

Maria Wska - Lond.

(P)



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Memories of POLAND

A COLLECTION OF ITS BEST-LOVED MELODIES
WITH ENGLISH AND THE ORIGINAL POLISH
TEXT ¶ COMPILED & ARRANGED BY ZIGISMOND
STOJOWSKI ¶ ENGLISH LYRICS BY OLGA PAUL

M. I. KOLIN (*Publishers*) LTD., 229-231, HIGH HOLBORN, W.C.1

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KOMPUTER

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Uniwersytet Muzyczny
Fryderyka Chopina
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MEMORIES OF POLAND

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Nie chcę Cię Kasiuniu

I Don't Want You Near Me

English Adaptation by
Olga PaulArranged by
Sigismond Stojowski**Molto vivace**

1. Nie chcę cię Ka-siu-niu, nie chcę— cię,
2. Nie-praw-da Ja-siu-niu, nie praw-da,
3. Je-śli mi nie wie-rzysz mi-lu-ski

1. I don't want you near me, Ka-tie dear,
2. That's not true, dear John-nie, that's not true,
3. If you don't be-lieve me, my own sweet,

Bo o to-bie lu-dzie mó-wią źle, Ze ra-no nie wsta-jesz,
Kto ci to po-wie-dział, wart dja-bła: Bo ja ra-no wsta-ję,
Przy-wiąż mi dzwo-ne-czek do nó-żki Jak bę-dę wsta-wa-ła

Peo-ple say bad things a-bout you here: You rise late and prat-tle,
Oh, these folks are cru-el through and through; I don't ev-er prat-tle,
Tie two lit-tle bells to both my feet, Then when I a-wak-en,

By-deł-ku nie da-jesz, Cze-lad-ki nie bu-dzisz, Sa-ma się nie chlu-dzisz:
I by-deł-ku da-ję, I cze-lad-kę bu-dzę, I sa-ma się chlu-dzę:
To bę-dę dyn-da-ła, Jak bę-dę cho-dzi-ła To bę-dę dzwo-ni-ła:

You don't feed the cat-tle, You don't wake the board-er, Things are in dis-or-der.
And I feed the cat-tle, And I wake the board-er, And keep things in or-der.
Both bells will be shak-en, While I work a' sing-ing, Both bells will be ring-ing

Nie, nie, nie, nie, nie!
 Tak, tak, tak, tak, tak!
 Dyn, dyn, dyn, dyn, dyn!
 No, no, no, no, no!
 Yes, yes, yes, yes, yes!
 Ding, ding, ding, ding, ding!

1-2. 3. rit. f. Fine.

^{*)}Kozak
 The Cossack

English Adaptation by
 Olga Paul
 Andantino

Stanislas Moniuszko
 (arr. by S. Stojowski)

Tam na gó-rze ja - wor sto - i, ja - wor zie - lo -
 On the hill - top there's a ma - ple, Fresh with ver - dant

nień - ki, Gi - nie Ko - zak wcu - dziej stro - nie, Ko - zak mło - dziu - sień - ki.
 beau - ty, And a cos - sack there lies dy - ing In the name of du - ty.

mf *rall.* *molto rit.* *a tempo*
meno mosso

"Gi - nę, gi - nę, wcu - dziej stro - nie, Śmierć mi o - czy tu - li, Pro - szę Cie - bie,
"Far from home I'm sad - ly dy - ing, And my light is fail - ing, Go and tell my

mf *pp* *colla parte*

mo - ja mi - ła, do - nieś to Ma - tu - li, Pro - szę Cie - bie, mo - ja mi - ła,
lit - tle moth - er, Tell her I am ail - ing. Go and tell my lit - tle moth - er,

p

rit. *a tempo*

do - nieś to Ma - tu - li." Przy - szła ma - tka, przy - szła ma - tka, przy - szła ma - tu -
Tell her I am ail - ing." And his moth - er hast - ened to him, Sad and sore - ly

rit. *a tempo*
dolcissimo *suivez*

leń - ka, O - bró - ci - ła bla - de li - ca prze - ciw sy - na - leń - ka:
shak - en, For she knew as she be - held him, That she'd be for - sak - en.

mf *poco più lento, con duolo*

"O - tóż wi-dzisz mój sy-ne-czku, mo - je dro - gie dzie - cię, Nie słu - cha - łeś
 "Ah, my child you did not lis - ten To my ur - gent warn - ing, And I fear that

mf *p* *p* *espress*

oj - ca, ma-łki, ta-kie two-je ży - cie, Nie słu - cha - łeś oj - ca, ma-łki,
 Death will take you In the ear - ly morn - ing. And I fear that Death will take you

suivez *molto dim.*

rit. *a tempo poco sostenuto*

ta kież two-je ży - cie." "Pro - szę Ma - tko, pro - szę Ma - tko, pię - knie po - cho -
 In the ear - ly morn - ing." "Moth - er dear, one thing I beg you, Do not fret or

suivez *e rit.* *p poco marc.*

waj - cie, Niech we wszy-stkie bi - ją dzwo - ny, wor - gan mi za - graj - cie.
 sor - row, Let the or - gan play sweet mu - sic When I die to - mor - row.

mf *rit.* *p a tempo, con gran*

Nie - chaj tyl - ko nie cho - wa - ja po - py a - ni dja - ki, Je - no sa - me
I'll be bur - ied by my Cos - sacks, Who will all be sing - ing, In the U - kraine

mf *rit.* *a tempo* *p subito*

espressione *cresc. molto* *f*

U - kra - iń - skie Grze - bia mnie Ko - za - ki. Je - no sa - me U - kra - iń - skie
I'll be bur - ied, While the bells are ring - ing. In the U - krain I'll be bur - ied,

cresc. *f* *suivez.*

dim. e rit.

Grze - bia mnie Ko - za - ki."
While the bells are ring - ing.

a tempo *rit.* *mf* *sempre dim. e rall.* *pp*

*) This is an art-song by Poland's most popular operatic composer, Stanislas Moniusko (1817-1872). Its inclusion here seems justified by its decided folk-song flavor and pattern, a characteristic evident in many of Moniusko's inspirations. This fact renders the case somewhat analogous to that of the Stephen Foster songs in America. With all due respect to Moniuszko's genius, it seemed permissible,--perhaps even desirable,--in a new edition, to relieve the somewhat monotonously repetitious accompaniment. While retaining his basic harmonies, this was accomplished by differing the treatment for the several verses in accordance with the poetic suggestions contained in the text,--a procedure which has been consistently applied in the treatment of all of these folk songs. -- As to the subject-matter, it must be remembered that, while the term "Cossack" is nowadays associated with Russia, this was not always the case historically. In the steppes of the Ukraine along the Polish borderlands, there lived a sort of military fraternity, or "rough-riders," called Cossacks. They were adventurous spirits who were either lured to the steppe by an unquenchable thirst for independence, or tried to hide away from the arm of the law. These men fought and served in turn the Polish kings and magnates, the tsars of Moskovy, the Khans of the Tartars, or the Sultans of Turkey. Up to the seventeenth century, they nominally recognized the Polish suzerainty, when the revolt, led by Bohdan Chmielnicki, himself a Polish nobleman, brought them into the allegiance of Russia which finally organized them into a regular militia. However, the spirit of the Ukrainian steppe and memories of the liberty-mad Cossacks survived in Polish poetry, and a certain school in the early nineteenth century was even designated as the Ukrainian school. Moniuszko himself born in the borderlands, contributed to that spirit many a song imbued with the quality of the so-called "dumka," or reverie, popular all over the Ukraine.

