

Thirteen Songs of Aleksander Kulisiewicz

By

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A written project submitted in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts

(Vocal Performance)

at the

UNIVERSITY OF WISCONSIN-MADISON

2017

Date of Final Oral Examination: 04/25/17

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ABSTRACT

This project is an exploration of the music of Aleksander Kulisiewicz. Kulisiewicz amassed a tremendous amount of music during his imprisonment in Sachsenhausen Concentration Camp from 1939-1945. He continued collecting music, poetry, and other items from survivors and their families until his death in 1982. In 1992, the collection of over 55 feet of material was donated to the United States Holocaust Memorial Museum in Washington, D.C. This project opens with a brief introduction to Kulisiewicz and his life before, during, and after imprisonment in Sachsenhausen Concentration Camp; a basic history of Sachsenhausen is then presented with a discussion of the camp as it pertains to Kulisiewicz's imprisonment. Finally, there is an introduction to thirteen songs from the Kulisiewicz Collection that have been transcribed for voice and piano and compiled into an anthology titled "13 Songs of Aleksander Kulisiewicz." Each song introduction contains the following information: the lyricist, the composer, the camp or region of origin, the listing of the song in the *Archivum Aleksander Kulisiewicz*, which is Kulisiewicz's typeset manuscript of the songs he collected, and then the poetry in Polish or German, the International Phonetic Alphabet transliteration, and the poetic English translation. The secondary purpose of this project is to introduce singers to a language that is rarely explored at the collegiate level as well as to a whole genre of music that is woefully overlooked. Aleksander Kulisiewicz dedicated his life to the performance and preservation of this music and this project is but one small way to not let his life's work go unnoticed.

PERSONAL STATEMENT

For my first-degree recital at the University of Wisconsin-Madison, my accompanist Thomas Kasdorf suggested I consider programming Viktor Ullmann's *Cantata for Voice and Piano*. The piece is comprised of two songs with poetry of H.G. Adler that Ullmann composed while imprisoned in Theresienstadt Concentration Camp. Shortly after the songs premiered, Ullmann was sent to Auschwitz-Birkenau and murdered. In researching the music of the concentration camps, I came across Shirli Gilbert's book, *Music in the Holocaust*. Ms. Gilbert investigates the music in concentration camps other than Theresienstadt and discusses how music was represented or used in each of the camps. In her chapter on Sachsenhausen, Ms. Gilbert briefly discusses the life and music of Aleksander Kulisiewicz who was imprisoned in the camp from 1939-1945. Kulisiewicz was a remarkable man with an equally remarkable memory who used his talents as a musician to perform songs for his fellow prisoners. After the camp was liberated in 1945, Kulisiewicz was sent to a hospital in Poland to convalesce and during that time he transcribed over 300 songs and poems he had committed to memory with the help of his nurses. This was the start of the Kulisiewicz Collection that is located at the United States Holocaust Memorial Museum.

The more I read about Kulisiewicz, the more I felt connected to him and his music. He spent his life after the Holocaust collecting and performing the songs of the survivors. He felt it was his duty to keep those songs and the voices of the people who did not survive alive and in the public consciousness. As a Polish American woman who has family from the same region as Kulisiewicz and who isn't able to track all of her family heritage because of WWII, Kulisiewicz and his music have become very important to me. The songs could be the voices of my unknown family and could have been silenced forever without Kulisiewicz's efforts. This music and those voices deserve to be heard and this project and the work of others like Barbara Milewski, Professor of Music at Swarthmore College, and Bret Werb, Head Musicologist at the United States Holocaust Memorial Museum, are just the start of Kulisiewicz's reintroduction to not just musicians but also to historians and musicologists as well. He is an important figure in Holocaust history, one whom I hope this project will help others to know better and to gain an appreciation for.

ACKNOWLEDGMENTS

I would like to thank the following people for their support and gracious assistance:

Jeremy Gill, Composer
Dr. Benjamin Schultz-Burkel
Dr. Yoram Shenker, Endocrinologist
Barbara Milewski, Associate Professor of Music at Swarthmore College
Bret Werb, Music Collection Curator at United States Holocaust Memorial Museum
Vincent Slatt, Reference Librarian at United State Holocaust Memorial Museum

My committee members for their patience and diligence:

Charles Dill, Professor of Musicology
Teryl Dobbs, Associate Professor of Music Education
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Paul Rowe, Professor of Voice

My colleagues for their positive, unrelenting support and criticism:

