - na kra - j - no!

Pol sko, do - bra to - bie: wszys - ci się prze - szli - ło, a two - ja dzie - tka  
Gdy - by ci ro - da - cy: ro - bót - nie ma - ła, gi - nę - ła w po - łu  
u gro - ła: wszys - ci się prze - szli - ło, a two - ja dzie - tka w gro - bie  
u gro - ła: wszys - ci się prze - szli - ło, a two - ja dzie - tka w gro - bie

*molto f e rit.* *dim.* *rit.* *p*

34

Leci liście z drzewa.  
Chant du tombeau.

Fryd. Chopin. Op. 74.

Nr 17. Moderato. M. M. 1/4. 104.

CANTO.  
(2 M. 1831)

PIANO.

Le - ci li - ście z drze - wa  
to wy - ro - sło wol - ne. Znad mo - gi - ły  
śpie - wa ja - kieś pta - sze pol - ne. Nie - by - ło nie - by - ło  
Błako do - bra to - bie. Wszys - ci się prze - szli - ło. A two - ja dzie - tka w gro - bie.

*dim.*

M. 2222

Leci liście z drzewa aut. Karola Szymanowskiego & Fryderyka Chopina (extracts)

Song text:

*Leci liście z drzewa, co wyrosło wolne;  
nad mogiłą śpiewa jakieś ptaszę polne.  
Nie było, nie było, Polsko, dobra tobie,  
wszystko się prześniło, a twa dziatwa w grobie*

*Popalone miasta, spustoszone siola,  
a w polu niewiasta zawodzi dokoła.  
Wszyscy poszli z domu, wzięli z sobą kosy,  
robić nie ma komu, giną w polu kłosa.*

*Ni pomocy z nieba, ani z ludzkiej ręki,  
pusto leży gleba, darmo kwiatów wdzięki.  
O, biedna kraino, gdyby ci rodacy,  
co za ciebie giną, wzięli się do pracy.*

A fragment of a poem by Wincenty Pol finds its way into a small-scale musical form. Selected stanzas of a twelve-line poem are used in even numbers in the song's three stanzas. Contrary to its subject matter, the song is cheerful, in a major key, and from the very beginning the mood is specified with expressions: *Andantino dolce e tranquillo* and *dolcissimo*. The song shows an uncomplicated structure, based on an asymmetrical musical period with a two-bar introduction.

The piano introduction consists of two repeated bars, with a tonic-dominant succession, establishing the key of D major. A characteristic motif is the march of seconds in the middle plane and the contrasting long interval leaps in the lowest plane - these two formulas will appear many times in the further course of the piece. In the introduction, there is also a repetition in syncopated rhythm of the *a* sound, which will emphasise the formal changes in the later course of the song. Despite the uncomplicated piano texture, there is room in the accompaniment of the later part of the song for the use of various harmonic devices, such as transitional and extraneous sounds, which give the song the tinge of an art piece.

In both the antecedent and the corollary, one can distinguish phrases made up of four bars, which in turn are subdivided into even smaller, two-bar formal particles. This scheme is closely related to the literary layer, since a musical phrase is the equivalent of a single line in a poetic text, and its internal division results from the occurrence of a semi-colon in the middle of the line.

From the very first bars of the vocal part's appearance, the role of the melodic motifs described earlier is clear. The predecessor begins in the fundamental key with a march of seconds - this time led in an ascending direction - and is immediately followed by long interval leaps such as fifths and sixths. The first phrase leads to a parallel key in bar 6 (B minor), so that in the further course of the piece, the whole musical phrase ends in the most classical way - on a dominant chord (bar 10). In addition to the ubiquitous second progressions alternating with long interval distances, at the end of the predecessor in the piano part, the last of the motifs used in the introduction appears - a repeated *a-note* in syncopated rhythm, announcing the transition to the next musical section.

*Polish Songs* draw on the tradition of home music-making. However, these songs are not for the amateur musician. They feature sounds that are not very classical, yet allude to Polish dance rhythms. The author of the introduction to the edition of selected works from the songbook, which was printed in 1956 by the PWM publishing house in Kraków, wrote: *Szymanowski's*

*harmonisation does not lose, but enhances the sonic possibilities inherent in the originals. Their roughness becomes even rougher, their sadness even deeper, their thoughtfulness fuller.*

### **3.14. *Black Dress*, Władysław Żeleński.**

*Żeleński's songs have the mark of originality, their style being the exclusive property of the author, are at the same time thoroughly Polish [...]. There are many rhythms and moods in these songs, striking our national and folk chords. Sometimes there is an echo here of some ancient note from our past<sup>82</sup>.*

Władysław Żeleński was one of the main representatives of neo-romanticism in Polish music. *His style is characterised by solemnity, lyricism, sometimes pathos - categories typical of the general landscape of Polish art in the period after the January Uprising.* The composer created music instrumental and orchestral music and was considered one of the most outstanding (after Stanisław Moniuszko) composers of operas and songs. He composed, among others, the opera *Goplana*, *Janek* or *Konrad Wallenrod*. Żeleński's song output is also unique, as these are not simple works, of which there were many written in the 19th century<sup>83</sup>. Many of his works appeared in print in reputable publishers in Germany and Italy. Unfortunately, a large part of his output composer has gone missing. The song chosen for the dissertation was *Black Dress* to words by the Polish poet, prose writer and publicist Konstanty Ildefons Gaszyński. The song is a direct reference to the national uprising of 1963. It is about the tradition of Polish ladies (especially from the upper classes) wearing black as a sign of mourning after the fall of the January Uprising. In addition to the outfits themselves, black jewellery became very popular at the time. The composer witnessed the struggle for independence. He personally wanted to take part in the November Uprising. However, his colleagues persuaded him to continue his education and abandonment of these intentions<sup>84</sup>. This is not the only work of commemoration of these events. Other patriotic pieces include the *Eagles' Hymn*. However, *The Black Dress* has become one of the most popular vocal pieces with piano accompaniment.

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<sup>82</sup> F. Szopski, *Władysław Żeleński*, Warsaw 1928, p. 46.