Koło mego ogródecka

'Twas An Apple Tree Perfuming

English Adaptation by
Olga Paul

Arranged by
Sigismond Stojowski

Vivo *Lento*

p *Vivo*

Ko - ło me - go o - gró - de - cka, Ko - ło me - go o - gró - de - cka, Za - kwi - ta - ła
'Twas an ap - ple tree per - fum - ing, 'Twas an ap - ple tree per - fum - ing, All my gar - den

lento *Vivo*

ja - bło - ne - cka, Za - kwi - ta - ła, ja - bło - ne - cka.
with its bloom - ing, All my gar - den with its bloom - ing.

lento *lento*

Bie - lu - sien - ko za - kwi - ta - ła,
And the blos - soms white and snow - y,

Vivo *lento*

Bie - lu - sień - ko za - kwi - ta - ła, Czer - wo - ne ja - błu - ska mia - ła, Czer - wo -
 And the blos - soms white and snow - y, Turned to ap - ples red and show - y, Turned to

Vivo *lento*

Vivo *Lento*

ne ja - błu - ska mia - ła.
 ap - ples red and show - y.

Vivo *Lento*

p *f* *Vivo*

A któż mi je bę - dzie zry - wał, A któż mi je bę - dzie zry - wał, Kiej mi się mój
 I don't know who'll pick them for me, I don't know who'll pick them for me, For my John - nie

p *f* *Vivo*

mf *lento*

Jaś po - gni - wał, Kiej mi się mój Jaś po - gni - wał.
 will ig - nore me, For my John - nie will ig - nore me.

lento

suivez *mf*

20. 3 2 *

accel. Vivo cresc. molto rit.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo and dynamics markings are *accel.*, *Vivo*, *cresc. molto*, and *rit.*. Dynamic markings *p* and *f* are also present.

Stoi jawor zielony Shaded By A Maple

English Adaptation by
Olga Paul

Arranged by
Sigismond Stojowski

Moderato

The first system shows the vocal melody and piano accompaniment for the first line. The key signature has two sharps (F# and C#), and the time signature is 2/4. The tempo is marked **Moderato**. The lyrics are: "Sto - i ja - wor zie - lo - ny, Shad - ed by a ma - ple, Sto - i ja - wor zie - lo - ny, Shad - ed by a ma - ple,". The piano accompaniment features a steady bass line and chords in the right hand.

The second system continues the vocal melody and piano accompaniment. The lyrics are: "U mej ma - tki ro - dzo - nej, U mej ma - tki ro - dzo - nej. Is my moth - er's dwell - ing, — Is my moth - er's dwell - ing." The piano accompaniment continues with a consistent harmonic support.

poco rit. a tempo con duolo

The third system shows the final line of the song. The tempo markings are *poco rit.* and *a tempo con duolo*. The lyrics are: "Pod ja - wo - rem to - zeń - ko, Na niem le - ży Ja - sień - ko. 'Neath the ma - ple ly - ing, John - ny - boy is dy - ing." The piano accompaniment includes some triplet and quintuplet markings (4/3, 5/2, 4/3, 5/2) and dynamic markings *poco rit.* and *a tempo*.

Le - ży, le - ży zra - nio - ny, Wo - la Ka - si stra - pio - nej. —
 Though his star is fall - ing His own Kate he's call - - - ing. —

poco rit. *a tempo* *affretando cresc.*
 Mój Ja - sień - ku klej - no - cie, Cho - dzi - lam ja we zło - cie,
 John - ny was my jew - - el, Life is ver - y cru - - el,
p *espress.* *affretando cresc.*

dim. calando *a tempo*
 A te - raz ja po to - bie Cho - dzić bę - dę wza - ło - - bie. —
 Joys I will be scorn - ing, For my love I'm mourn - - - ing. —
dim. calando *a tempo*

rit. *a tempo* *cresc. e*
 Bo za - ło - ba na ty - - dzień, Za - lot - ni - cy
 Grief is for the heart that's weak, So new love I
rit. *a tempo* *cresc. e*

poco string. *dim.* *e calando*

wka - żdy dzień Więc ze smu - tku wiel - kie - go Wyjść mu - szę za
 shall seek, And if I mind moth - er, I'll soon wed an -

poco string. *dim.* *e calando*

in - ne go!
 oth - er!

rit.

poco rit. *pp*

Obertas^(*)

Ed. *

English Adaptation by
OLGA PAUL

Arranged by
Sigismond Stojowski

Con fuoco

(*ad lib.*) Dziś, dziś, dziś, dziś, dziś, dziś, dziś, dziś.

f marcato

mf

Pod - kó - we - czki daj - cie o - gnia, Bo dziew - cy - na te - go go - dna.
 Hej! za - wra - caj od ko - mi - na, A u - wa zaj, któ - rej ni - ma!
 If your dance is bright and snap - py, You will make the girls all hap - py,
 Turn a - round and see who's miss - ing, Let us catch them while they're kiss - ing,

mf

A cy go - dna, cy nie go - dna, Pod - kó - we - cki daj - cie o - gnia!
 Jest tu Ka - sia, jest Ma - ry - sia, Tyl - ko mo - jej Zo - ski ni - ma!
 Wheth - er they are glad or wear - y, Let your dance be ver - y cheer - y.
 Here is Kate and here is Ma - ry, But of So - phie I am wa - ry.

p meno mosso

Nu - że ży - wo, nu - że da - lej Bo pod - ków - ki są ze - sta - li,
 Graj - ze, graj - ku, bę - dzies wnie - bie, A ba - si - sta ko - ło cie - bie
 Fid - dler, you will go to Hea - ven, Fol - lowed by the drum - mer sure - ly,

Tempo I.
cresc.

By - śmy o - gnia wy - krze - sa - li Nu - że ży - wo, nu - że da - lej!
 Cym - ba - lis - ta je - sce da - lej, Bo w cym - ba - ły do - brze wa - li.
 On the ground, there's no de - ny - ing That your dance is fast and live - ly.
 And the cym - bal will de - mure - ly Find its place with all in Heav - en.

D. C. poi la Coda

Coda

*) The Obertas, or Oberek, is one of the several types of lively Mazurka, which originated in the province of Mazovia (Mazowsze), where the capital, Warsaw, was located, and where the richly varied folk-songs were a determining factor in the lofty flight of Chopin's muse.

