

# POLISH FOLK SONGS AND DANCES



RECORDED IN: WIELKOPOLSKA, ŁÓWICZ, MAZURY, WARMIA, PODHĄCIE & MAZOWISZE

M  
1755.3  
P768  
1954

FOLKWAYS RECORDS • NEW YORK

*carlis*

MUSIC LP

WPROWADZONY Introduction	DOBRY WIEZZOR WAM Good Evening To You	JEDZIE NA K. JIKU CISAWYM Johnny Sits On A Chestnut Horse	A MOUNTAINEER SONG From Krosno	HEJ KEPA A KOLYSSANKA
THE TOSTOKI Ensemble	DWA GOLEBZIE Two Pigeons	KONIKU CISAWY CISAWY The Chestnut Horse	THE JACOK	
THE LOWICZ WEDDING Wesele Lowickie	SKOWRONECZEK PSIEWA Song Of The Lark	SIWE GOLEBZIE The Gray Pigeons	OD DEBLINA JASIO JEDZIE Johnny Went From Dublin	

**POLISH FOLK SONGS AND DANCES**

by Manfred Kridl and Adam Mickiewicz

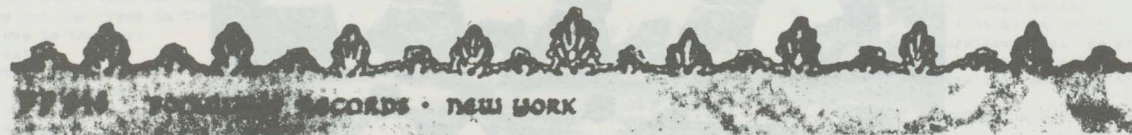
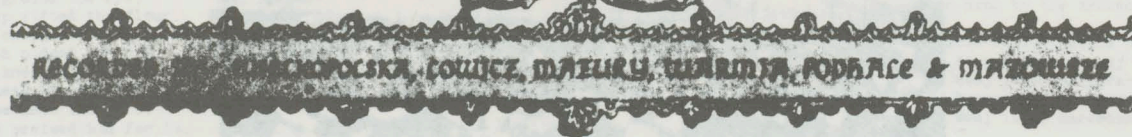
FW 6848 DESCRIPTIVE NOTES INSIDE COVER

FOLKWAYS RECORDS Album No. FW 6848

©1954, 1964 by Folkways Records & Service Corp., 43 West 61st St., NYC, USA 10023

LIBRARY  
UNIVERSITY OF ALBERTA

# POLISH FOLK SONGS AND DANCES



FOLKWAYS RECORDS • NEW YORK

M  
1755.3  
P768  
1954

MUSIC LP

## POLISH FOLKSONGS

By

Manfred Kridl, Adam Mickiewicz  
Professor of Polish Studies,  
Columbia University

Polish folksongs possess a number of basic features common to folksongs all over the world and, of course, especially to those of the Slavic peoples. Hence they are anonymous, transferred by word of mouth, by oral tradition, and consequently subject to changes of various kinds - both conscious and unconscious changes, amplifications and abbreviations, uniting of several songs in a new whole, and so on. Further they are very simple and naive as to their themes and problems (which contributes to their charm), present a limited number of characters, mostly from the family circle, and do not pay attention to descriptions of space (background) and time. If a plot exists it is not developed normally. Incidents are presented in a hasty way; sometimes there is even a lack of coincidence between events. The psychology of the characters (mostly types) is simple, too; their main motives are passions and impulsive actions expressed directly by deeds. Among stylistic devices, sometimes used very skillfully, the most typical are repetitions of various kinds, enumeration and gradation, antithesis and parallel, the latter uniting often in a completely mechanical way a detail of nature with a person or event. Many of the songs reach a high artistic level in applying these devices and in uniting universal and national elements.