<sup>83</sup> M. Negrey, *Władysław Żeleński 1837-1921*, [in:] *Władysław Żeleński i krakowski salon muzyczny. Identity Culture in times of statelessness*, Krakow-Skarbona 2017, p. 101.

<sup>84</sup> F. Szopski, op. cit. p. 15. <sup>101</sup> F. Szopski, op. cit. p. 16

Song text:

*Schowaj, matko, suknie moje,  
Perły, wieńce z róż:  
Jasne szaty, świetne stroje,  
To nie dla mnie już.  
Niegdyś jam stroje, róże lubiła,  
Gdy nam nadziei wytryskał zdrój;  
Lecz gdy do grobu Polska wstąpiła,  
Jeden mi tylko przystoi strój:  
Czarna sukienka.*

*Gdy kochanek w sprawie bratniej  
Mściwą niosąc broń,  
Przy rozstaniu raz ostatni  
Moją ścisnął dłoń,  
Wtenczas, choć smutna, lubiłam stroje,  
Lecz gdy się krwawy ukończył bój,  
A on gdzieś poszedł w strony nie swoje,  
Jeden mi tylko przystoi strój:  
Czarna sukienka.*

*Gdy liść lauru, Wawru kwiaty,  
Dał nam zerwać los,  
Brać perły, drogie szaty,  
I trefiłam włos.*

*Lecz gdy nas zdrady wrogom sprzedały,  
Gdy zaległ Polskę najeźdźców rój,  
Gdy w więzach jęczy naród nasz cały  
Jeden mi tylko przystoi strój:  
Czarna sukienka.*

The poignant text of the poem finds an excellent interpretation in the aforementioned song. The vocal part - due to the girl's sad monologue - is sparing in its melodic and rhythmic aspects. In connection with the restraint of the vocal layer, the piano part plays an extremely important role. The abundance of all musical means presents throughout the piece, whether harmonically, rhythmically or dynamically, perfectly complements the highly emotional expression of the text.

The emergence of the first notes of the melodic line on the weak part of the bar creates tension at the very beginning of the piece. In addition, a pair of chords occurs twice in the upper plan:  $^{\circ}\text{SII} - ^{\circ}\text{T}$  and  $\text{D9}^{\>} - \text{D}^{\circ}\text{T}$ , which are composed of notes directly delaying the tonic chord components. This is extremely important, given the subsequent course of the piece and the frequent occurrence of secondary harmonic phenomena (alterations, delays). The first section of the song (A) is an eight-bar musical period. Already at the outset, the occurrence of a characteristic descending pure fifth draws attention - in the course of the entire piece, no major interval leap appears in the vocal part. The slow tempo, simple melodic-rhythmic structure, *piano* dynamics and uncomplicated accompaniment in the form of broken chords (the same ones previously used in the introduction), confirm the listener in the melancholic mood of the song. The dominant chord in bar six gives rise to a successor, which repeats the first bar of the predecessor and the rest of its rhythmic theme in the vocal part. The first changes, foreshadowing further development of the form, clearly occur in the harmonic layer through the introduction of new chords (interjections into the minor subdominant in bar 8) and a slight thickening of the piano texture. Despite the fixation of the tonality with a cadence at the turn of bars 9 and 10 ( $^{\circ}\text{S} - \text{D}^{\circ}\text{T}$ ), in the second part of the last bar of the successor, the melodic line of the accompaniment consists of notes of the minor subdominant, smoothly carrying the melodic and harmonic course to the next section of the piece.

The occurrence of a deceptive solution, moves the piece to the key of the lower mediant (C). The *piu mosso* marking brings the piece to life, but the clear dynamic contrasts (*pp* - *f*) and, above all, the considerable textural (harmonically arranged chords) and rhythmic (repeated eighth-note triplets) density in the piano part are also significant. This fragment of the piece, like the previous one, is eight bars long and based on periodic structure. In both four-bar musical phrases, the melodic line has an ascending and descending direction with a climax (*forte*) on the highest note (bars: 12, 17). The enrichment of the harmonic layer is also noteworthy:

modulatory shifts (bars 13- 14), the use of augmented triads (bars 15-16) and, finally, the return to the fundamental key by means of a Neapolitan cadence (17-19).

At bar 19, the final movement of the piece begins, marked by a stark contrast to the previous movement. The composer emphasises the strongly emotionally charged last, title words: *Black Dress*, further emphasising them with a number of musical means, such as a significant simplification of the piano texture or bringing out the last calls in the vocal part by separating them with pauses. The close relationship with the verbal text is further demonstrated by: the use of descending sound processions - which is a rhetorical and musical device, introducing a mournful mood (the black dress is an element of mourning) and emphasising the emotional weight of the text by repeating it twice (which is not the case in the original text of the poem). Associations with the A section are evoked both by the overall expression of this passage and by minor elements (e.g. the falling fifth on the *h - e* notes in the piano melodic line), prompting the form to be described as A B C(A). However, the link has a certain integrating character to the whole form. There is no shortage of references to the B section (the rhythmic of the vocal part, referring to the middle section) and even to the introduction (harmonic phrases based on the same chords). The last extended diminished chord (bar 24), which has the character of a delay to the tonic, leads to a two-bar introduction before the next stanza - or a four-bar ending of the piece based on the thematic thought of the introduction, which further integrates and closes the form.

*Black Dress* raises several issues. The struggle for independence is only one of them. The work shows defeat and deportation to Siberia (as evidenced by the words: *But when the bloody battle was over, And he went somewhere not his own*. For this was not an act of abandoning his beloved after the fighting, but a deportation into the unknown of the lost Polish insurgents). There is also a third very important and rarely noticed layer: the attitude of women of the time to national issues and their involvement in the struggle. This happened overtly (there were women who took an active part in the January Uprising) and symbolically, after the fighting was over. In the poem *Black Dress*, the lyrical subject (a woman) wears black, primarily because of the tragedy of the entire nation, which she considers her patriotic duty. The mood of the song is melancholic, with an eerie sorrow and irrepressible sadness emanating from the sounds. Rarely has a song been filled with such a somber mood as *Black Dress* has just been.