Siałem Proso Na Zagonie

Though I Sowed My Seeds Of Millet

English Adaptation by
Olga Paul

Arranged by
Sigismond Stojowski

Andante mesto

mf espress. *p*

mp con duolo, poco rubato *rit.* *a tempo*

Sia - lem pro - so na za - go - nie, Nie mo - głem go — żać. —
 Pro - so ze - szło, lecz przed żni - wem Zbił je zi - mny grad. —
 Though I sowed my seeds of mil - let, Yet I could not — reap. —
 And the mil - let rip - ened ear - ly, But was spoiled by — hail, —

rit. *a tempo*

rit. *a tempo*

Po - ko - cha - łem lu - be dziew - cze, Nie mo - głem go wziąć. —
 Mo - ją mi - łość do dziew - czy - ny, Zły ze - pso - wał świat. —
 Though I love a pret - ty maid - en, She but made me weep. —
 And the world spoiled my own sweet - heart, Love could on - ly fail. —

rit. *a tempo*

p *cresc. ed incalzando* *rit.*

Bo — po - siać, to nie żać, Bo — ko - - chać, to — nie wziąć.
 Plon zbo - ża, żni szezył grad, Dziej - cze - cia nie dał świat,
 We — don't reap what we sow, And love — but brings me woe,
 My — grain was spoiled by hail, My love — was of — no a - vail,

cresc. *rit.*

f a tempo *rit.* *a tempo*

Choć mnie zdra - dza lu - be dziew - cze, Nie mo - gę goj kłać...
 Choć za - wio - dła mnie na - dzie - ja, Wspo - mi - nam ją rad...
 Though my sweet - heart be un - faith - ful, I still love her so...
 Though my hope is gone for - ev - er, Thoughts of her still pre - vail... *rit.* *a tempo*

f a tempo

d.c.

Coda *rall.*

Albośmy-to jacy-tacy*)

English Adaptation by
Olga Paul

Yes, We Come From Krakow City

Arranged by
Sigismond Stojowski

Allegro vivace e con fantasia (KRAKOWIAK)

ad lib. chorus *mf*

Hu ha, hu ha, hu ha, hu ha, Al - bo - śmy - to ja - cy ta - cy
 Yes, we come from Kra - kow Ci - ty,

mp poco marc.

Solo *Tutti*

I - no chłop - cy Kra - ko - wia - cy Czer - wo - na cza - pe - czka Na cal pod - kó -
 Where the boys dress up so pret - ty, We are full of dar - ing, See the caps we're

Solo *Tutti* *p*

we - czka, I bia - ła su - kma - na, Da - naż mo - ja da - na! Ka - ra - zy - ja
 wear - ing, Boots and coats are flash - ing, Are - n't we just dash - ing. When our blue coats

poco a poco cresc. molto e allarg. a piacere

gra - na - to - wa, Co ja od pa - ra - dy cho - wa, Je - dwa - bi - siem wy - szy - wa - na,
 we are wear - ing On pa - rade, the crowds are star - ing, For our coats have silk - en lin - ing,

poco a poco cresc. molto e allarg. colla parte

Solo *Tutti*

a tempo

Bry - zo - wa - na, la - mo - wa - na, Wo - ko - lu - sie - nie - czko, Mo - ja ko - cha -
 And are stitched with fine de - sign - ing, Come and dance a - round us, Ev - 'ry - one sur -

p a tempo

Solo *Tutti*

ne - czko, Wo - ko - lu - sie - nie - czko, Mo - ja ko - cha - ne - czko, Hej ha!
 round us, Come and dance a - round us, Ev - 'ry - one sur - round us, Heigh ha!

ff

*) This is a typical "Krakowiak", probably the most popular dance-song of the Krakow region. The leading couple of the dancers also leads in the song, which thus becomes divided up between the entire group or chorus, and the leading pair, as is indicated by the terms "Tutti" and "Solo." The small notes in the introduction are extraneous to the song itself, and are sung by the chorus upon the meaningless syllables "Hu, ha." Naturally, they should be dispensed with in any single-voiced rendition. The performance is capriciously fanciful, especially in the climax of the many repeated bars in the second verse.

Dalej bracia^{*)}

Take Your Swords, Oh Brothers Daring

English Adaptation by
Olga Paul

Arranged by
Sigismond Stojowski

Vivace, con brio

Piano introduction in G major, 2/4 time. The piece is marked 'Vivace, con brio' and 'stacc. leggiero'. It features a rhythmic melody in the right hand and a supporting bass line in the left hand.

Vocal line for the first system of lyrics, starting with a repeat sign.

1. Da - lej bra - cia	bierz - wa	ko - sy,	Wy - krzy - knij - wa	ra - zem:
2. Al - bo - św a to	nie Kra - ku - sy,	Al - bo - św a to	ja - cy?	
3. Kra - ku - sy się	nie u - lę - kną,	Choć ar - ma - ty	ję - kną,	
1. Take your swords, oh	broth - ers	dar - ing,	Let there be	re - joic - ing,
2. Are we not from	Kra - kow coun - ty,	Val - iant as	no	oth - ers?
3. Kra - kow lads will	be un - daunt - ed,	In the midst	of	fight - ing,

Piano accompaniment for the first system of lyrics, featuring a melodic line in the right hand and a bass line in the left hand.

Vocal line for the second system of lyrics.

Pol - sko św ie - tne	Two - je	lo - sy!	Tem wró - cim	ze - la - zem!
Nie mać - wa to	pols - kiej	du - szy,	Dyć - wa Kra - ko -	wia - cy?
Śmia - ło o - ni	w bo - ju	sta - ną	Za Pol - skę	ko - cha - ną.
Po - land's glo - ry	we'll be	shar - ing,	Tri - umph	we'll be
Po - lish spir - it	full of	boun - ty,	Kra - kow lads	are
Deeds of cour - age	are not	flaunt - ed,	In the fray	ex - cit - ing.

Piano accompaniment for the second system of lyrics, continuing the melodic and bass lines.

Da - nać mo - ja da - na, Oj - czy - zno ko - cha - na!
 Da - nać mo - ja da - na, Oj - czy - zno ko - cha - na!
 Da - nać mo - ja da - na, Oj - czy - zno ko - cha - na!
 Here's to Po - land's glo - ry, Fath - er - land of sto - ry!
 Here's to Po - land's glo - ry, Fath - er - land of sto - ry!
 Here's to Po - land's glo - ry, Fath - er - land of sto - ry!

Da - nać mo - ja da - na, Oj - czy - zno ko - cha - na!
 Da - nać mo - ja da - na, Oj - czy - zno ko - cha - na!
 Da - nać mo - ja da - na, Oj - czy - zno ko - cha - na!
 Here's to Po - land's glo - ry, Fath - er - land of sto - ry!
 Here's to Po - land's glo - ry, Fath - er - land of sto - ry!
 Here's to Po - land's glo - ry, Fath - er - land of sto - ry!

D.S. e poi la Coda $\text{\$}$ **CODA** *poco rit.*
 3 4
ff

*) This buoyant patriotic song moves in the rhythm of a national dance, the "Krakowiak," of lively gait and martial air. It has spread all over the country, but stems from Krakow, the ancient capital, which in the early nineteenth century became a small republic, and has ever since remained a center of Polish spirit and culture.

Z dymem pożarów^{*)}

While We Are Fighting

English Adaptation by
Olga Paul

M. NIKOROWICZ
Arranged by
Sigismond Stojowski

Maestoso

1. Z dy-niem po-ża-rów, z ku-rzem krwi brat-niej,
2. I pat-rzym w nie-bo, czy też ze szczy-tu
3. Iz Ar-cha-nio-łem Two-im na cze-le,
1. While we are fight-ing, while we are bleed-ing,
2. Scan-ning the sky for signs of re-lent-ing,
3. Led by Thy an-gel, through-out the fight-ing,

poco allarg.