Thomas Kasdorf
James Doing, Jr.
Gavin Waid

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INTRODUCTION

Aleksander Tytus Kulisiewicz was born on August 7, 1918 in Kraków, Poland. His father moved the family to Cieszyn soon after Aleksander was born. His mother was a music teacher who fostered her son's musical education at a young age. With her encouragement, Kulisiewicz played the violin, piano, and sang. In 1922, Aleksander's mother died quite suddenly. He kept up with his music studies, expanding his tastes from classical to popular, and even the music of the Roma gypsies. In 1928 however, a freak accident damaged his left hand, leaving him unable to play the violin or the piano.¹ The trauma was severe enough to cause Aleksander to develop a stutter that only subsided after he saw a hypnotist. He would later claim that this experience with the hypnotist was the reason that he had such a prolific memory and aptitude for recollection.²

In 1936, Kulisiewicz traveled through Czechoslovakia, Hungary, and Austria, and then back to Poland as a professional whistler.³ Barbara Milewski, Professor of Music at Swarthmore College, writes,

He found opportunities to sing in a pair of European documentary and feature films in the years leading up to the war and worked as a clown's assistant in a traveling circus. He was also politically engaged, acquiring a decidedly leftist orientation while studying law at the Jagiellonian University in Kraków. He performed in the city's cabarets, singing songs that had been popularized by the German Communist singer and actor Ernest Busch. He also tried his hand at journalism, publishing anti-authoritarian essays under the pen name "Tytus" in youth journals such as *Głos Młodych*, *Ogniwo*, and *Prosto z ławy*.⁴

After the Nazis took control of Poland, they started arresting Polish writers who had antifascist or anti-German sentiments. Kulisiewicz was arrested in 1939 and tortured by the Gestapo for an article he published called "Homegrown Hitlerism."⁵ On May 30, 1940, he was registered as prisoner number 25,149 at the Sachsenhausen Concentration Camp.⁶ Of his time in Sachsenhausen, Milewski writes,

¹ Aleksander Kulisiewicz, <https://www.holocaustmusic.ort.org>, (January 28, 2017).

² Archiwum Aleksandra Kulisiewicz, 1939-1986, Aleksander Kulisiewicz Collection, United State Holocaust Memorial Museum, RG55.000.

³ Barbara Milewski, *Dislocated Memories: Jews, Music, and Postwar German Culture*, ed. Tina Frühauf and Lily Hirsch, Oxford: Oxford University Press, 2014, 142.

⁴ Milewski, 143.

⁵ Milewski, 143.

At Sachsenhausen, Kulisiewicz continued his singing and fine-tuned his sense of social justice. He became something of a “camp troubadour” – poet, player, and songwriter. He favored the “Broadsides” – songs of attack – whose aggressive language and macabre imagery mirrored the grotesque circumstances in the camp. Performed at secret gatherings, his songs helped inmates cope with their hunger and despair, raised morale, and sustained hope of survival.⁷

To Kulisiewicz, singing songs was not just inspirational or away to provide a bit of relief from the desperation of the camp; rather it was form of documentation. In his book, *Sachsenhausen: Pamiętnik Poetycki 1939-1945*, he writes,

Other prisoners came to me – Czechs, Poles, Germans. ‘Aleks, have you got some room in your ‘archive’?’ I would close my eyes and say, ‘Recite’...And only this helped me survive: the knowledge that I’m fighting, that I am of use to someone, that day after day I’m still alive and that within me a ‘poetic octopus’ of hate, injustice, and sometimes even the most intimate longings of all of us is growing larger...Every work is a direct synthesis, a document, direct reportage.⁸

The Nazis were unimpressed with his musical documentation and secret recitals. Several times they tried to prevent his singing with injections of diphtheria or other medical experimentation.⁹ Each time someone in the camp was able to smuggle in the medicine to save Kulisiewicz’s life. According to Kulisiewicz, the Nazis finally tired off his resilience and said, “Let the dirty dog sing.”¹⁰ And sing he did, especially after he met Rosebery d’Arguto. The meeting between the two men was, as Milewski writes, “...the most important transformational experience in the camp... Kulisiewicz was profoundly impressed after hearing a clandestine performance of d’Arguto’s “Jüdischer Todessang” (The Jewish death song; a parody of an old Yiddish counting song, “Tsen Brider”) and deeply committed to their friendship forged through a shared love of music and hatred of the Nazis.”¹¹ Kulisiewicz was so moved by this performance

⁶ Milewski, 144.

⁷ Milewski, 144.

⁸ Aleksander Kulisiewicz, *Sachsenhausen: Pamiętnik Poetycki 1939-1945*, (Lublin: Wydawnictwo Lubelskie, 1965), 8

⁹ Shirli Gilbert, *Music in the Holocaust: Confronting Life in the Nazi Ghettos*, (Oxford: Oxford University Press, 2005).

¹⁰ Aleksander Kulisiewicz Collection, RG-55.003*93, USHMM Archives, Washington, D.C., 1163-1174.