Folksongs may be classified according to the various regions of Poland from which they come and according to the character and designation of the songs. Although there are a great number of songs known almost everywhere, there are also a number proper only to certain regions. Among the latter are songs from the following: Great Poland (Wielkopolska), Masovia (Mazowsze), and the regions

of Lublin, Radom, Sandomierz and Kraków. Distinct from the rest of Polish territory are the songs of the Polish-Ukrainian border region, those of Silesia, and of the mountaineer region (Podhale). As to their character, folksongs may be divided into the following main groups: ritual songs (christening, wedding, burial and so on); festival songs (Christmas, Spring, harvest, carnival, etc.); universal songs (ballads, love songs, family songs, lullabies and children's songs, etc.); professional songs of old occupations such as those of shepherds, raftmen, hunters, soldiers, artisans, beggars (also a kind of profession!) and so on. All these classes may be, of course, divided into sub-groups of various kinds, their themes being rich and quite variegated.

Vocal music is of primary importance in folk music. On the other hand, instrumental music, except in connection with accompaniment for songs and dances, is much less in use.

Old melodies were based on a scale composed of five full tones (without half-tones), the so-called pentatonic. In their later development folk melodies used the so-called "Church tonic", avoiding major and minor scales, like music of the Middle Ages. Finally they adapted the modern major and minor scales, but traces of the old tonic remained.

Another feature of these melodies is their simplicity, corresponding to the simplicity of the texts with which the music is strictly connected. The structure of the songs and their stanzas strongly influences the structure of the melody. If, for instance, the song is composed of uniform "closed" stanzas, the music follows the symmetry, and we have after every stanza a return to the beginning of the melody. Most usual are four or two line stanzas; less frequent are those of three, five, six and seven lines. Stanzas of eight or more lines appear only in exceptional cases.



Of importance also is the connection of the rhythm of the verse with that of the melody, although this cannot be considered as a rule without exception. In many or perhaps most cases, however, an isometric verse (that is, one composed of an equal number of syllables) has an analogous symmetric melody, while a heterometric verse (unequal number of syllables) results in an asymmetry in melody.

The symmetric structure of the melody leads directly to dance music, which is another characteristic feature of most Polish folk music, connected

as it is with various and sometimes age-old dances. Among those preserved to this day are the Krakowiak, indigenous to the region of Kraków, which is danced in a two-quarter rhythm and accompanied by an appropriate song; the mazur, danced in a fast tempo by couples hand in hand to music stressing the three-quarter time of the dance; the oberek, akin to the mazur in time, but much faster and vivid in tempo. Slower in tempo is the kujawiak, also a variation of the mazur, accompanied by music with very tuneful motifs. The traditional and well-known polonaise has its origin in a folk dance called "pieszy" or "chodzochy" (a walking dance), which in the beginning was danced exclusively by men and had a war-like character. Later women joined it and it changed into a kind of march which is different in rhythm from the polonaise danced in former days by the upper classes.

The main folk instruments in use in central and western Poland are: violin (first and second), often hand-carved; contrabasses similar in size to contemporary cellos; flute-like instruments made of pine wood and possessing four to six openings; clarinet-like instruments made of oak wood; and drums, small in size and made of calf or dog skin, which have one brass plate attached to them which is struck by a piece of iron. The lyre was still in use in central Poland around 1914, but mostly by beggars. A specialty of the mountain region are bagpipe-like instruments - "dudy" - consisting of a leather bag (of goat skin) and pipes; similar, but not identical in construction, is the so-called "kobza". The "trąbka" is a very long straight horn used by mountaineers to communicate from one mountain peak to another.

The folk "orchestras" (bands) were formerly composed of only three instruments: one first violin, one second violin, and a small contrabass. Later these were enlarged into groups containing, apart from the two violins, a clarinet, or a cornet (or both), and a drum replacing the contrabass. There were also larger bands with two clarinets, two cornets (replacing violins), one trombone, a tuba, a drum and a flute. In the postwar period there has been a trend toward smaller bands consisting of from two to five members and introducing new instruments: violin, accordion, and sometimes drum; or violin, accordion, clarinet or trumpet, and drum; or accordion, saxophone, violin and drum. But there also still remain larger units of from six to eight wind instruments.

These general remarks apply more or less to western and central Poland and a part of southern and eastern Poland. However there are differences and nuances in melody, rhythm and structure, reflecting various moods and changing of moods, lyricism and longings, bravura, impulsiveness, cheerfulness and gaiety. The prevailing character is one of hilarity. This does not mean that Polish folk music does not possess a great number of sad, sorrowful, even gloomy motifs. In general, it reflects all the lights and shadows of the life of the Polish peasants.