Do Cie-bie, Pa-nie, bi-je ten głos, Skar-ga to stra-szna, jęk to o-sta-tni,
Sto słońc nie spa-dnie wro-gom na znak? Ci-cho: i ci-cho po-sród błę-ki-tu,
Pój-dzie-my po-tem na wiel-ki bój, I na drga-ją-cem sza-ta-na cie-le
We raise our voic-es to Thee, oh Lord, Hear us in an-guish, groan-ing and plead-ing,
Yet we are brave-ly fight-ing our foe, No-bod-y knows or hears our la-ment-ing,
We will not fal-ter, we will not lag, And up-on Sa-tan's bod-y a-light-ing,

mp *cresc.*

Od ta-kich mo-dłów bie-le-je włos. My już bez skar-gi nie zna-my śpie-wu,
Jak daw-niej bu-ja swo-bo-dny ptak. O-wóz wzwał pie-nia stra-sznej roz-ter-ce,
Za-tnie-my sztan-dar zwy-cię-ski Twój! Dla błę-dnych bra-ci o-two-rzym ser-ca,
See how our hair turns white from the sword. We have for-got-ten all joy-ful sing-ing,
As we re-call our days long a-go. Doubt and mis-giv-ing turn in-to blind-ness,
We will in tri-umph sta-tion Thy flag. For we'll cor-rect our blas-phe-mous er-ror,

mf *f*

Wie-niec cier-nio-wy wróś wna-szą skron, Wicz-nie jak po-mnik Two-je-go gnie-wu,
 Nim na-szą wia-rę o - cu-cim znów, Blu-źnią Ci u - sta, choć pła-cze ser - ce;
 Wi - nę ich zmy-je wol - no-ści chrzest, Wten-czas u - sly - szy po - dty bluź nier-ca,

We have been racked with griev-ing and pain, See how in pray'r our hands we are wring-ing,
 Faith dis - ap-pears and hope too de-parts, Lord, with Thy true and mer - ci - ful kind-ness,
 Faith will re-store the love that is His, Gone is the fight-ing, gone is the ter - ror,

Ster - czy ku To - bie bła - gal - ną dłoń!
 Sadź nas po ser - cu, nie wed - ług słów!
 Na - są od - po - wiedź: „Bóg był i jest!“

Beg - ging "Have mer - cy on us a - gain."
 Judge not our words, but on - ly our hearts.
 God al - ways was, and God al - ways is.

ff

*) This noble choral by M. Nikorowicz, was inspired by the words of a splendid poet, Kornel Ujejski. It has been in high favor as a sort of anthem, particularly during the revolutionary periods of 1846 and 1863.

Siedzi sobie zajac pod miedzą In The Hedge There Is A Little Hare

English Adaptation by
 Olga Paul

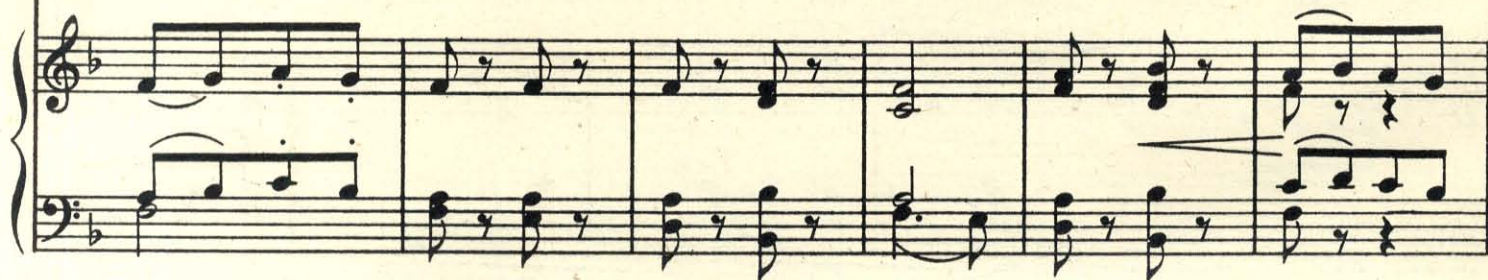
Arranged by
 Sigismond Stojowski

Vivace

p leggiero

p con leggerezza

1. Sie-dzi so - bie za - jąc pod mie - dżą, pod mie - dżą,
 2. Roz - pu - ści - li char - ty ze smy - czą, ze smy - czą,
 1. In the hedge there is a lit - tle hare, lit - tle hare;
 2. And the hun - ters try to make the catch, make the catch;



A my - śli - wi o nim nie wie - dżą, nie wie - dżą,
 Ro - zu - mie - li że go u - chwy - cą, u - chwy - cą,
 But the hun - ters don't know that he's there, that he's there,
 But the dogs are not an eas - y match, eas - y match



cresc.
 Psy po po - lu roz - pu - ści - li, Krzyk i ło - skot u - czy - ni - li:
 A tu, tu, tu, sa sa sa sa! A ja czym prę - dziej do la - sa:
 They un - loose the dogs and scat - ter, Soon they hear a nois - y clat - ter,
 For the hare that hops so light - ly, Run - ning through the woods so spright - ly,



Był tu kot! był tu kot!
 Już ja pan, już ja pan.
 See the hare! see the hare!
 Where he's king, where he's king!

D.C.

poco rit. **p**

Pieśń weselna

(BRIDAL SONG)

English Adaptation by
 Olga Paul

Tell Me Why You Made Me Marry

Arranged by
 Sigismond Stojowski

Andante mosso **p**

1. Po - cóż - eś mnie — pa - ni ma - tko
 2. Le - piéj by - ło — u Ma - tu - li
 3. Już wy - jeź - dzam, — Ma - tu - leń - ko,
 1. Tell me why you — made me mar - ry,
 2. It was bet - ter — at my moth - ers,
 3. I am leav - ing, — dear - est moth - er,

espress. **mp**

za mąż wy - da - ła, Kie - dy ja się wgo - spo - dar - stwie
 slu - chać - mu - zy - ki Kie - dy gra - li pod o - kien - kiem
 z dwo - ru two - je - go, Już wy - le - wam łez o - sta - tek
 So - - - soon, moth - er dear. I know noth - ing - - of a house - hold,
 Mu - sic was so - - - sweet, When they played be - neath my win - dow,
 I must now de - part, Bit - ter tears to my eyes are well - ing,

nie ro - zu - mia - ła? A te - raz się mam fra - so - wać
 kie - by sło - wi - ki. Te - raz ci ja mu - szę ro - bić
 z ser - ca scy - re - go. Do nó - żek ci u - pa - du - je,
 Noth - ing's plain or - - - clear. And I won - der and I wor - ry,
 Joy was then com - plete. Now I work and have no chanc - es
 From an hon - est - - heart. To my knees I sink be - fore you,

rit. *a tempo*

I mło - dych lat nie ża - ło - wać? Ma - tu - lu mo - ja!
 I do ta - ne - cka nie cho - dzić Ma - tu - lu mo - ja!
 Za wy - cho - wa - nie dzie - ku - je, Ma - tu - lu mo - ja!
 Tell me why you made me hur - ry, Dear - est moth - er - - mine!
 Ev - er - more to go to danc - es, Dear - est moth - er - - mine!
 For I love you and a - dore you, Dear - est moth - er - - mine!

molto espress

1. *f* *rit.* *p*

The piano introduction consists of two systems of music. The first system is marked '1.' and features a melody in the right hand and a bass line in the left hand, both in a key with two flats. The second system is marked '2.' and continues the piece with a 'rit.' (ritardando) and 'p' (piano) dynamic marking.