¹¹ Milewski, 144.

that he pledged to “remember the work and sing it should he survive.”¹² Kulisiewicz did survive Sachsenhausen and was liberated on April 22, 1945 by the Soviet Army. Rosebery d’Arguto was transported to Auschwitz with other Jewish prisoners at the end of 1942 and did not survive.¹³

After liberation, Kulisiewicz spent time convalescing in a hospital near Krakau, Poland, having survived the camp but barely. He was like so many others from Sachsenhausen, suffering from the effects of the medical experiments, tuberculosis, and starvation. During his convalescence, Kulisiewicz dictated to a nurse all of the songs he had learned or performed in the camp. This was the beginning of his collection of concentration camp songs, a collection that grew and became more solidified with his work with ethnomusicologists and archivists: Inge Lammel, Józef Ligęza, and Adolf Dygacz. In 1960, Lammel spoke at an international symposium urging her colleagues to “collect and record the music of the Nazi concentration camps. Milewski writes,

In an atmosphere of Cold War politics and ideology, her plea was no doubt understood less as a call to commemorate victims of ethnic persecution than as a desire to document the valiant cultural efforts of political prisoners who had done their part to defeat fascism.¹⁴

Kulisiewicz contributed a massive amount of collected material to this project. His job as a foreign correspondent for a the Polish newspaper *Dziennik Polski* enabled him to travel to speak with other survivors. As he traveled and collected people’s songs and stories, he organized performances of his songs and participated at other antifascist events.¹⁵ Milewski again writes,

Kulisiewicz’s concertizing, for its time, represented a unique approach to confrontation with the Nazi past, one the operated between performance and historical witnessing and eschewed the politics of the day in order to document more accurately and inclusively, not only the realities of life and death in the camps, but also the Nazi era’s diverse victims.¹⁶

Kulisiewicz’s work with collecting continued well into the 1980’s with even more intensity. His second marriage suffered under the strain of his efforts to collect even more songs, artwork, poetry, and

¹² Aleksander Kulisiewicz Collection, RG-55.003*93, USHMM Archives, Washington, D.C., 1163-1174.

¹³ Aleksander Kulisiewicz Collection, RG-55.003*93, USHMM Archives, Washington, D.C. 1-3300.

¹⁴ Milewski, 141.

¹⁵ Aleksander Kulisiewicz Collection, RG-55.003*93, USHMM Archives, Washington, D.C., 1163-1174.

¹⁶ Milewski, 146.

stories from survivors. He also continued concertizing, which contributed greatly to his declining health. His last concert was in 1981 at the Nürnberger Bardentreffen. Barbara Milewski, who has seen the West German film footage of the concert states, “The festival film footage suggests that as the other performing acts grew more anarchistic and outrageous, Kulisiewicz seemed to relish being smaller and quieter now, conspicuously drawing attention to himself in this new way amid the outlandish sounds and attire of the festival participants.”¹⁷ He was determined, even with his declining health, to collect as many materials from survivors and their families as he possibly could. His determination was seen as obsessive by some of the Polish intellectual elite. Milewski states, “...they considered him to be *szunięty* (a “whacko-kook,” of no real importance), *podkasany* (someone “frivolous,” “not all there”)...His singing was dismissed and derided as *nieznośne wycie* (intolerable howling).”¹⁸ Aleksander Kulisiewicz died in Kraków on March 12, 1982. His son, stated in an interview that a simple yet unattainable antibiotic could have spared his life for a little while longer.¹⁹

Not everyone agreed with Kulisiewicz’s collecting or concertizing. Szymon Laks, a survivor of Auschwitz, did not believe that the kind of songs Kulisiewicz performed and collected were of any value to survivors. He felt that the songs were brash and disgusting and thought that that kind of music could not raise the spirits of any man in any situation.²⁰ Laks and Kulisiewicz met several times and carried on a professional level of correspondence despite their exceptionally different perspectives and concentration camp experiences. Neither Laks nor anyone else would deter Kulisiewicz. Their disagreements about music in the camps and about witnessing and remembering the Holocaust continued beyond their own correspondence and into an area of study that is still filled with contention. In the spirit of his father’s determination to have his music and his collection more accessible, Krzysztof Kulisiewicz donated all of his father’s materials to the United States Holocaust Museum Memorial. From this material, Bret Werb, the Head Musicologist at the USHMM, worked with Barbara Milewski, to produce *Ballads and*

¹⁷ Milewski, 152.

¹⁸ Milewski, 154.

¹⁹ Milewski, 155.

²⁰ Szymon Laks, *Music of Another World*, (Illinois: Northwestern University Press, 2000), 1-25.