## Conclusion

Polish art song on patriotic themes from the 19th and the first half of the 20th century is a very broad, interesting and extremely poignant subject. However, until now, it has not received a full scholarly study. The commonly understood concept of *patriotic song* has never been fully defined. There has also been a lack of a coherent set of titles of songs on this theme.

In the dissertation, fourteen songs, by thirteen composers, were selected from the 365 songs found and included in the appendix for recording and detailed analysis. They show the diversity of vocal music with a patriotic character. In the course of the search, it was possible to reach forgotten songbooks and songs that are unknown today. Known compositions were verified and their original character and text were recalled. An extremely important result of the research of this work is the discovery of songbooks of patriotic songs written by Feliks Nowowiejski, as well as by Felicjan Szopski, who is not widely known. It is there that one can find songs thematically alluding to the 19th-century deportations to Siberia, completely unheard of until now.

The index, included in the work, contains the titles of more than 300 works. In this catalogue there is information that indicates which specific collection the song comes from. It has this is to make it easier to get to the sheet music of selected works.

When working on patriotic songs, it is worth paying attention to the actual lyrics, which have often changed over the years. Often, the content of the songs was changed, distorted and modernised by the people performing them. More verses were added. Reaching for the original texts, one encounters rhythmic and syllable divisions different from those of today.

Attention should also be paid to various author's notes and unknown dynamics - often not included in today's sheet music editions. Another aspect is possible publishing errors that need to be corrected, both in the texture of the both vocal and piano. From the perspective of the sheet music acquired and reviewed for the work, the thought arises that most of the songs should be reissued. This would increase the opportunities to enjoy the benefits and variety of vocal music with patriotic themes. It is certainly an interesting resource for young Polish composers interested in the subject, who could breathe new life and ideas into the native songs of the time for performers.

The artists of the time drew their inspiration from historical events, existing and emerging literature and folk music. They used texts by national poets like Adam Mickiewicz, Stefan Witwicki, Zygmunt Krasiński, Bohdan Zaleski, Wincent Pol, Ignacy Krasicki and many others. In a way, these works shaped the Polish national school in vocal art. This is evident in the works of Fryderyk Chopin and Stanisław Moniuszko, but also among the works of later composers. Polish vocal music of the 19th century has a special character, and its composers are committed to emphasising national characteristics.

Another important aspect addressed in the work is the ideological relationship of song patriotic with religion, literature and painting. Faith played a very important role in the work of contemporary Polish artists. It was an incentive to act, an inspiration and a force for creating new works. The art of painting, on the other hand, often reflected the history of the Polish nation. The paintings presented in this work are wonderful illustrations of musical works about Polish history. Literature, on the other hand, was an obvious stimulus that was naturally used in song writing.

The influence of patriotic music was very great on the territory of all three partitions: the Prussian, Austrian and Russian, but also beyond their borders. This was largely due to the so-called Great Emigration and the activity of great musicians of Polish origin (Chopin, Wieniawski, Dobrzyński, Szymanowski and others). Polish songs were also published abroad, with translations into other languages. They were therefore popular with Poles and known to other nationalities. In the annexed territories, they were often performed in secret. In exile, meetings were organised to present the works in the form of chamber concerts or in family circles. They were also performed by the Polish army and military formations. This was the case from the Bar Confederation, through the uprisings, up to the formation of the Polish legions during the First World War.

Contemporary listeners, having in their minds the tragic history of the Polish nation and works of patriotic music, are audiences interested in new and interesting titles, arrangements and concerts of music with national themes. Poland celebrates numerous anniversaries, during which almost all cultural centres, theatres, concert halls and even churches host events featuring music of a patriotic nature. This means that the demand for this kind of art is high. Many artists-singers, performing the repertoire of Polish music, demonstrate the wide range of vocal art in a beautiful style. Undoubtedly, however, not enough use is made of sheet music editions published in the 19th century in Lwów, Kraków and Warsaw.

The CD recorded for the dissertation, contains songs characterised by Polish stylistics. Among them are songs with music and lyrics of a folk character, with literary content, songs in the form of a supplication prayer, songs of an anthemic and military character, as well as those with a melancholic, being a remembrance of tragic fates.

During the recording of the album, which I made together with pianist Dr Mateusz Kurcab, we were accompanied by various moods. From melancholy, immense concentration, prayer, to a sense of solemnity, pride, anger and helplessness of the lyrical subject. After completing the recordings, we felt immense joy at bringing together such different patriotic aspects in Polish music. I hope that this dissertation will serve as a kind of inspiration and resource for further artists and researchers. Patriotism in various varieties is extremely alive in Poland. From the pre-school age, the young inhabitants of our country are involved in activities with this background (concerts, school plays, competitions, singing patriotic songs, etc.). I am glad that I too was brought up in this spirit too - both at school and at home.

Nowadays, at a time of high migration, open borders and increasing openness to diversity in the broadest sense, patriotism means something different from what our ancestors felt and experienced on this subject. On the one hand, we live in a moment of great convenience in life, of being able to live virtually anywhere in the world. On the other hand, however, we need to care all the more about our national spirit. It is difficult to describe in one word what it means to be a patriot. For some it is respect for the homeland, honesty, for others it is spreading knowledge of the country's history, pride and a sense of belonging to society. However, an important accent in all of this is word and music. Music that is Polish, colourful, reflecting the history of the nation, extraordinary, profound, moving and ultimately - ours. Yet it cannot be approached without engagement, without attempting to interpret it in relation to the text and without considering the historical context. The dissertation allowed me to learn about many unknown works, to understand already known pieces, and to explore the patriotic attitudes of poets, musicians, and inhabitants of Polish lands over the years.

This work aims to commemorate the tragic events of Polish history in the 19th and first half of the 20th century – the difficult times of partitions, uprisings, world wars, deportations and the struggle for independence, remind us of our compatriots who fought in the spirit of the slogan *for our freedom and yours*. It is important that history is not extinguished and that the blood shed by our lands is remembered and understood.