As has been mentioned above there is a distinct difference between the folk music of Silesia and the mountain region and the rest of Poland. Silesia, apart from Czech and German influences, shows some original features such as the prevalence of diatonic over chromatic melody, the existence of some archaic characteristics, themes based on the ancient "pentatonic", hesitating between minor and major scale and the use of "church tonic" in various scales.

The folk music of the mountain region (Podhale) distinguishes itself by a close connection with special and highly original and lively mountain-seer dances such as "goralski" and "zbojnicki". The tempo may be slower or faster, but there is always a strong definite rhythm reflecting the physical strength, the intelligence, fantasy and energy of the people. Musically these songs are original in their melodic and harmonic independence, in dissonances and in combining of minor and major scales. The structure of the scale shows a characteristic trait; the interval happens to be somewhat blurred with respect to intonation, approaching the so-called "tritone".

The present recordings were made late in 1952 and represent part of the general current program of collecting folklore and folk music in Poland.

#### NOTES ON THE RECORDINGS

Along with other contents of the nation's libraries, treasured source materials on Polish folk music were destroyed or stolen during the Nazi occupation of Poland. To make up for such cultural losses, a national program of gathering and recording the songs of the Polish village, of its mountains and its plains, was undertaken in the early postwar period. Amateur ensembles were established in cultural centers of rural communities throughout Poland and recordings made of their performances. The extent of participation by wide segments of the people was shown during the 1949 national Festival of Polish Folk Music in which 5000 ensembles of all kinds and 200,000 persons took part. By 1953 the amateur movement in the Polish farm communities comprised 3,300 choruses, 2,230 dance groups, 1,100 bands and orchestras of various sorts and more than 2,000 song and dance ensembles.

#### SIDE A

BAND 1. A "wprowadzony", or introduction piece played at a wedding or other festive occasion on the arrival of an important personage while other guests dance. In earlier days the rich personage paid the orchestra for the service. The performance is by the instrumental group of the Tośtoki Ensemble.

BANDS 2 and 3. The Tośtoki Ensemble which performs here is from the town of Pięczków in the Wielkopolska (Great Poland) region of western Poland. The name Tośtoki was given to inhabitants of the town years ago because in moving their poverty-stricken households from one piece of sandy farmland to another they urged on their bony horses with the adjuration "taś". From this came the name Tośtoki and the verb "tostać" - to pull. The Tośtoki Ensemble, almost all the members of which are employed in the wood-working factories of nearby Orzechowo make their headquarters in the community cultural center of Pięczków. The Ensemble won public acclaim at Kalisz during the Festival of Folk Music in 1949. Today no important function in the region would be complete without the musical participation of the group.

#### BAND 4. THE ŻÓWICZ WEDDING

This is a combination of music and dialogue connected with a wedding ceremony. Guests gathered for the feast impatiently await the bride who is being dressed by experienced older women. They exchange remarks and guesses about her costume, which in the Żowicz region is very colorful, and praise the bridegroom. Finally the bride appears, greeted by a song which deals with the burdens of the marital state. There follows a solemn oration by the "starosta" (master of ceremonies) directed to the young couple, calling upon them to love and respect each other and extending to them best wishes. The starting out for the church is accompanied by other songs connected or not with the situation, and a march played by the folk band. After coming back home, they again sing, dance the oberek and drink.

#### Wesele Lowickie

Muzyka!  
Muzyka marza!  
A dyć strójta te panne młoda prędzej.  
A dyć zaraz będnzie, zaraz będnzie tyle casu  
jesce mamy.  
E za długo jus cekamy pora do koscioka, chcopy  
by jus to dawno wysykowaly, ale baby to sie guzdzka  
i guzdzka.  
O wyśta dobre, wyśta dobre, wy ta wayatko  
potraficie wyśta ino w gambie mocne.  
Nie kłóćta sie -- nie kłóćta się.  
Ciekawam jak tes tę Maryśkę ubrały?  
A czy nie widziała jaką piękna kleckę mo -  
modna, różne wełny a szeroko moze tak dziewiec  
żokci mo.  
A chłopak nie galanty co? Jak świca, swarny  
chłop. Co kobiety podoba wam się?  
Cicho idą jus, idą, cicho, idą - cicho, cicho.