Broadsides: A Collection of Songs from Sachsenhausen Concentration Camp, 1939-1945. This album with the previously released *Sadly Whisper the Leaves of the Willow* and *Songs from the Depths of Hell*, recordings from Smithsonian Folkways Records, comprise the bulk of currently published Kulisiewicz material. There are about 3,000 pages of unpublished manuscripts at the USHMM that are in the process of being reorganized for potential publication. The publisher has yet to be determined.

The following anthology is comprised of songs that are in the Kulisiewicz collection. There are thirteen songs in total that have been transcribed by Dr. Jeremy Gill from the original Kulisiewicz recordings. The thirteen songs are divided into a prelude, interlude and postlude separating “Five Songs in Wartime” and “Five Songs from the Camps.” Dr. Gill worked meticulously to preserve Kulisiewicz’s idiosyncrasies in each song. With this in mind, some of the songs have no set meter, leaving the pacing of the performance up to the discretion of the performer. The songs are set for voice and piano, excluding “Dziesięć Milionów,” which is an a cappella song.

In speaking with Werb and Milewski about performing these songs, each expressed concerns about a performer not being true to Kulisiewicz and his original intent. These songs are not for everyone. They are sometimes brash and filled with sentiments that are difficult to present to an audience. Shying away from music because it is not always comforting or pretty does not make the sentiments it is based on disappear. The performer is tasked with taking the audience on a journey of life in the camps, something that is incomprehensible. To stay true to Kulisiewicz’s intent, it is my recommendation that the performer sing with honesty and without pretentiousness. These songs supersede the singer; they are not about the performer but in fact are about those who suffered and died in the camps, and about the survivors. To assist in helping a performer prepare, each song is accompanied by a brief description based on Kulisiewicz’s notes as well as the research from Bret Werb, Barbara Milewski, Carsten Linde, an author who published *KZ-Lieder: Eine Auswahl aus dem Repertoire des polnischern Sängers Aleksander Kulisiewicz*, and Peter Wortsman, who produced the album *Songs from the Depths of Hell*.

The purpose of this anthology is to present some of the music that Aleksander Kulisiewicz fought so desperately to preserve and the stories of people who can no longer tell their own to a new generation

of performers and their audiences. This music because of its place in history is exceptionally complex more so than the melodies of which it is comprised. A performer needs to take great care when programming any or all of these songs for a recital as they can be emotional. This anthology has been completed with the utmost respect for Aleksander Kulisiewicz, his family, and all the people he strove to give a voice with his collecting and performing of Holocaust concentration camp music.

SACHSENHAUSEN CONCENTRATION CAMP

The Sachsenhausen-Oranienburg concentration camp was opened on July 12, 1936.²¹ Its proximity to Berlin and to the Nazi administrative headquarters in Oranienburg made it an ideal location for the training of the *Schutzstaffel* (SS) officers. After training, the officers would be sent to organize and operate other camps throughout Nazi occupied Europe.²² Considered a model camp, its modern and efficient design depicted below was replicated throughout the Nazi concentration camp system.