Przepióreczka ^{*})

English Adaptation by
Olga Paul
Vivace

When I Saw The Quail

Arranged by
Sigismond Stojowski

The piano accompaniment for the first part of the song is in 3/8 time and features a melody in the right hand and a bass line in the left hand. The piece is marked 'Vivace' and 'f' (forte). The melody includes fingerings such as 4, 2, 3, 2, 4, 5.

mf

1.	U	cie - kła	mi	prze - pió - re - cka	wpro - so,	A	ja	za	nią					
2.	Trze - ba	by	się	pa - ni	ma - tki	spy - tać,	Cy	po - zwo - li						
3.	„A	jak - że	ją,	pa - ni	ma - tko	chwy - tać,	A - by	dło - nią						
1.	When	I	saw	the	quail,	I	meant	to	catch	it,	But	it	ran	and
2.	When	I	asked	my	moth - er	how	to	get	it,	She	re - plied	I'd		
3.	“Is	it	pos - si - ble	to	catch	it,	moth - er,	With - out	touch - ing					

The piano accompaniment for the second part of the song is in 3/8 time and features a melody in the right hand and a bass line in the left hand. The piece is marked 'p legg. stacc.' (piano, leggiero, staccato).

nie - bo - ra - cek bo - so. Nie u - cie - kaj prze - pió - re - cko
 prze - pió - re - ckę schwy - tać? „A chwy - taj ją, mój Ja - sień - ku,
 skrzy - de - łek nie ty - kać?“ „A za - sta - wić mój Ja - sień - ku,
 would not let me snatch it, “Lit - tle quail, I’m on - ly small, don’t
 have to learn to pet it. “Catch it gent - ly, do not try to
 one wing or an - oth - er?” “Lay a net, and soon you’ll see her

da - lej Bo ja ja - sce nie bo - ra - cek ma - ły!
 chwy - taj, A - le dło - nią skrzy - de - łek nie ty - kaj!“
 sie - ci, Sa - ma ci się prze - pió - re - cka schwy ci!“
 fear me, I won’t hurt you, won’t you come right near me?
 clutch it, For it’s wings will break if you but touch it!”
 in it, Pa - tience will en - a - ble you to win it.”

^{*)}Two entirely different regional versions of the same song have been juxtaposed here. The one in $\frac{3}{8}$ time with its three bar groups and syncopations is more elaborate, and originated in the province of Mazovia, where everything from joy to woe readily turns into a mazurka. The version in $\frac{2}{4}$ time seems to move on a lighter wing, suggestive of the swift bird's flight.

Przepióreczka

English Adaptation by
Olga Paul

When I Saw The Little Quail

Arranged by
Sigismond Stojowski

Molto vivace

p

U - cie - kła mi, u - cie - kła mi prze - pio - recz - ka wpro - so,
When I saw the lit - tle quail, I quick - ly ran to catch it,

p leggiero stacc.

A ja za nią, a ja za nią, nie - bo - ra - czek bo - so. A trze - ba - by,
But it ran in - to the corn - field, And I could not snatch it. I was bare - foot

p

cresc.

po trze - ba - by pa - mi ma - tki spy - tać, Czy po - zwo - li, czy po - zwo - li
when I ran And tried so hard to hit it, And I should have asked my moth - er

cresc.

prze - pio - recz - kę schwy - tać.
If she would per - mit it.

marcato

f

W Polu Lipieńka

English Adaptation by Olga Paul Through The Green Linden

Arranged by Sigismond Stojowski

Andantino malinconico

p espress




1. W po - lu li - peń - ka, — w po - lu zie - lo - na, —
 2. O mój Ja - sien - ku, — o mój je - dy - ny, —
 3. Mo - ja dziew - czy - no, — mo - ja je - dy - na, —
 1. Through the green lin - den — breez - es were blow - ing, —
 2. "Oh my dear John - ny, — see how I suf - fer, —
 3. "Oh my dear sweet - heart, — my swans will hur - ry, —

p espress



li - stecz - ki o - - pu - ści - ła. —
 Da sta - łać mi - sie szko - da, —
 Nie kło - pocz ty się o nie, —
 Leaves fell as if they were griev - ing, —
 I've made a gar - land for you, —
 Don't let this loss dis - tress you, —



Pod - nią dziew - czy - na, — pod nią je - dy - na —
 U - wi - łać ci ja pa - rę wia - nusz - ków, —
 Oj mam ja pa - rę bia - łych ła - bę - dzi, —
 There sat a maid - en, — youth - ful and glow - ing, —
 And now the wa - ter, — turn - ing much rough - er, —
 They'll fetch your gar - land, — please do not wor - ry. —

cresc.

pa - re wia - nus - ków - wi - ia.
 Za - bra - ia mi je - wo - da!
 Po - ply - nać o - ne - po - nie.

Deft - ly a gar - land weav - ing.
 Snatched it, though I a - dore you."
 And for - tune sure - ly will bless you."

morendo

Lulu, Mój Malutki

English Adaptation by
Olga Paul

Ah, You Still Are Sleeping

Arranged by
Sigismond Stojowski

Andante con moto p

Lu lu mój ma - lu - tki, hej lu - lu lu - lu
 Ah, you still are sleep - ing, So lul - la - la - bye,

cresc.

Już ci pie - je kur, już pie - ja ko - gu - tki, Już ci pie - je kur,
 Hear the roos - ter crow, Lit - tle birds are peep - ing, Hear the roos - ter crow,

cresc.

1. | 2.

lu - lu lu - lu lu - lu.
lul - la, lul - la, bye, bye.

poco rit. *poco rit.*

D.C. ad lib. *pp*

Przez czyścowe upalenia

English Adaptation by
OLGA PAUL

Purgatory's Conflagration

Arranged by
Sigismond Stojowski

Andante sostenuto *espress.*

1. Przez czy - śco - we_ u - pa - le - nia,
2. Tyś źro - dło_ grze - chy czy - szcza - ce,
1. Pur - ga - to - ry's_ con - fla - gra - tion
2. As the well - spring's pu - ri - fy - ing

p

cresc.

Któ - rzy zno - szą_ prze - wi - nie - nia, Łzy_ le - jąc bez po - cie - sze - nia,
Wszy - stkim zdro - wie_ przy - no - szą - cę, Po - si - laj u - mie - ra - ją - cę,
Grants to sin - ner's_ ex - pi - a - tion, Tears are flow - ing in o - bla - tion;
Brings health to_ the_ pained and cry - ing, So_ bring com - fort to the dy - ing,

cresc.

cresc. *f*

Ze-brzą Twe-go u-za-le-nia, O Ma-ry - jo!
 Ra-tuj mę-ki po-no-szą-ce, O Ma-ry - jo!
 Give thy sweet com-mis-e-ra-tion, Oh Ma-ri - a!
 End their tor-tures hor-ri-fy-ing, Oh Ma-ri - a!

cresc. *poco f*

Na polu wirzba 'Neath The Willow Tree

English Adaptation by
Olga Paul

Arranged by
Sigismond Stojowski

Andantino poco mosso

Na po-lu wirz-ba, pod wirz-bą wo-da,
'Neath the wil-low tree, Ka-tie stood so fair,

mf *p* *poco cresc.*

Sta-ła Ka-sia, Ka-siu-ne-cka, kiej-by ja-go-da.
Close by flowed the riv-er free, She was hum-ming there.

mf

„Ka-siu, Ka-siu - niu,“ Ma-tu - la wo - ła: „Czy ty pój-dzieś
 „Ka - tie, lit - tle Kate,“ Asked her moth - er dear, „Will you mar - ry

poco più mosso

za Ja - sięn-ka, ja - ka two-ja wo - ła?“ „Za Ja -
 John, or wait? Whis - per in my ear?“ „I don't

cresc.

sien-ka iść? Wia-ne - cka po - zbyć? Wo - łą ja - się,
 want to wed, For I want to keep Pret - ty gar - lands

rall.