#### Żowicz Wedding

Music!  
March music!  
Dress the bride more quickly.  
In a little while. We have plenty of time yet.  
We've been waiting too long already. It's  
time to go to church.  
Men would have been dressed a long time ago.  
But old women take their time.  
Oh you're good, you're good! You can do  
everything but only with your mouth.  
Don't argue, don't argue.  
I'm curious to know how you've dressed Mary.  
Didn't you see what a beautiful dress she  
has -- so stylish, with different kinds of wool,  
wide as nine elbows?

And the boy: Isn't he gallant -- straight and bright as a candle, a fine man. What about it ladies? Do you like him?

Quiet! They're coming now.  
Quiet, quiet.

#### Piosenka

Oj ciężki, ciężki ten kamień młyński, ten kamień młyński  
A jeszcze cięższy ten stan małżeński  
A jeszcze cięższy ten stan małżeński.

Bo kamień młyński woda obróci, woda obróci  
A stan paniński już się nie wróci  
A stan paniński już się nie wróci.

#### Song

O heavy, heavy is the miller's stone, this miller's stone,  
And even heavier is the marital state.  
And even heavier is the marital state.

Because water can turn the miller's stone, water will turn it,  
But the virginal state will never return.  
But the virginal state will never return.

#### Przemówienie Starosty

Pozegnałaś pannę młodą Ojca swojego i Matkę. Pokłoniłaś się progi Ojcowej chaty. I pięć Ciebie wszyscy boś rosła przy boku Ojca nie sprawiając im żadnej zgrzyoty. Odchodzisz teraz bo pora ci własne gniazdo zakładać. Sanuj ze nauki ojców i stare nase obyczaje. Życie Ci dużo szczęścia w życiu. Sanujże Janka, któregoś sobie za męża obrała. Z dobrego gniazda pochodzi i na poważanie u ludzi sobie zasłużyła. I tobie panie młody życie żeby błogosławieństwo Boże było nad twoim domem. Zone swoją sanuj bo warta jest tego. Wyrosła u ojców kiej lilii. Kochała i chowała ją matka jak ten kwiatek. Nie zmaraj ze jej teraz. Bądź jej przyjacielem i zastęp jej w życiu i ojca i matkę i brata bo ich wszystkich dło ciebie łopusco. A teraz w imię Boże, do kościoła.

#### Speech of the Master of Ceremonies

Dear Bride:

You have said goodbye to your father and mother. You have bowed farewell to the threshold of your parents' cottage. Everyone weeps to lose you because you grew up at the side of your parents, causing them no troubles. You are now leaving because it is time for you to establish your own nest. Respect the teachings of your parents and our old traditions. I wish you a great deal of happiness in life.

Respect Janek, whom you have chosen as a husband for yourself. He comes from a good home and he has worked and earned the respect of the people.

As for you, the bridegroom, I wish the blessings of the Lord upon your house. Respect your wife because she is worthy of it. She was raised in the home of her parents like a lily. Her mother loved and nurtured her like that blossom. Do not abuse her. Be her friend and take the place in her life of her father, her mother and her brother, because she is leaving all of them for you. And now in the name of the Lord to church.

Oj siadał Maryś na wóz  
Warkoce se załóż  
A niech ci się nie wleka,  
Na te drogę daleką.

Siadał na mój wóz drużynko  
Będzie chciała  
Będzie spała  
Ja cię będę wiozł.

A teraz muzyka marsza!

Oh Mary sit on the wagon  
And put up your braids  
So they do not drag  
On this long journey.

Sit on my wagon, dear bridesmaid  
If you wish  
You may sleep  
And I will guide you.

March music.

#### Piosenka

Oj siano, siano, pod sianem woda  
Wczoraj deszcz padał  
Dzisiaj pogoda.

Siano grabiła  
Snopki wiązała  
Po tej robocie  
Trzy dni leżała.

Oj leży, leży  
Bola ją kości  
Nie od roboty  
Tylko od żłości.

Oj leży, leży  
Bola ją zęby  
A jeszcze wóła  
Daj Jasiu gęby.

No muzyka a teraz takiego Łowickiego!

Oh, hay, hay, water under the hay  
Yesterday it rained  
Today is good weather.