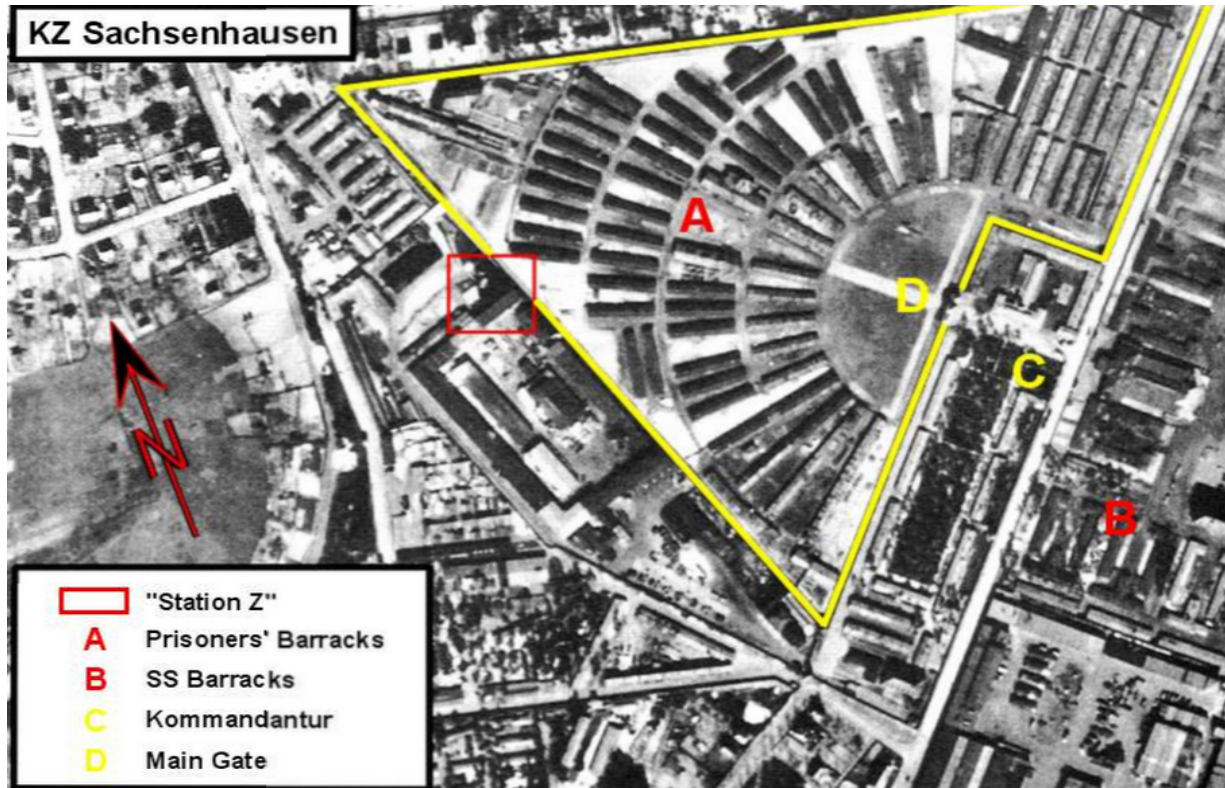


Figure 1: KZ Sachsenhausen Concentration Camp from www.deathcamps.org/gas_chambers

In her book, *Music in the Holocaust: Confronting Life in the Nazi Ghettos and Camps* Shirli Gilbert writes,

The establishment of Sachsenhausen came at a time when the camp system was undergoing fundamental restructuring. The earliest camps, rather than being organized centrally by the new government in Berlin, came under the authority of state agencies or local party groups, and some facilities were totally shielded from state supervision...New facilities were constructed that were to remain in place until the end of the war: Sachsenhausen in 1936, Buchenwald in 1937, Flossenbürg and Mauthausen in 1938, and Ravensbrück in 1939. These were to have substantial absorption capacity, and would be used to deploy inmates as laborers in SS enterprises.²³

²¹ Sachsenhausen Concentration Camp, <http://www.ushmm.org>, (January 28, 2017).

²² Sachsenhausen Concentration Camp, <http://www.ushmm.org>, (January 28, 2017).

²³ Shirli Gilbert, 99-144.

The first prisoners in Sachsenhausen, besides those who were brought in from Esterwegen to build and perform the menial daily tasks of the camp were political prisoners transferred from various prisons around Germany as well as prisoners from older camps that were being closed. Gilbert explains that in the first two years, the population of the camp doubled not just with these transfers from prisons and other camps but also with the institution of *Schutzhaft*, or ‘protective custody.’ She writes,

While adherents of opposition political movements were the primary targets for ‘protective custody’ (*Schutzhaft*) in the early years of the regime, the net soon widened to include groups that the SS considered harmful or socially unacceptable: in particular, homosexuals, criminals, Jews, and so-called ‘asocials’.²⁴

The camp population divided into several tiers of social order. The German political prisoners, German Jews with wealth or sponsorship, and Dutch and Polish political prisoners had the most privileges. They were able to send and receive mail, have money for purchasing necessities, and were given easier jobs. They were usually being selected to be the *Kapos* (leaders of work commandos) or *Stubenälteste* (administrative assistants). These prisoners were able to “access useful information and necessities.”²⁵ The remainders of the prisoners were left to form the work groups and to fend for themselves. As in a regular society, there was no love lost between the “haves” and the “have nots.” Gilbert goes into great depth describing the “degrees of privilege” between the prisoners at Sachsenhausen in her article *Remembering the Concentration Camps: Aleksander Kulisiewicz nad His Concerts of Prisoners’ Songs in the Federal Republic of Germany*. Not all prisoners were pegged into a rank or cast aside and left to die. Some prisoners like Aleksander Kulisiewicz worked their way into a position of security due to their tenacity and talent.

Sachsenhausen maintained a steady and diverse intake of prisoners throughout the WWII. Only toward the end when the Nazi regime began to crumble did Sachsenhausen face chaos within its walls. In 1942/1943, more and more prisoners were being sent to the camp.²⁶ Russian prisoners-of-war were brought to Sachsenhausen and usually killed upon arrival. Sometimes if a substantial work project was to

²⁴ Gilbert, 99-144.

²⁵ Gilbert, 99-144.