My hope is that I will be able to pass on this approach to the next generation - including my students. That the rediscovered sheet music will become commonplace and, through its use in concerts will demonstrate through music the different types of patriotism and an artistic approaches to such an important topic.

## Annex

### Index of songs of a patriotic.

	<i>Title</i>	<b>Index colletion</b>
1	<i>A tam gdzieś Gdynia...</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
2	<i>A tu jest Warszawa.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
3	<i>Ale serce tęskni.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
4	<i>Aleja Sybiraków.</i>	M. Jonkajtys, <i>12 pieśni Sybiraków z muzyką Czesława Majewskiego (Żywa pamięć)</i> , Warszawa 1997.
5	<i>Antoni Kociubiński.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
6	<i>Bajka krakowska.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
7	<i>Ballada o ryżu.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
8	<i>Ballada o zakochanej syrenie.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
9	<i>Ballada świąteczna.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
10	<i>Bartoszu! Bartoszu!</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  Stanisław Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
11	<i>Batiar z Łyczakowa.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
12	<i>Białe róże (Rozkwitały pąki białych róż).</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
13	<i>Bogdaj to złote wieki</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
14	<i>Bogurodzica Dziewica</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
15	<i>Bolesław Krzywousty.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
16	<i>Bolesław Śmiały.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.

17	<i>Boże coś Polskę.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe, zebrał Franciszek Barański.</i>  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu, op. 64, opr. Otton Mieczysław Żukowski</i>  <i>Śpiewnik Polski. Zbiór pieśni narodowych, opr. F. Szopski, Warszawa 1917.</i>
18	<i>Boże łaskawy, przyjmij płacz krwawy</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych, opr. F. Szopski, Warszawa 1917.</i>
19	<i>Boże Ojczy Twoje dzieci.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe, zebrał Franciszek Barański.</i>  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu, op. 64, opr. Otton Mieczysław Żukowski</i>  <i>Śpiewnik Polski. Zbiór pieśni narodowych, opr. F. Szopski, Warszawa 1917.</i>
20	<i>Bracia do bitwy nadszedł czas.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe, zebrał Franciszek Barański.</i>  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu, op. 64, opr. Otton Mieczysław Żukowski</i>  <i>Śpiewnik Polski. Zbiór pieśni narodowych, opr. F. Szopski, Warszawa 1917.</i>
21	<i>Bracia rocznica więc dla zwyczajaju.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe, zebrał Franciszek Barański.</i>  <i>Śpiewnik Polski. Zbiór pieśni narodowych, opr. F. Szopski, Warszawa 1917.</i>
22	<i>Być ulanem, jakże miło</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych, opr. F. Szopski, Warszawa 1917.</i>
23	<i>Było szczęście w naszym kole</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych, opr. F. Szopski, Warszawa 1917.</i>
24	<i>Bywaj dziewczę zdrowe.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe, zebrał Franciszek Barański.</i>  <i>Maria Waholc, Śpiewnik Polski.</i>  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu, op. 64, opr. Otton Mieczysław Żukowski</i>

		<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
25	<i>Celne oko, pewna dłoń.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
26	<i>Chcecie bym wam zaśpiewał.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
27	<i>Chociaż bieda to hoc, hoc.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
28	<i>Chorał. (Z dymem pożarów).</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
29	<i>Cieszymy się bracia nadzieją.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
30	<i>Ciężko ranny w boju chwały.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
31	<i>Co to za gwar.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
32	<i>Codzienny list.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
33	<i>Coś ty za jeden?</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
34	<i>Credo 2-go Korpusu.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
35	<i>Czas do boju, czas</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
36	<i>Czego płaczesz Polsko droga?</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
37	<i>Czerwone Maki na Monte Cassino.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
38	<i>Czerwone Maki na Monte Cassino.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.

39	<i>Cześć polskiej ziemi cześć.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
40	<i>Cześć polskiej ziemi, cześć!</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
41	<i>Czy widzisz na tej błoni.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
42	<i>Dalej bracia (chłopcy) bierzwa kosy.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
43	<i>Dalej bracia (chłopcy) dalej żywo.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  Maria Waholc, <i>Śpiewnik Polski</i> .  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
44	<i>Dalej bracia głośmy pienia.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
45	<i>Dalej bracia moi mili.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
46	<i>Dalej bracia do bułata</i>	<i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
47	<i>Dalej bracia topór w dłonie.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
48	<i>Dalej bracia wszyscy razem.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
49	<i>Dalej strzelcze chwyć za broń.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.



50	<i>Dalej flankiery</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
51	<i>Deszcz jesienny.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
52	<i>Dlaczego? Dlaczego?</i> <i>„Perkie”?...</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
53	<i>Dnia pierwszego</i> <i>września.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
54	<i>Do broni hej! Ojczyzny</i> <i>dzieci.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
55	<i>Do broni ludy powstańmy</i> <i>wraz.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
56	<i>Do pracy! Razem do</i> <i>pracy.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
57	<i>Dobry karabin, bagnety.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
58	<i>Dręczy lud biedny</i> <i>Moskal okrutny.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
59	<i>Droga do Warszawy.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
60	<i>Droga służbowa.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
61	<i>Duma o kniaziu Michale</i> <i>Glińskim.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
62	<i>Duma o Stefanie</i> <i>Potockim.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
63	<i>Duma o żołkiewskim</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
64	<i>Dwa kroki jeszcze tylko...</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
65	<i>Dziś w Warszawie gdyby</i> <i>w grobie.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
66	<i>Ech, te oczy niebieskie.</i>	M. Jonkajtys, <i>12 pieśni Sybiraków z muzyką Czesława Majewskiego (Żywa pamięć)</i> , Warszawa 1997.