Ma - tu - leń - ku w wian-ku na - cho - dzić?“
 on my head, Else I'll sit and weep?“

p espress. rall.

Oj, lu lu Lullaby, Sleep Soundly

English Adaptation by
Olga Paul

Arranged by
Sigismond Stojowski

Allegretto piacevole

1. Oj lu lu lu lu lu, Ko - lib - ka z mar - mu - ru, Pie - lusz - ki
 2. Czer - wo - ne ja - go - dy Spa - da - ja do wo - dy, Już - em prze -
 3. Choć u - ro - dy nie mam, Ma - ją - tku nie wie - le, I tak was -
 1. Lul - la - by, sleep sound - ly, I love you pro - found - ly, Pret - ty head,
 2. Ber - ries red in num - ber, Bloom the while you slum - ber You need not
 3. And if you are health - y, You need not be wealth - y, And if you

mf *cresc.*
 z rą - be - czku, lu - laj a - nio - te - czku Lu - lu, lu - lu - lu, lu - lu,
 ko - na - ny, Że nie mam u - ro - dy Lu - lu, lu - lu - lu, lu - lu,
 nie pro - szę, O nic przy - ja - cie - le Lu - lu, lu - lu - lu, lu - lu,
 so - ro - sy, Tucked in warm and co - zy, Lul - la, lul - la - by, lul - la,
 be - pret - ty, If you will be wit - ty, Lul - la, lul - la - by, lul - la,
 are - clew - er, You'll have friends for - ev - er, Lul - la, lul - la - by, lul - la,

p *rit.*
 lu - lu - lu, Lu - lu, lu - lu - lu, Lu - lu lu - lu.
 lu - lu - lu, Lu - lu, lu - lu - lu, Lu - lu lu - lu.
 lu - lu - lu, Lu - lu, lu - lu - lu, Lu - lu lu - lu.
 lul - la - by, Lul - la, lul - la - by, Lul - la - by.
 lul - la - by, Lul - la, lul - la - by, Lul - la - by.
 lul - la - by, Lul - la, lul - la - by, Lul - la - by.

Krakowiak

I Was Born In Krakow

(KRAKOWIAK)

English Adaptation by
Olga Paul

Arranged by
Sigismond Stojowski

Allegro con spirito

The piano introduction is in 2/4 time, marked *mf*. It features a rhythmic melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with some rests. The bass line is primarily quarter notes. The key signature has one sharp (F#).

mf

1. Kra - ko - wia - czek ci ja, któż nie przy - zna te - go,
2. A jak ci ja ur - znę, Kra - ko - wia - ka z no - gi,
1. I was born in Kra - kow, I'm glad to ad - mit it,
2. Kra - kow's dance is fier - y, Sparks fly — when I do it,

The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part consists of chords and single notes, with some slurs. The key signature has one sharp (F#).

Sie - dem - dzie - siąt kó - łek U pa - si - ka me - go.
Pój - dą wiech - cie z bu - tów, A trza - ski z po dło - gi.
Sev'n - ty rings are hang - ing From my — belt and fit it.
And I rip the floor - ing, Al - most — go - ing through it.

The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part consists of chords and single notes, with some slurs. The key signature has one sharp (F#).

f

Kra - ko - wia - czek ci ja, Któż nie przy - zna te - go,
 A jak ci ja ur - znę, Kra - ko - wia - ka zno - gi,
 I was born in Kra - kow, I'm glad to ad - mit it,
 Kra - kow's dance is fier - y, Sparks fly - when I do it,

poco marc.

Sie - dem - dzie - siąt ko - łek, U pa - si - ka me - go.
 Pój - dą wiech - cie z bu - tów, A trza - ski zpo dło - gi.
 Sev'n - ty rings are hang - ing, From my - belt and fit it.
 And I rip the floor - ing, Al - most go - ing through it.

Som, som, som w stawie rybecki In The Pond There Are Many Fish

English Adaptation by
 Olga Paul

Arranged by
 Sigismond Stojowski

Allegro vivace, quasi mazurka

mf *p*

mf

1. Som, som, som wsta-wie ry-be-cki,
2. Płyn, płyn, płyn ry-bko zło-ci-sta

1. In the pond there are man-y fish,
2. Swim quick-ly, lit-tle gold-en fish,

p

p *poco rit.* *a tempo*

Som, som, som ma-lu-si-ne-cki Oj, haw w tej sa-dza-wi-cy, —
Dziś ja-ko wo-da prze-jzy-sta Oj, skryj się hań w sa-dza-wie —
Ti-ny and gold-en-yel-low-ish, There 'cross the ro-sy heath-er, —
When it's clear, Fate is dev-il-ish; Hide in your pool de-mure-ly, —

p *poco rit.* *a tempo*

più rit. *a tempo*

Oj, haw w tej sa-dza-wi-cy! — Pó-dzie-my do nik,
Oj, skryj się hań w sa-dza-wie. — Bo choć dyść pá-dá
There 'cross the ro-sy heath-er; — Let us go and catch
Hide in your pool de-mure-ly; — E-ven if it rains

rit. *colla parte* *a tempo* *mf*

wy-ło-wi-my je Choć w dysć i bły-ska-wi-ce, Pó-dzie-my do nik,
 Ja-sio się skra-da By cię wy-ło-wił wsta-wie, Bo choć dysć pa-da
 all the fish we can, What-ev-er be the weath-er, Let us go and catch
 John-ny will come out, He'll try and catch you sure-ly, E-ven if it rains

cresc.

con strepito

wy-ło-wi-my je Choć w dysć i bły-ska-wi-ce.
 Ja-sio się skra-da By cię wy-ło-wił wsta-wie.
 all the fish we can, What-ev-er be the weath-er.
 John-ny will come out, He'll try to catch you sure-ly.

f allarg.

lento

p

D. C. e poi la Coda

a tempo

mf

p

cresc.

Coda

poco rit.

f

A siadajże, siadaj!