²⁶ Sachsenhausen Concentration Camp, <https://www.ushmm.org>, (January 28, 2017).

be completed, Soviet soldiers and prisoners of war would be forced to complete that project, before being killed and buried in a mass grave, or sent to Auschwitz to be cremated.²⁷

Prisoners were frequently subjected to psychological and medical experiments, primarily drug testing. One example is of Kulisiewicz's having botulism and diphtheria injected directly into his vocal folds in an effort to prevent him from singing. Each time, as these punishments occurred three or four times, a fellow prisoner or sympathetic SS guard was able to obtain a counter-treatment that was administered to prevent permanent damage.²⁸

The Sachsenhausen prisoners provided the main source of forced labor for any and all projects in Berlin and the surrounding area. It was also the primary camp for the Nazi effort to sabotage the Allied forces with the production of counterfeit currency. Hundreds of thousands of bills, primarily British currency, were placed into circulation in an attempt to cause inflation; it was not successful though and currently if found, Sachsenhausen counterfeit bills are highly valued as collectables today.²⁹

Music in the Sachsenhausen camp was permitted, but depended on who was in charge. Some camp commanders enjoyed the prisoners' music and allowed them to produce songbooks. These Nazis looked the other way, or watched from a distance when *Schallerabendes*, translated as hidden song evenings, or other illicit musical events were organized in the barracks.³⁰ For example, while at the camp composer Rosebery D'Arguto was able to organized a chorus of Jewish prisoners for impromptu concerts.³¹ His tale is one of the primary influences on Kulisiewicz's musical life. In 1942, D'Arguto and his chorus discovered that they were going to be transferred to Auschwitz that almost certainly meant a death sentence for them all. Days before they left Sachsenhausen, the group rehearsed and performed a d'Arguto's rendition of "Tsen Brider," now called "Jüdischer Todessang."³² Kulisiewicz heard the rehearsal and was so moved that he vowed to learn the song and keep the memory of d'Arguto to the

²⁷ Sachsenhausen Concentration Camp, <https://www.ushmm.org>. (January 28, 2017).

²⁸ Gilbert, 99-144.

²⁹ Sachsenhausen Concentration Camp, <https://www.ushmm.org>, (January 28, 2017).

³⁰ Gilbert, 99-144.

³¹ Aleksander Kulisiewicz Collection, RG-55.015, USHMM Archives, Washington, D.C., 1-3010.

³² Aleksander Kulisiewicz Collection, RG-55.003*93, USHMM Archives, Washington, D.C., 1163-1174.

singers alive. He performed the song at every recital and concert and often spoke of d'Arguto and his chorus during interviews up until his death in 1982.³³

The Sachsenhausen Camp controlled their prisoners without any major incidents such as prisoner uprisings and bombings for the duration of the war.³⁴ The prisoner population ebbed and flowed with the successes of the Nazi German army on the Eastern front. In 1942 political prisoners from the Netherlands, Germany, and Poland comprised the majority of the prison population. By 1944 there was, as the USHMM states, "...an influx of Hungarian and Polish Jews from ghettos and other concentration camps to Sachsenhausen as the need for forced laborers increased."³⁵ In late 1944, Sachsenhausen took in approximately 13,000 Soviet Army prisoners-of-war. Within a week's time, 10,000 of them were executed and sent to a crematorium for disposal.³⁶

In the spring of 1945, many prisoners were in ill health from forced labor, the effects of over population such as starvation and disease, and the effects of brutal medical experiments.³⁷ Around April 21, SS soldiers gathered approximately 33,000 prisoners and marched them to the northeast away from Sachsenhausen and the encroaching Soviet Army. This became known as a death march because if a prisoner fell en route he was shot and the body left behind. Aleksander Kulisiewicz was one of these marching prisoners.³⁸ The official date of the liberation of Sachsenhausen is April 22, 1945. The Soviet Army and members of the Polish Army, 2nd Infantry Division freed 3,000 remaining inmates and made arrangements to assist those who had been on the death march to receive medical attention.³⁹ Kulisiewicz was found on a road outside Sachsenhausen and sent to a hospital near Krakau, Poland to convalesce. He was almost blind and suffered from lice, tuberculosis, and diphtheria. The Allied forces used the Sachsenhausen concentration camp as a prison for captured Nazi soldiers before they turned it over to Soviet forces. Renamed Soviet Camp No. 7, the Russians used it for holding political and military

³³ Aleksander Kulisiewicz Collection, RG-55.000, USHMM Archives, Washington, D.C.

³⁴ Gilbert, 99-144.

³⁵ Aleksander Kulisiewicz, <https://www.ushmm.org>, (January 28, 2017).

³⁶ Sachsenhausen Concentration Camp, <https://www.ushmm.org>, (January 28, 2017)..

³⁷ Gilbert, 99-144.

³⁸ Aleksander Kulisiewicz Collection, RG-55.000, USHMM Archives, Washington, D.C.