67	<i>Gdy na wybrzeżach Twojej ojczyzny.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
68	<i>Gdy naród do boju wystąpił z orężem.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
69	<i>Gdyby orłem być.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
70	<i>Gdy naród do boju</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
71	<i>Gdzie dom jest mój?</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
72	<i>Gdzie najlepiej?</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
73	<i>Gdzie przyjemniej trawić chwile.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
74	<i>Gdzieżeś jest aniele mój</i>	<i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
75	<i>Gdzież to jedziesz Jasiu.</i>	Karol Szymanowski, <i>Z pieśni polskich</i> .  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
76	<i>Goniec.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
77	<i>Górq czwartaki.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
78	<i>Grzmią hucznie dzwony</i>	<i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski

79	<i>Grzmią pod stoczkiem armaty.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  Maria Waholc, <i>Śpiewnik Polski</i> .  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
80	<i>Gwiazdka w Kazachstanie...1940.</i>	M. Jonkajtys, <i>12 pieśni Sybiraków z muzyką Czesława Majewskiego (Żywa pamięć)</i> , Warszawa 1997.
81	<i>Haniś moja, Haniś</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
82	<i>Hej koledzy dalej w kolo.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
83	<i>Hej koledzy przez frasunek.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
84	<i>Hej Mazury, hejże ha!</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
85	<i>Hej minęły moje dni spokojne.</i>	Stanisław Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.
86	<i>Hej Polacy, hej rodacy.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
87	<i>Hej Polska nie zginęła</i>	<i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
88	<i>Hej strzelcy wraz, nad nami orzeł biały.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  Karol Szymanowski, <i>Z pieśni polskich</i> .  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
89	<i>Hej tam od Krakowa modra Wisła płynie</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
90	<i>Hej tam w karczmie za stołem</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.

91	<i>Hej tatulu co to znaczy.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
92	<i>Hej Wołyńce Ukraince.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
93	<i>Hej zielenią się.</i>	Franciszek Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.
94	<i>Henryk Walezyusz.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
95	<i>Hymn do Bałtyku.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
96	<i>Hymn do miłości Ojczyzny.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
97	<i>Hymn strzelecki.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
98	<i>I zabujały siwe łabędzie.</i>	Karol Szymanowski, <i>Z pieśni polskich</i> .
99	<i>Idzie żołnierz borem, lasem.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .  Karol Szymanowski, <i>Z pieśni polskich</i> .  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
100	<i>Idźmi bracia, Bóg jest z nami.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
101	<i>Ja jestem inna.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
102	<i>Jadą huzarzy.</i>	Franciszek Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.
103	<i>Jadwiga K.P. Śpiew historyczny.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
104	<i>Jak bociany na wiosnę.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
105	<i>Jak to było w Kizil Ribat?</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.

106	<i>Jak to na wojence ładnie.</i>	<p><i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i>, zebrał Franciszek Barański.</p> <p><i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i>, op. 64, opr. Otton Mieczysław Żukowski</p> <p>Franciszek Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.</p> <p>Karol Szymanowski, <i>Z pieśni polskich</i>.</p> <p>Maria Waholc, <i>Śpiewnik Polski</i>.</p> <p><i>Śpiewnik Polski. Zbiór pieśni narodowych</i>, opr. F. Szopski, Warszawa 1917.</p>
107	<i>Jak wspaniała nasza postać.</i>	<p><i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i>, zebrał Franciszek Barański.</p> <p><i>Śpiewnik Polski. Zbiór pieśni narodowych</i>, opr. F. Szopski, Warszawa 1917.</p>
108	<i>Jam Polak znany z niedoli.</i>	<p><i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i>, zebrał Franciszek Barański.</p>
109	<i>Jan Albrycht.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
110	<i>Jan III.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
111	<i>Jan Kazimierz.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
112	<i>Jan Tarnowski.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
113	<i>Jechał kozak zaporoski.</i>	<p><i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i>, zebrał Franciszek Barański.</p> <p><i>Śpiewnik Polski. Zbiór pieśni narodowych</i>, opr. F. Szopski, Warszawa 1917.</p>
114	<i>Jechał Kuba dnia jednego</i>	<p><i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i>, op. 64, opr. Otton Mieczysław Żukowski</p>
115	<i>Jedzie Drewicz, jedzie</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
116	<i>Jedzie hulana.</i>	Franciszek Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.
117	<i>Jedzie sobie ulan żwawy</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
118	<i>Jedzie ulan lasem.</i>	<p><i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i>, zebrał Franciszek Barański.</p> <p><i>Śpiewnik Polski. Zbiór pieśni narodowych</i>, opr. F. Szopski, Warszawa 1917.</p>

119	<i>Jesień.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
120	<i>Jestem sobie ulan zwawy.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
121	<i>Jeszcze jeden Mazur dzisiaj.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
122	<i>Jeszcze Polska nie zginęła. Mazurek Dąbrowskiego.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
123	<i>Już ku ziemi wiek nas tłoczy.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
124	<i>Już nadeszła chwila święta</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
125	<i>Już się trąby odezwały.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
126	<i>Już strzał działowy nas nie dostanie.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
127	<i>Już śpiewasz skowroneczku.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
128	<i>Już was żegnam niskie strzechy.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
129	<i>Kasza.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
130	<i>Kazimierz Jagiellonczyk.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
131	<i>Kazimierz Mnich. Śpiew historyczny.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.

132	<i>Kazimierz Wielki.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
133	<i>Klapi...Klapi...Klapi.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
134	<i>Kołysanka leśna (Dziś do ciebie przyjść nie mogę).</i>	Maria Waholc, <i>Śpiewnik Polski.</i>
135	<i>Kołysanka.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
136	<i>Konstanty Xze Ostrogski.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
137	<i>Krew nam polska w żyłach krąży.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański. <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
138	<i>Król Alexander.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
139	<i>Ksiądz mi zakazał.</i>	Franciszek Niewiadomski, <i>Polskie piosenki żołnierskie</i> op. 42.
140	<i>Kuźnie kaźni.</i>	M. Jonkajtys, <i>12 pieśni Sybiraków z muzyką Czesława Majewskiego (Żywa pamięć)</i> , Warszawa 1997.
141	<i>Lazla niegdyś polska skóra.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański. <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
142	<i>Lecą liście z drzewa.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański. Karol Szymanowski, <i>Z pieśni polskich.</i> <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
143	<i>Legenda Tatr.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
144	<i>Listy z Kołomy.</i>	M. Jonkajtys, <i>12 pieśni Sybiraków z muzyką Czesława Majewskiego (Żywa pamięć)</i> , Warszawa 1997.
145	<i>Łzy matczyne.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
146	<i>Maki.</i>	Maria Waholc, <i>Śpiewnik Polski.</i>
147	<i>Malowane usta.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.