She was raking the hay  
Tying the sheaves  
And after this work  
Lay three days abed.

Oh she's lying, she's lying  
Her bones are aching  
Not from work  
But from anger.

Oh she's lying, she's lying  
Her teeth are aching  
And yet she calls  
For a kiss from Johnny.

And now, musicians, some Łowicz music.

#### Piosenka

Oj śpiewam ja se śpiewam  
A jas mnie boli gardło  
Oj wyspiewałem sobie, a Łowickanie darmo.

Zagrajcie mi muzykańci  
Ale długiego jak węża  
A niech sobie potańcuje  
A póki nie mam męża.

Zeby drużby zaspiewały toby drużby przykład daly  
Ale drużby nie śpiewaja  
Tylko patrza gdzie jeść dają.

#### Song

Oh I sing, I sing to myself  
Until my throat hurts  
I sang for what I wanted  
And got a Łowicz girl as a gift.

Play for me, musicians,  
A long song like a snake  
So that I can dance long enough  
To get a husband.

Let the ushers sing  
Let them give us a good example  
But the ushers do not sing  
They only look for the food.

No chłopcy dobra z tym tańcowaniem, dajcie teraz  
ławę - niech se stare siada a my wypijemy.

Enough of this dancing, boys. Give us a bench.  
Let the old people sit and we will drink.

#### Piosenka

Co u licha, u licha  
Coż to u licha, u licha  
Jak nie widać tak nie widać  
Tego kielicha tra la la la.

What the ... what the ...  
What the ... what the ...  
What one doesn't see, one doesn't see...  
This little glass, tra la la la.

Tyle to wam nie dom. A dla czego? Bo by drużki  
narzekały zek im chłopaków spoży.

I'll not give you so much. And why not? Because  
the bridesmaids would complain that I've made  
their lads drunk.

Muzyka.

Music.

#### SIDE B

BAND 1 "Dobry wieczór wam" - Good Evening to You. A "powitanie" or welcoming song which has been sung in the Mazury region for generations. The guests are seated as the chór ludowy (folk chorus) sings the greeting.

Dobry wieczór wam  
Czyscie redzi nam  
Czyscie redzi, czy nie redzi  
Dobry wieczór wam  
Czyscie redzi, czy nie redzi  
Dobry wieczór wam.

Dobry wieczór wam  
Zaspiewamy wam  
Czyscie redzi, czy nie redzi  
Zaspiewamy wam  
Czyscie redzi, czy nie redzi  
Zaspiewamy wam.

Good Evening To You

Good evening to you.  
Whether you like us,  
Whether you like us or not )  
Good evening to you. )repeat

Good evening to you.  
We will sing to you,  
Whether you like it or not )  
We will sing to you. ) repeat

BAND 2. "Two Pigeons". The chorus from the village of Mragów-Olsztyn sings this old folk tune, the words of which were arranged by a folk poet named Lengowski. The song is in the dialect of the Warmian-Mazurian region.

Dwa Gołębie, dwa gołębie  
Zyto wymłocili, zyto wymłocili  
Kur z kokosą, kur z kokosą  
Do młyna wynosą, do młyna wynosą  
Baran miele, baran miele  
Siuchna maczka sieje, siuchna maczka sieje  
Pies drwa rabzie, pies drwa rabzie  
Suka na nim trąci, suka na nim trąci  
Świnia chleb wygniata, swinia chleb wygniata  
Prosie wode nosi, prosie wode nosi  
Kof w piecu pali, kof w piecu pali  
Kobyła go chwali, kobyła go chwali  
Gęś siodziata, gęś siodziata  
Skrzydłem piec wymiata, skrzydłem piec wymiata  
Myśka chlebek wsadza, myśka chlebek wsadza

Kotek i zawadza, kotek i zawadza  
A psik kocie, a psik kocie  
Nie myl mi w robocie, nie myl mi w robocie.  
Krowa płowa, krowa płowa  
Chleb do szafy chowa,  
Krąć się nosie, krąć się nosie  
No i skonczyło się.