³⁹ Sachsenhausen Concentration Camp, <https://www.ushmm.org>, (January 28, 2017).

prisoners.⁴⁰ In 1956, the East German government transformed Sachsenhausen as a memorial, a process fully completed in 1990. It was at that time that a mass grave was excavated from the Soviet occupation.⁴¹ A separate memorial was added to the existing Sachsenhausen memorial for people who were victims of the *Sonderlager*, the Soviet camp.⁴² Sachsenhausen is currently open for tours and provides a comprehensive and objective history of the camp, as it was used by the Nazis from 1936-1945 and by the Soviets from 1945-1956.



Figure 2: "Arbeit Macht Frei" from https://en.wikipedia.org/wiki/Sachsenhausen_concentration_camp

⁴⁰ Sachsenhausen Concentration Camp, <https://ushmm.org>, (January 28, 2017).

⁴¹ Sachsenhausen Concentration Camp, <https://www.ushmm.org>, (January 28, 2017).

⁴² Gilbert, 99-144.

INTRODUCTION TO THE SONGS

Polish IPA by Jessica Kasinski with the generous assistance of Benjamin Schultz-Burkel, author of *Singing in Polish: A Guide to Polish Lyric Diction and Vocal Repertoire*.

Poetic translations of the songs are by Jessica Kasinski, Barbara Milewski, Bret Werb, and Peter Worstman.

Some of the Polish is rural Polish and is therefore not grammatically correct. The English translations are as accurate as possible with this in mind.

Vincent Slatt, librarian at the United States Holocaust Museum Memorial and Dr. Yoram Shenker, endocrinologist at the University of Wisconsin-West Clinic assisted in the grammatical corrections and in the preparation of the Polish for singing.

Thomas Kasdorf, a D.M.A. candidate in Collaborative Piano at the University of Wisconsin-Madison assisted in editing the Polish, the IPA, and the English translations.

The original recordings of Aleksander Kulisiewicz are available through iTunes U and Smithsonian Folkways Records. There are also several YOUTUBE channels dedicated to Kulisiewicz. There are three albums available in the United States. They are *Ballads and Broad-sides: Songs from Sachsenhausen Concentration Camp, 1939-1945*, *Sadly Whisper the Leaves of the Willow*, and *Songs from the Depths of Hell*.

Szymon Ohm

[sɪmɔn ɔm]

Shimon Om

Text: Leszek N.

Music: Yiddish Folk Melody called “Szymon Ohm”

Origin: Warsaw, Poland

Listing in AAK: Line 244

Aleksander Kulisiewicz came upon this song while he was imprisoned in Sachsenhausen Concentration Camp from 1939-1945. He wrote, “The text of the first verse, in the opinion of fellow prisoner Maxa Sprechera, was derived from some kind of a Jewish folksong. The remaining text was written by Leszka (Leszek), whose surname was unknown.”⁴³ Leszka was the son of a wealthy Warsaw manufacturer who, Kulisiewicz wrote, was known for his hatred of Jews⁴⁴. In 1939, before the start of the war, Leszka ironically fell in love with a Jewish woman named Rachel who lived in Nalewki, one of the poorest Jewish districts in Warsaw. In early 1940, the Jews in Warsaw were being forced into the city ghetto. Leszka illegally obtained Aryan papers for Rachel and her family in an attempt to save them from this removal. When his actions were discovered, Leszka was denounced by his family, tortured by German authorities, and imprisoned in Sachsenhausen. Rachel and her family were sent to the Warsaw Ghetto. While in Sachsenhausen, Leszka became friends with Polish-Jewish composer Rosebery d’Arguto who happened to overhear Leszka’s rich baritone voice and asked him to join the prisoner’s chorus. Leszka would sing the songs he had learned from Rachel, one of them being “Szymon Ohm.”

In April 1943 word spread through Sachsenhausen about the Warsaw Ghetto uprising. Leszka, despairing Rachel’s presumed death, composed new text to the song in celebration of his love for her. The first time Kulisiewicz remembered hearing this song, Leszka sang it in a sick bay of the camp. It was October 1944 and Leszka was singing for illicit evening of entertainment commemorating the life and death of d’Arguto who had been sent to Auschwitz with other members of his chorus and murdered upon

⁴³ “Aleksander Kulisiewicz Collection, RG-55.000, USHMM Archives, Washington, D.C.