148	<i>Marsz I Korpusu (Spoza gór i rzek).</i>	Maria Waholc, <i>Śpiewnik Polski.</i>
149	<i>Marsz lotników.</i>	Maria Waholc, <i>Śpiewnik Polski.</i>
150	<i>Marsz, marsz me serce.</i>	<i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
151	<i>Marsz Mokotowa.</i>	Maria Waholc, <i>Śpiewnik Polski.</i>
152	<i>Marsz obozowy z 1831 r.</i>	Maria Waholc, <i>Śpiewnik Polski.</i>
153	<i>Marsz Sybiraków.</i>	M. Jonkajtys, <i>12 pieśni Sybiraków z muzyką Czesława Majewskiego (Żywa pamięć)</i> , Warszawa 1997.
154	<i>Marsz Żuawów.</i>	Maria Waholc, <i>Śpiewnik Polski.</i>
155	<i>Marsz, marsz Polonia.</i>	Maria Waholc, <i>Śpiewnik Polski.</i>
156	<i>Michał Korybut.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
157	<i>Mnóstwo ludzi przed gospodą.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
158	<i>Moja Zenitówka.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
159	<i>Morze nasze morze.</i>	Maria Waholc, <i>Śpiewnik Polski.</i>
160	<i>Moskalu wygnany.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
161	<i>Może dzień, może rok.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
162	<i>Mój strzelec Stach.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
163	<i>Muszko moja czyś posłanką.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski



164	<i>Myśmy czasami i pochulali.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
165	<i>Na groby bracia, na groby</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
166	<i>Na odgłos narodu i wodza i brata.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
167	<i>Na tem twardem szczudle.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
168	<i>Na Wawel, na Wawel.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.  <i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
169	<i>Na wschód patrząc mym zwyczajem.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
170	<i>Naprzód drużyno strzelecka</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
171	<i>Naprzód, Lwowskie dzieci.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
172	<i>Nasz Chłopiński wojak.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
173	<i>Nasz Kościuszko dobry był.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
174	<i>Nasze miasta.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
175	<i>Nasze skiby, nasze lany.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
176	<i>Niechaj wesoło zabrzmie.</i>	<i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski

177	<i>Nie chodź Marysiu.</i>	Franciszek Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.
178	<i>Nie dbam jaka spadnie kara.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
179	<i>Nie opuszczaj nas.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
180	<i>Nie tak in illo tempore bywało.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
181	<i>Nie masz pana nad ulana.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
182	<i>Nie masz to wiary jak w naszym znaku.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
183	<i>Nie masz to wiary.</i>	<i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
184	<i>Nieświadom smutku, w miłym serca szale</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
185	<i>O Chodkiewiczu.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
186	<i>O gwiazdeczko coś błyszczała.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
187	<i>O matko Polko, jeśli syn twój</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
188	<i>O mój rozmarynie.</i>	Franciszek Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.  Karol Szymanowski, <i>Z pieśni polskich</i> .  Maria Waholc, <i>Śpiewnik Polski</i> .

189	<i>O ojczyźnie i o sławie.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
190	<i>O święty kraju nasz.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
191	<i>O ty Polsko nieszczęśliwa.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
192	<i>O wy młodzi wojownicy.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
193	<i>O, zabyśnij, złote słońce</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
194	<i>Och Helenka.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
195	<i>Ochotniczki.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
196	<i>Od zimy, od Wincentego.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
197	<i>Od Warszawy do Krakowa.</i>	<i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
198	<i>Oj, będziemy bić.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
199	<i>Ojczy nasz, Ty, który w niebie.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
200	<i>Ojczy, ja wzywam cię.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.

201	<i>Ojczyzna długo gnębiona.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
202	<i>Ojczyznę naszą za dawnych lat.</i>	<i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
203	<i>Orły do lotu.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
204	<i>Ospały i gnuśny.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
205	<i>Ostatni mazur.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
206	<i>Oto dziś dzień krwi i chwały. Warszawianka.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  Maria Waholc, <i>Śpiewnik Polski</i> .
207	<i>Oto już pora dla nas Polaków.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
208	<i>Panna młoda jak jagoda.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
209	<i>Panienczko, Litwineczko.</i>	<i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
210	<i>Patrz Kościuszko na nas z nieba.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
211	<i>Piast.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
212	<i>Piechota (Nie noszą lampasów).</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
213	<i>Pierwsza Brygada.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
214	<i>Pierwsza Kadrowa.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
215	<i>Pies...</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
216	<i>Pieśń Filaretów.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
217	<i>Pieśń konfederatów.</i>	Franciszek Niewiadomski, <i>Polskie piosenki żołnierskie</i> op. 42.

218	<i>Pieśń ma była już w grobie.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański. <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
219	<i>Pieśń o wodzu miłym.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
220	<i>Pieśń strzelców (Marsz strzelców z 1863 r.)</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
221	<i>Pieśń wielkanocna.</i>	M. Jonkajtys, <i>12 pieśni Sybiraków z muzyką Czesława Majewskiego (Żywa pamięć)</i> , Warszawa 1997.
222	<i>Piękna Basiu, dobra Basiu.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański. <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
223	<i>Piękna nasza Polska cała.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański. <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  Maria Waholc, <i>Śpiewnik Polski</i> .
224	<i>Piosenka o mojej Warszawie.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
225	<i>Piosenka o Warszawie.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
226	<i>Piosnka cygańska.</i>	Franciszek Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.
227	<i>Ploteczki z Ługowaja.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
228	<i>Płonie ognisko i szumią knieje.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
229	<i>Płynie Wisła płynie.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański. <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
230	<i>Płynie Wisła, płynie.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
231	<i>Po mlecznje drodze</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
232	<i>Pod Krakowem czarna rola.</i>	Franciszek Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.