Mary Dear, Be Ready

English Adaptation by
Olga Paul

Arranged by
Sigismond Stojowski

Allegretto piacevole *poco rit.* *a tempo*

„A sia - daj - że,
“Ma - ry dear, be

mf *a tempo*

sia - daj, — Ma - ry's ko - cha nie! Oj już nic nie na - da —
rea - dy — and as you ap - proach, Do not weep and quick - ly —

cresc.

two - je pła - ka - nie. Już nie na - da, nie po - mo - że, Czte - ry ko - nie
step in - to this coach. These four hors - es long have wait - ed, You don't seem to

cresc.

poco rit. *a tempo*

sto - i w wo - zie Już za - prę - zo - ne, Ma - ry - siu, już za - prę - zo - ne.“
be e - lat - ed, Tell me why you weep, oh Ma - ry, Tell me why you weep?”

p *cresc.*

rit. *a tempo*

rit. e dim. „A jak - ze ja
“It is ver - y

e poco a poco *affretando* *poco f* *p a tempo*

bę - dę — zto - bą sia - da - ła? Kie - dym ja się z - oj - cem — nie po - że - gna -
hard to — go a - long with you, Fa - ther, is not here, and — I can't say a -

cresc. ed incalzando *poco rit.*

ła? O - staj z Bo - giem, pa - nie oj - ce! By - wa - ły tu za mnie go - scie
dieu. Fa - ther dear, oh may God bless you, Don't let lone - li - ness dis - tress you

cresc. ed incalzando *poco rit.*

p a tempo

Te - raz nie bę - dą, Ta - tu - lu, te - raz nie bę - da!
While I'm far a - way, oh dad - dy, While I'm far a - way.

p a tempo *cresc. ed affretando*

p a tempo

A jak - że ja bę - de -
It is ye - ry hard - to -

dim. e rit.

f

p a tempo

zto - bą sia - da - ła, Kie - dym ja - się zmat - ka - nie po - że - gna - ła?
go a - long with you, Moth - er is not here, and - I can't say a - dieu.

cresc. ed animando *allarg.*

A że - gnaj - że, mo - ja ma - tko, Cho - wa - łaś mnie pię - knie glad - ko,
Oh fare - well, my dar - ling moth - er, You have loved me as no oth - er,

cresc. ed animando *allarg.*

Pa tempo tranquillo *pp* *poco animandosi*

Te - raz nie be - dziesz, ma - tu - lu, te - raz nie bę - dziesz...
And I'm leav - ing you, oh moth - er, And I'm leav - ing you.

a tempo tranquillo *poco animandosi*

p *cresc.*

te - raz nie bę - dziesz“
And I'm leav - ing you”

mf *poco rit.*

Dziewczyno kocham cię^{*)}

English Adaptation by
Olga Paul

I Want You Sweet Maiden

Arranged by
Sigismond Stojowski

Andante mosso

espress.

p con tenerezza

Dziew - czy - no ko - cham cię, Ni - ko - mu
I want you sweet maid - en, My heart is

p

nie dam cię, We - zme cię do do - mu, Nie dam cię ni - ko - mu.
love - lad - en, To my home I'll take you, I'll nev - er for - sake you.

Coda

*) This lovely little lyric from the region of Zakopane, at the foot of the Tatra Mountains, a section replete with beauty and song, with a people of highly original and artistic temperament, has been beautifully treated by Paderewski in his comparatively little-known "Tatra Album," opus 12 for piano, four hands.

English Adaptation by
Olga Paul

Hejże dalej do Mazura

Come And Join The Gay Mazurka

Arranged by
Sigismond Stojowski

Con spirito, animato *mf*

1. Hej - ze da - lej — do ma - zu - ra!
 2. Hoc, hoc, hoc, hoc — na - o - ko - ło,
 3. Kiej chło - pek tu - pnie nóż - ka - mi,
 1. Come and join the — gay ma - zur - ka,
 2. 'Round a - bout we're — gai - ly whirl - ing,
 3. When the lads stamp, — they are try - ing

Hej - za da - lej do ma - zu - ra! Po - daj - ciz mi rą - ckę kó - ra!
 Hoc, hoc, hoc, hoc na - o - ko - ło, I o - bróc - wa się we - so - ło!
 Kiej chło - pek tu - pnie nóż - ka - mi, I za - krze - se pod - ków - ka - mi
 Come and join the gay ma - zur - ka, Come hold hands, don't be a shirk - er.
 And our part - ners quick - ly twirl - ing, And our part - ners quick - ly twirl - ing.
 To make sparks, and set them fly - ing, To make sparks, and set them fly - ing.

Po - daj - cież mi o - bie rę - ce Niech się wko - to raz wy - krę - ce!
 Kie - dys - wa się roz - hu - la - li, Ho - pa - da - léj, ho - pa - da - léj!
 Kiej ma dziew - cę jak a - nio - ła, O - to mu chwi - la we - so - ła!
 Give me both your hands for danc - ing, Cir - cling 'round is most en - tranc - ing!
 Keep on go - ing, there's no stop - ping, Now we're jump - ing, now we're hop - ping!
 If the girls are cap - ti - vat - ing, Joys for all are un - a - bat - ing!

Po - daj - cież mi o - bie rę - ce Niech się wko - to raz wy - krę - ce!
 Kie - dys - wa się roz - hu - la - li, Ho - pa - da - lej, ho - pa - da - lej!
 Kiej ma dziew - cę jak a - nio - ła, O - to mu chwi - la we - so - la!
 Give me both your hands for danc - ing, Cir - cling 'round is most en - tranc - ing!
 Keep on go - ing, there's no stop - ping, Now we're jump - ing, now we're hop - ping!
 If the girls are cap - ti - vat - ing, Joys for all are un - a - bat - ing!

Coda

English Adaptation by
 Olga Paul
 Porównaj Boże
 Kind And Gentle God

Arranged by
 Sigismond Stojowski

Andantino

Po - ro - wna j Bo - że gó - ry zdo - ła - mi, Niech bę - dzie ró - wni u - sień - ko,
 Kind and gen - tle God, lev - el out the ground, And make it smooth for rid - ing,

Przy-pro-wadź Pa-nie mo-je ko-cha-nie, wnie-dzie-łę ra-niu-sień-ko. Je-dzie Ja-sień-ko,
 Let next Sun-day come quick-ly, and the way To— my sweet love be guid-ing. John-nie comes a- stride

je-dzie na-dob-ny, Przez zie-ło-ną dą-bro-wę, Roz-pu-scił na wiatr stru-sie pió-recz-ka,
 on a hand-some steed O-ver the mead-ows fly-ing, Feath-ers in his hat, flutt-ring in the wind,

mf a tempo poco mosso
 Ko-ni-ko-wi na gło-wę. Héj zar-żyj, zar-żyj, Zar-żyj wro-ny ko-niu, Wczy-stem-po-lu le-
 As—to his love he's hie-ing. Gal-lop quick-ly now, black and fier-y steed, Soon we will reach her

ca-cy, Nie-chaj u-sły-szy mo-ja naj-mil-sza, Wo-kie-necz-ku sto-ją-cy.
 dwell-ing, Then the sound of hoofs fall-ing on her ears Of— our ap-proach is tell-ing.