#### TWO PIGEONS

Two pigeons, two pigeons,  
Threshed the rye, threshed the rye.  
The rooster and the hen, the rooster and the hen,  
Took the rye to the mill, took the rye to the mill.  
The ram ground the rye. )repeat  
The sheep sifted the flour. ) "  
The dog chopped the wood. ) "  
The bitch nudged the dog. ) "  
The pig kneaded dough. ) "  
The piglets brought the water. ) "  
The horse made the fire. ) "  
The mare praised him for it. ) "  
The saddle-feathered goose. ) "  
Cleaned the stove with her wing. ) "  
The mouse put the bread in the stove ) "  
The cat was in the way. ) "  
Go away cat! ) "  
Don't bother me at work! ) "  
The straw-colored cow ) "  
Put the bread in the cupboard. ) "  
It smells good. ) "  
And so everything's done. ) "

BAND 3. "The Lark Sings", an old Polish song in the Mazurian dialect is sung here by Fryda Zajg and Ruta Klos from the village of Mikolajki in Warmia. The accompaniment is by a guitar, an instrument introduced both by the Germans who occupied this region for some centuries, originally through settlements dominated by the Knights of the Teutonic Order, and by Italians who came to Poland during the Renaissance and who remained. Some of the greatest figures in Polish architecture, music, painting and literature were from Italy, among them Callimachus, Bacciarelli, Canaletto, etc. Despite generations of rule by Germany, Polish culture maintained itself through songs such as this one. The lark is the bird whose return is the symbol of spring and its song is a call to Poland's farmers that it is planting time once again.

Skowroneczek psiewa  
Pieśń się już rozlewa  
Aneczka się stroi  
Maza się spodziewa  
Aneczka się stroi  
Maza się spodziewa

Oj dziwno nam dziwno  
Aneczki nie widno  
Janka się bojała  
I się gdzieś schowała  
Janka się bojała  
I się gdzieś schowała

Wyjdź Anecko miła  
Wyjdź ze do nas przece  
Niech Ci w ten dzień słubny  
Słoneczko zaświeci.

Zycemy Ci szczęścia  
Zdrowia i fortuny  
A u Boga w niebie  
Złocistej koruny  
A u Boga w niebie  
Złocistej koruny

#### SONG OF THE LARK

The lark sings;  
Its song floats away.

Little Anna is dressing;  
She waits for her groom.) repeat

Oh, we are surprised  
That we don't see Anna.  
She was afraid of Johnny, )  
And so she hid herself. ) repeat

Come to us, Anna,  
Come out, beloved.

On this your wedding day )  
The sun must shine. ) repeat

We wish you happiness,  
Health and good fortune,

And in heaven above )  
A golden crown. ) repeat

BAND 4. "When you Go to the Field" sung by the Krośno Song and Dance Ensemble.

Jak pojedzie pole orac  
Weźże se mnie na furę  
Ja Ci będę poganiała  
Dajże mi swój batocek  
Jak pojedzie pole orac  
Weźże se mnie na furę  
Ja ci będę poganiała  
Dajże mi swój batocek  
Nie pojedzie pole orac  
Niech se jedzie ojciec sam  
Ja se wole spacerowac  
Tam gdzie ładne panny są  
Nie pojedzie pole orac  
Niech se jedzie Ojciec sam  
Ja se wole spacerowac  
Tam gdzie ładne panny są.

#### WHEN YOU GO TO THE FIELD

When you go to the field for the plowing )  
Take me with you on the wagon. )  
I will whip the horses for you. )  
Let me have your whip. ) repeat

I'll not go to the field for the plowing )  
Let my father go alone. )  
I would rather go a-walking. )  
Where the pretty girls are staying. ) repeat

The great modern Polish composer, Karol Szymanowski, drew much of the inspiration for his later works from the mountain music of southern Poland, the Podhale region. The song and dance team of the shoe factory in Krośno, which performs the next several songs won a second prize at the 1949 Festival of Polish Folk Music. It has entertained audiences throughout Poland and in 1952 performed in Berlin. Much of the repertoire of the group was collected and brought to Krośno by Stanisław Dańca, a member of the group. A high school teacher in the town, Władysław Sochanski, is director of the ensemble. The songs of the Podhale region are similar to those of mountaineers almost everywhere - vigorous, boastful, proud, and filled with references to horses, swords and lovely women. Since the mountain range was part of the route to Polish amber, as well as to and from Venice and Rome, the mountain country of southern Poland has been subjected to numerous influences.