233	<i>Pod namiotem.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
234	<i>Podobni do martwych węgli</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
235	<i>Podróż twoja nam niemiła</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
236	<i>Pogrzeb Xięcia Józefa Poniatowskiego.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
237	<i>Polacy do broni.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
238	<i>Polak nie sługa.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
239	<i>Polak nie sługa.</i>	Maria Waholc, <i>Śpiewnik Polski.</i>
240	<i>Polonez Kościuszki.</i>	Maria Waholc, <i>Śpiewnik Polski.</i>
241	<i>Polonez rycerski.</i>	Maria Waholc, <i>Śpiewnik Polski.</i>
242	<i>Polonez Warszawski.</i>	Maria Waholc, <i>Śpiewnik Polski.</i>
243	<i>Polska młodzież niech nam żyje.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
244	<i>Polski przemysł niech nam żyje.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
245	<i>Polskie serce.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
246	<i>Pomoc dajcie mi rodacy.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
247	<i>Ponad falą mewa leci.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
248	<i>Powitasz mnie łzą.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
249	<i>Pożegnanie ze Lwowem.</i>	Maria Waholc, <i>Śpiewnik Polski.</i>
250	<i>Pójdę za mąż, pójdę może.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.

251	<i>Precz, precz od nas smutek wszelki.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański. <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
252	<i>Prędzaj, prędzaj koniku.</i>	Franciszek Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.
253	<i>Prowadź, panie generale.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
254	<i>Przestań przede mną lzy ronić.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
255	<i>Przybyli Ułani pod okienko.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
256	<i>Pytasz moja miła.</i>	Franciszek Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.
257	<i>Rota.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
258	<i>Rozproszone po wszem świecie</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
259	<i>Rozszumiały się wierzby płaczące.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
260	<i>Rozwesel lica cudzoziemcze młody.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
261	<i>Rzeźko, żwawo, stuku puku.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
262	<i>Rzy koniczek mój bulany</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
263	<i>Schowaj matko suknie moje.</i>	<i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
264	<i>Serce w plecaku.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
265	<i>Siedmiu braci.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.

266	<i>Siedzi Krakus pod drzew cieniem.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
267	<i>Skuteczność komunizmu.</i>	M. Jonkajtys, <i>12 pieśni Sybiraków z muzyką Czesława Majewskiego (Żywa pamięć)</i> , Warszawa 1997.
268	<i>Słoneczna Italia.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
269	<i>Spacer urlopowy.</i>	M. Jonkajtys, <i>12 pieśni Sybiraków z muzyką Czesława Majewskiego (Żywa pamięć)</i> , Warszawa 1997.
270	<i>Sprawiedliwość Twoja Boże</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
271	<i>Stań w progu dziewczyno.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
272	<i>Stańmy bracia wraz.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
273	<i>Stawam na placu z Boga ordyansu.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
274	<i>Stefan Batory.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
275	<i>Stefan Czarniecki.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
276	<i>Step się budzi.</i>	M. Jonkajtys, <i>12 pieśni Sybiraków z muzyką Czesława Majewskiego (Żywa pamięć)</i> , Warszawa 1997.
277	<i>Strach.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
278	<i>Swobody przyszedł czas.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
279	<i>Sybiracy – zesłańców spadkobiercy.</i>	M. Jonkajtys, <i>12 pieśni Sybiraków z muzyką Czesława Majewskiego (Żywa pamięć)</i> , Warszawa 1997.
280	<i>Szkoda... szkoda.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
281	<i>Szumią fale modrej Wisły.</i>	<i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
282	<i>Szumny wiatr wionął</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.



283	<i>Szydzisz ze mnie.</i>	Franciszek Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.
284	<i>Szynkareczko, szafareczko.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
285	<i>Śmiało podnieśmy sztandar nasz w górę.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
286	<i>Śpiew o Bolesławie Chrobrym.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
287	<i>Śpiew o Janie Zamoyskim.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
288	<i>Śpiew o Leszku Białym.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
289	<i>Śpiew św. Wojciecha.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
290	<i>Święta miłości kochanej Ojczyzny.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
291	<i>Święty Boże, święty mocny.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
292	<i>Tam gdzie Wisła swemi wody.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
293	<i>Tam na błoniu błyszczą kwiecie.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  Maria Waholc, <i>Śpiewnik Polski</i> .  Karol Szymanowski, <i>Z pieśni polskich</i> .  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  Franciszek Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
294	<i>Tańczycie dziewczęta</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
295	<i>Targa swój wianeczek.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.

296	<i>Tili-Bom</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
297	<i>To nic, że kraj daleko stąd.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
298	<i>To nic, że mróz.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
299	<i>Troski codzienne.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
300	<i>Tylko tam.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
301	<i>Tysiąc walecznych opuszcza Warszawę.</i>	Maria Waholc, <i>Śpiewnik Polski</i> . <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
302	<i>Uderzcie w bębny.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański. <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
303	<i>Użyjmy dziś żywota.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
304	<i>Ułan.</i>	Franciszek Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.
305	<i>Ułani ułani, malowane dzieci.</i>	Maria Waholc, <i>Śpiewnik Polski</i> . Karol Szymanowski, <i>Z pieśni polskich</i> .
306	<i>Uśmiech Wilna.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
307	<i>W 10-tej Dywizji.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
308	<i>W całej Polsce jak w Warszawie</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
309	<i>W górę serca i czoła.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
310	<i>W górę serca świat się pali.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański. <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.