Boże coś Polske^{*}

God, Who For Years Hast Given Thy Protection

English Adaptation by
Olga Paul

K. KURPIŃSKI
Arranged by
Sigismond Stojowski

Larghetto

1. Bo - zé! cóś Pol - skę przez tak dłu - gie wie - ki O - ta - czał bla - skiem
2. Wróc bie - dnej Pol - sce świe - tność sta - ro ży - tną! U - żyz - niaj po - la
1. God, who for years hast giv - en Thy pro - tec - tion, Grant - ing to Po - land
2. Give back to Po - land all her an - cient splen - dor, Fill all her land with

(ossia)

po - tę - gi i chwa - ły, Coś ją o - sła - niał tar - czą swéj o - pie - ki
spu - sto - szo - ne ła - ny! Niech szczę - ście wol - ność na wie - kiw niej kwi - tną,
peace and glo - rious pow - er, Un - der Thy guid - ance and Thy wise di - rec - tion,
fruit and fra - grant flow - ers, Let her a - gain to hap - pi - ness sur - ren - der,

Od - nie - szczę - ść któ - re przy - gnę - bić ją mia - ły. }¹⁻²Przed Twe of - ta - rze,
Prze - stań nas ka - rać Bo - że za - gnie - wa - ny! }
Let us e - merge from this our cru - cial ho - ur. }¹⁻²Fer - vent - ly pray - ing,
Let her a - gain en - joy Thy gra - cious pow - ers. }

za - no - sim bła - ga - nie Oj - czy - znę, wol - ność, Racz nam wró - cić Pa - nie!
 here we kneel be - fore Thee, Grant us a - gain our Free - dom, we im - plore Thee!

*) This prayerful hymn, - (words by Archbishop Felinski, music by Karol Kurpinski, popular operatic composer of the early nineteenth century)-goes back to the days of the short-lived Grand Duchy of Warsaw, and has been favored as one of the national anthems ever since.

Boga Rodzico^{*)} Oh Holy Mother

English Adaptation by
 Olga Paul

Arranged by
 Sigismond Stojowski

Lento

Bo - ga Ro - dzi - co, Dzie - wi - col — Bo - giem wsła - wio - na
 Oh, ho - ly — Moth - er, Vir - gin — pure, — Glo - ri - fied by thy Son,

Ma - - ry - ja, U Twe - go sy - - na Ho - spo - dy - na —
 Ma - - ri - a! Glo - ri - fied ev - er by our Lord God! —

Ma - tko zwo - lo - na, Ma - ry - ja, Zi - ści nam,
 Oh, ho - ly Moth - er, Ma - ri - a, Grant us this day,

Spu - ści nam, Ky - ri - e e - lei - son, Swe - go sy - na
 Grant us for aye, Mer - cy on us ev - er, Thy own Son, Re -

Poco allegro
 Chrzci - cie - la. A - da - mie, ty kmie - cin Bo - ży, Ty sie dzisz u Bo - ga w wie - cu
 deem - er. A - dam, sit - ting in God's coun - cil, Hear us as we voice our plead - ing,
Poco allegro

Do - mieść nas swe dzie - ci Gdzie kró - lu - ją A - nie - li! Tam ra - dość,
 Let us en - ter His gate, Where the ho - ly an - gels wait, There a - bove,

tam mi łość Tam wi - dze - nie, Twór - ca, A - niel - skie bez koń - ca
full of love, There is joy and glo - ry, An - gels with out num - ber,

Tu się nam zja - wi - ło Dja - ble po - tę - pie - nie! Te - goż nas
While down here, we must toil, Through the dev - il's schem - ing. Let us en -

do - mie - ści Je - zu Chry - ste mi - ły, By - śmy z To - ba
ter Thy gate, Je - sus Christ, our Sav - iour, Let us en - ter

Tempo I.

by - li Gdzie się nam ra - du - ją Już nie - bie - skie si - ły.
Heav - en, Where we'll find re - joic - ing, With the heav'n - ly an - gels.

p Poco mosso *cresc.*

A - men, a - men, a - men, A - men, a - men, A - men, A - men ta - ko
A - men, a - men, a - men, A - men, a - men, A - men, A - men, take us,

p sostenuto *rit.*

Bóg - daj By - śmy wszy - scy po - szli w raj Gdzie kró - lu - ja A - nie - li!
oh - Lord, Take us to Thy dwell - ing, Where the an - gels reign and sing.

*) This very ancient hymn, of distinctly Gregorian inspiration, is also an early monument of the Polish language of mediaeval times. It is engraved on the tomb of St. Adalbert, the apostle of Poland, and is to be found in the Cathedral of the ancient Polish capital of Gniezno, which the Emperor Otto of Germany visited in the year 1000. It has been the battle-hymn of the old Kingdom and the Republic, and, though no longer sung so frequently, is still revered as a kind of relic.

Jeszcze Polska^{*)} May Our Poland Never Perish (NATIONAL ANTHEM)

English Adaptation by
Olga Paul

Arranged by
Sigismond Stojowski

Con anima

1. Je - szcze Pol - ska nie zgi - nę - ła, — Pó - ki my ży - je - my;
2. Choć są - sia - dy nas zni - szczy - ły, — I broń nam za - bra - ły,
3. Dziel - ność wol - ne - go o - rę - ża, — Sta - rzec o - po - wia - da,
1. May our Po - land nev - er per - ish, — While we still are liv - ing,
2. Though we're con - quered by our neigh - bors, — We still hurl de - fi - ance;
3. And the va - lor of our peo - ple, — Is an an - cient sto - ry;

cresc.



Co nam ob - ca prze-moc wię - ła, — Mo-ć od - bie - rze-my. Marsz, marsz, Da -
 Spar - ty pier - si mu - rem by - ły — I te nam zo - sta - ły. Marsz, marsz, Da -
 A - by szu - kać te - go me - ża, — Młó - dy na koń sia - da. Marsz, marsz, Da -
 What our foes took we still cher - ish, — We are not for - giv - ing. March, march, Da -
 Spar - tan breasts are strong as sa - bres, — We have self re - li - ance. March, march, Da -
 It's pro - claimed from ev - 'ry stee - ple, — For we still have glo - ry. March, march, Da -

cresc.



brow-ski, Zie-mi wło-skiej do pol-skiej, Za two-im prze - wo - dem, Złą - czym się z na -
 brow-ski, Zie-mi wło-skiej do pol-skiej, Każ - dy z nas chęt - czu - je, Wo - dza nie bra -
 brow-ski, Zie-mi wło-skiej do pol-skiej, Wol - ność, da - wne ha - sło, Je - szcze w nas nie
 brow-ski, March from It - a - ly to Po - land, When to you we're plight - ed, We will be u -
 brow-ski, March from It - a - ly to Po - land, You give in - spir - a - tion, To u - nite our
 brow-ski, March from It - a - ly to Po - land, Lib - er - ty is cry - ing, But is far from



ro - dem, Za - two - im prze - wo - dem, Złą - czym się z na - ro - dem.
 ku - je, Każ - dy z nas chęt - czu - je, Wo - dza nie bra - ku - je.
 zga - sło, Wol - ność da - wne ha - sło, Je - szcze w nas nie zga - sło.
 nit - ed, When to you we're plight - ed, We will be u - nit - ed.
 na - tion, You give in - spir - a - tion, To u - nite our na - tion.
 dy - ing, Lib - er - ty is cry - ing, But is far from dy - ing.

* This was the song of the Polish Legions in the Napoleonic Wars, popularly known as "Mazurek Dąbrowskiego" (Dąbrowski's Mazurka, after the leader's name). It has been sung all over Poland since the fateful days of 1812, when the nation's hopes were pinned to Napoleon's star and fell with it, and has been sanctioned by the new Polish Republic as its National Anthem. However, no official version of it exists. There are, therefore, discrepancies in rendition as well as in notation, which appears in both $\frac{3}{8}$ and $\frac{3}{4}$ time. Although the former is more prevalent, the latter has been preferred, since it imparts a greater dignity, perfectly compatible with its fairly lively tempo.