BAND 5A. "Johnny Sits on a Chestnut Horse". A mountain song by the Krośno Ensemble.

Jedzie Jasio, jedzie na koniku cisawym  
Po łączce po zielonej  
Do swej lubej narzeczonej  
Po łączce po zielonej  
Do swej lubej narzeczonej

Upadła mu szabelka, szabelka  
z cisawego konika  
Ty luba mi ją podaj  
Wszystkie rzeczy do niej dodaj  
Ty luba mi ją podaj  
Wszystkie rzeczy do niej dodaj

A jak mi ją nie podasz, nie podasz  
To podpalać całą wieś  
Od zamku aż do dwora  
Moja miła bywał zdrowa  
Od zamku aż do dwora  
Moja miła bywał zdrowa.

JOHNNY SITS ON A CHESTNUT HORSE

Johnny sits, sits on a chestnut horse,  
Over the green fields )  
He goes to his sweetheart. ) repeat

His sabre falls, his sabre,  
from the chestnut horse.  
Please, sweetheart, give it to me, )  
And everything which belongs to it. ) repeat

But if you do not give it to me,  
do not give it,  
I will burn down the whole village,  
From end to end ) repeat  
Stay in good health, sweetheart. )

BAND 5B. "The Chestnut Horse", sung by the  
Krosno Ensemble.

Koniku cisawy, gdzieś podziak podkowy?  
Koniku cisawy, gdzieś podziak podkowy?  
Zostawiłem w lesie, zostawiłem w lesie  
Dziewczyna mi niesie, dziewczyna mi niesie  
Koniku cisawy, gdzieś podziak podkowy?

THE CHESTNUT HORSE

Chestnut horse, where did you lose your shoes?  
I lost them in the forest, lost them in the  
forest.

A girl will bring them to me, bring them to me.  
Chestnut horse, where did you lose your shoes?

BAND 6. "Where were you, Johnny?" This old  
melody sung by Filip Fanfara of the Krosno En-  
semble is a polka przez nogę (a foot dance).  
The lyrics of the first stanza are from the past,  
those of the second - in which the living/present  
modifies the past - are by Władysław Sochański,  
director of the group.

Gdzieś był Jasinku, gdzieś był do rana  
U dziewczyny u jedynej tam mnie wołała  
U dziewczyny u jedynej tam mnie wołała  
A ty basista co smykłem świstas  
Craje rażno aby rażno, Hej siup bawista  
Craje rażno aby rażno, Hej siup bawista  
Nie jestem ułam pamiętem zostawił  
Teraz ino z Kambalina będę się bawił  
Teraz ino z Kambalina będę się bawił  
Czyść czyść w zniwiarce, czyść czyść w  
wiertarce  
Ty będziesz chłopem honornym wykonosz norme  
Mówi mi Ojciec będziesz szył buty  
Jo mu na to słuchoj Tato jade do Huty  
Jo mu na to słuchoj Tato jade do Huty

WHERE WERE YOU, JOHNNY?

Where were you, Johnny, until the morning?  
With my sweetheart, my one and only, who asked  
for me. )repeat  
Hey, you contrabassist, swishing the strings!  
Play faster and faster, hey, contrabassist!)repeat  
I'm not crippled; I left my crutch elsewhere.  
Now only Kambalina will have a good time dancing  
with me.

Clean, clean the machines, clean, clean the  
lathes.

You'll be a fine man, complete your job.  
My father said to me: You will make shoes.  
But I said: Listen, Dad, I'm going to the  
Steel Mill. )repeat

BAND 7. "The Gray Pigeons". A song from Krosno.

Siwe gołębisie rozleciały mi się po polu  
Ja je polapałem i porachowałem wszystkie  
Ja je polapałem i porachowałem wszystkie są.

Ojciec nakazował żebym nie całował dziew-  
czatek  
A ja swoją duszę rozweselić muszę choć w  
piątek  
A ja swoją duszę rozweselić muszę choć w  
piątek.