311	<i>W krwawym polu srebrne ptasze.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  Maria Waholc, <i>Śpiewnik Polski</i> .  Franciszek Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
312	<i>W małej ziemiance.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
313	<i>W poświstach wichrów losu.</i>	<i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
314	<i>W Raclawickiem polu.</i>	<i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
315	<i>Wara z granic płatni słudzy</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
316	<i>Walecznych tysięcy.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
317	<i>Warczą karabiny.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
318	<i>Warszawianka (oto dziś dzień krwi...)</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
319	<i>Warszawianka dla kochanka.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
320	<i>Warszawo!</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
321	<i>Warszawskie dzieci.</i>	Maria Waholc, <i>Śpiewnik Polski</i> .
322	<i>Weselmy się wraz koledzy.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
323	<i>Wędrowali trzej ulani</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
324	<i>Wiatr szumny wionął.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
325	<i>Widzisz dziewczę.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.

		<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
326	<i>Wilija.</i>	Maria Waholc, <i>Śpiewnik Polski.</i>
327	<i>Wionął wiatr błogi.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
328	<i>Wisło moja, Wisło stara.</i>	Maria Waholc, <i>Śpiewnik Polski.</i>  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski
329	<i>Witaj majowa jutrzeńko.</i> <i>(Mazurek 3 maja).</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  Maria Waholc, <i>Śpiewnik Polski.</i>  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
330	<i>Władysław IV.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
331	<i>Władysław Jagiello.</i> <i>Bitwa pod Grunwaldem</i> <i>z Krzyżakami.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
332	<i>Władysław Łokietek.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
333	<i>Władysław Warnencyk.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
334	<i>Wnukowie Sybiraków.</i>	M. Jonkajtys, <i>12 pieśni Sybiraków z muzyką Czesława Majewskiego (Żywa pamięć)</i> , Warszawa 1997.
335	<i>Wojenka.</i>	Maria Waholc, <i>Śpiewnik Polski.</i>
336	<i>Wrony konik w lot biega.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.

337	<i>Wstań biały orle wstań.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
338	<i>Wstąp bracie między strzelce</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
339	<i>Wszchemocny Boże, ojców naszych Panie.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
340	<i>Wszystko jedno, - czy Żubr.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
341	<i>Wszystko co nasze Polsce oddamy</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
342	<i>Wy do boju pospieszacie.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
343	<i>Wyskoczymy chyłkiem z domu.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
344	<i>Wzniesmy w niebo oręż krwawy.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.
345	<i>Z dymem pożarów.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Pieśni narodowe w układzie na fortepian z podłożonym tekstem do śpiewu</i> , op. 64, opr. Otton Mieczysław Żukowski  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
346	<i>Z tamtej strony jezioreczka.</i>	Franciszek Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.
347	<i>Z pomiędzy bojów i gwarów ognistych</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
348	<i>Za 7-mą górą.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
349	<i>Za kratami cytadeli</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
350	<i>Za murami, za kratami.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.

351	<i>Za Niemen tam precz.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.  Franciszek Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.
352	<i>Za ojców, braci kości bielejące.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
353	<i>Za pięć dwunasta.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
354	<i>Ze łzą bracie wspomnij sobie</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
355	<i>Zakochałem Ci się.</i>	Franciszek Niewiadomski, <i>Polskie piosnki żołnierskie</i> op. 42.
356	<i>Zawisza Czarny.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
357	<i>Zbudź się, z gnuśnej powstań leży</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
358	<i>Zegar uderzył, dziewiąta wybiła.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
359	<i>Zgasły dla nas nadziei promienie.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
360	<i>Zgoda sejmu to sprawiła</i>	<i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.
361	<i>Zygmunt August.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
362	<i>Zygmunt III.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
363	<i>Zygmunt Pierwszy.</i>	<i>Śpiewy historyczne z muzyką i rycinami</i> , J.U. Niemcewicz.
364	<i>Żołnierski szlak.</i>	F. Konarski (Ref-Ren), <i>Piosenki z plecaka Helenki (z nutami)</i> , Rzym 1946.
365	<i>Żołnierz idzie od Krakowa.</i>	<i>Jeszcze Polska nie zginęła. Pieśni patriotyczne i narodowe</i> , zebrał Franciszek Barański.  <i>Śpiewnik Polski. Zbiór pieśni narodowych</i> , opr. F. Szopski, Warszawa 1917.



# St. Niewiadomski

op. 42

## Polskie piosnki żołnierskie

Śpiew i fortepian

### Zeszyt I.

1. Bartoszu, Bartoszu!
2. Za Niemen
3. Ułan
4. O mój rozmarynie
5. Pod Krakowem czarna rola
6. Zakochałem ci się
7. Prędzej, prędzej, koniku

### Zeszyt II.

8. Jak to na wojence ładnie
9. Pieśń konfederatów
10. W krwawym polu
11. Jedzie hulaj
12. Pytasz moja miła
13. Ksiądz mi zakazował
14. Hej, zielenią się

### Zeszyt III.

15. Hej minęły moje dni spokojne
16. Z tamtej strony jezioroczka
17. Jadą buzary
18. Tam na błonia
19. Nie chodzi Maryśin
20. Piosnka cygańska
21. Szycisz ze mnie



Lwów

Nakładem księgarni i składu mat  
**Gubrynowicza i Syna**  
przy placu Katedralnym.

Kraków  
Gebethner i Spka

Warszawa  
Gebethner i Wolff

690  
III MURICAŁA

*Samemu ofiarowa  
Lwowskiemu  
jako egzemplarz rezerwowym  
J. J.*

# Na Sybir

BALADA

na jeden głos  
z wierszami i fortepianem  
Muzykę  
skł. KL. KORZAKOWSKIEGO

## O. M. ŻUKOWSKI.

OP. 8.

CZERKOWICE  
Księgarnia i skład mat.  
TENSSEL & SUCHANOWSKI



# ŚPIEWNIK POLSKI

ZBIÓR PIEŚNI NARODOWYCH

*(z melodyami i akompaniamentem)*

MUZYKĘ OPRACOWAŁ

FELIKS SZOPSKI

TEKSTY WYBRAŁ I PRZEJRZAŁ

J. Ł.

CZĘŚĆ I. MELODYE.



w W A R S Z A W I E

NAKLADEM KSIĘGARNI J. LISOWSKIEJ

1917

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