Gray pigeons scattered all over the field.  
I have caught and counted them and they're all  
here. )repeat

Father forbade me to kiss any girls,  
But I must make my soul happy even on Fridays )  
repeat

BAND 8. A mountaineer song from Krosno

BAND 9. A dance, the Jacek, very popular in  
the mountain areas of southern Poland. From  
six to 12 couples dance it. Performed by the  
Krosno Ensemble.

BAND 10. "Johnny Went from Deblin", a song from  
the village of Góra in the Ziemia Złomska district  
of the Mazowsze region not far from Warsaw. The  
village chorus sings it.

Od Deblina Jasio jedzie, obrobione drzewo  
wiezie  
Od Deblina Jasio jedzie, obrobione drzewo  
wiezie  
Jedną ręką batem śwista, drugą ręką mnie  
przyciska  
Jedną ręką batem śwista, drugą ręką mnie  
przyciska  
Pojechałem do Rawicza i kupiłem sobie  
bicz  
Pojechałem do Rawicza i kupiłem sobie bicz  
Oj rzemczaka bom nie pukoł, bom dziewczuchy  
sobiem szukoł  
Oj rzemczaka bom nie pukoł, bom dziewczuchy  
sobiem szukoł  
Od Deblina leci kania nisko wysoko, wysoko  
Od Deblina leci kania nisko wysoko, wysoko  
Powiedzie ty mi dziewczucho jakós bogato, bogato  
A co tobie głupi chłopcze do mojego bogactwa  
A co tobie głupi chłopcze do mojego bogactwa

JOHNNY WENT FROM DEBLIN

Johnny went from Deblin, a load of wood he car-  
ried)repeat  
One hand swished the whip, another held me.  
)repeat  
I went to Rawicz and there I bought a whip.  
)repeat  
I did not test the leather; I looked for a girl  
instead. )repeat  
From Deblin there flew a bird, first low, then  
high. )repeat

Tell me, my girl, how rich you are, how rich?  
) repeat  
What business is it of yours stupid boy, how  
rich I am )repeat

BAND 11. "Hej Kępa", is also sung by the local  
chorus of the village of Góra in the Mazowsze  
region. The gay songs of the Mazowsze region  
are known in many countries throughout the  
world through performances of the Mazowsze Song  
and Dance Ensemble established by the Ministry  
of Culture and Art in 1949, the first of a series  
of such formally-trained groups set up for the  
popularization of folk music of various sections  
of the country.

A Jasinek siedł z koscioła, Hej Kępa dwie  
Zają koniki do dwora, Hej kępa wedle kępy,  
pod tą kępa kępa kępa a pod kępa dwie.

Kasinka się dowiedziała, Hej kępa dwie  
Po koniki poleciała, Hej kępa wedle kępy,  
pod ta kępa, kępa, kępa, a pod kępa dwie.

Wzięła z sobą dwa talary, Hej kępa dwie  
Jeden nowy drugi stary, Hej kępa wedle kępy,  
pod ta kępa, kępa, kępa, a pod kępa dwie.

Jo tych dwóch talarów nie chce, Hej kępa  
dwie  
Jedną nockę z tobą prześpie, Hej kępa wedle  
kępy,  
pod tą kępa, kępa, kępa a pod kępa dwie.

HEJ KĘPA

Johnny came from the church, hey, hill, two;  
He seized the horses and took them to the manor  
hey, hill  
side of the hill, under the hill, hill,  
another hill and under two hills.

Katie found out, hey, hill, two;  
She went after the horses, hey, hill, etc.

She took two thalers with her, hey, hill, two;  
One was old and the other new, hey, hill, etc.

I do not want your thalers two, hey, hill, two;  
I want to spend one night with you, hey, hill,  
etc.

BAND 12. A "kołysanka" or lullaby sung by Bagna  
Giembikówna in the dialect of Mazury. It pro-  
mises that Mother will return with ducks and  
golden pancakes.

As przyjdzie nana, nana przyjdzie z pola  
Przyniesie kacka, kacka i kaczoza  
A z tej kacki bandą złote plócki  
A z tego kaczoza banda złote kora  
A z tych kół bandzie zus, bandzie  
Paiotrek, Baśka i Hasfu  
Oj lu lu lu ba la la  
Porwoł Zicek barana  
Oj lu lu lu ba la la  
Porwoł Zicek barana

Production Director - Moses Asch

LITHO IN U.S.A.