⁴⁴ “Aleksander Kulisiewicz Collection, RG-55.000, USHMM Archives, Washington, D.C.

arrival. Leszka did not survive incarceration at Sachsenhausen. In 1945 during the evacuation of the camp, he was sent with other prisoners to dig out and disarm unexploded Allied bombs from Berlin's Lichterfeld district. He died when one of the bombs was triggered and exploded. Kulisiewicz remembered Leszka's song and vowed to sing it always, in honor of his friend and his love, Rachel.⁴⁵

Szymon Ohm

[ʃimɔn ɔm]

Simon Om

Na Nalewkach mieszkał Szymon Ohm
[na nalefkax mɛʃaw ʃimɔn ɔm]

In Nalewki lived one Shimon Ohm

Stary, siwy–handel trzymał on
[stari ɛivi xandel tʒimaw ɔn]

Old and grey–he ran a small shop

Co dzień w synagodze wielbił
[tsɔ dʒɛɲ f sinagodʒɛ vɛlbiw]

Every day in synagogue

Jahwe srodze a trefnego nie jadł wcale on
[jave srodʒɛ a trefnɛgɔ nɛ jadw ftʂalɛ ɔn]

This humble man gave praise to God

Co dzień w synagodze wielbił
[tsɔ dʒɛɲ f sinagodʒɛ vɛlbiw]

Every day in synagogue

Jahwe srodze a trefnego nie jadł wcale on
[jave srodʒɛ a trefnɛgɔ nɛ jadw ftʂalɛ ɔn]

This humble man gave praise to God

Na imię Rachele o tak cudnym ciecie
[na imɛ raxɛɛ ɔ tak tʂudnim tʂɛɛɛ]

Her name was Rachel and she was a beauty

Za się ubiegało chłopców stu
[za ɛɛ ubɛgawɔ xwoptʂuf stu]

For whom a hundred boys competed

I śpiewali
[i ʂpɛvali]

I sang

Rachele, ty moje bombele
[raxɛɛ ti mɔjɛ bɔmbɛɛɛ]

Rachel, you are my heart's delight

Wybieraj z nas jednego póki czas!
[vibɛrai z nas jɛdnɛgɔ puki tʂas]

Choose one of us while there is still time!

Bo usta tve jak mak
[bɔ usta tvɛ jak mak]

Because your lips are red like a poppy

⁴⁵ "Aleksander Kulisiewicz Collection, RG-55.000, USHMM Archives, Washington, D.C.

A raz się zlitował dobry Bóg
[a raz ɛɛ zlitɔvaw dɔbrɪ buk]

One day God showed pity on him

Zesłał mu córeczkę w jego próg
[zɛswaw mu tʂurɛtʃkɛ v jɛgɔ pruk]

And gave to him a daughter to bless his home

Oj-laj, laj laj
[ɔi lai lai lai]

Oy lay, lay, lay

Laj laj, laj laj...
[lai lai lai lai]

Lay, lay, lay...

Aż pewnego razu nastał czas
[aʒ pɛvnɛgɔ razu nastaw tʃas]

Then one day, time turned its face

Na Nalewkach wojna, wojna wrzask!
[na nalefkax vɔjna vɔjna vʃask]

In Nalewki war shrieked, oh the sound!

Trwoga, rajwach, trwoga!
[trvɔga rajvax trvɔga]

Terror, howling, terror!

Getto, głód, pożoga!
[gɛttɔ gwud pɔʒɔga]

Ghetto, hunger, fire

Rachele umiera, słodki ptak
[raxɛlɛ umɛra swɔdki ptak]

Rachel, she died, my fallen dove

Dla chłopców mają smak
[dla xwɔptʂɔf majɔ smak]

To the boys they have a desired taste

I na Nalewkach wyśpiewują
[i na nalefkax vɛɕɛvuja]

And in Nalewki the boys sing

(Ja)...meczyje
[ja mɛtʂɪjɛ]

My beloved

Rachele, ty moje bombele
[raxɛlɛ ti mɔjɛ bɔmbɛlɛ]

Rachel, of my heart's delight

Bombele moje!
[bɔmbɛlɛ mɔjɛ]

My sweet beloved

Przepióreczko ma
[pʒɛpɪurɛtʃkɔ ma]

Broken-winged dove

Twe usta tak jak mak
[tve usta tak jak mak]

Your lips still poppy red

Dla chłopcow miały smak
[dla xwɔptʂɔf mɔwɪ smak]

Their taste that is now dead

I milcza, milcza...ach!
[i miltʃa miltʃa ax]

And no more singing...ah!

Polifonia

SIMEON OHM...

I.

Na Nalewkach mieszkał Szymon Ohm, *stary*
 stary, siwy - handel trzymał on, *stary*
 co dzień w synagodze wielbił *Jehwe* arodge,
 a trefne go nie jadł wcale *stary* ...]
 Aż raz się zlitował dostry Bóg,
 zesłał mu córeczkę w jego prog,
 imię Rachele o tak cudnym ciele,
 że się ubiegali chłopców stu.

I śpiewali:

... Rachele,
 ty moje bombele,

Wybieraj z nas

jednego, pościł czas!

Bo usta też jak mak

dla chłopców mają smak,

i na Nalewkach wyspiewują:

Oj, laj, laj, laj, laj, *laj, laj, laj!*

Oj, laj, laj, laj, laj, *laj, laj, laj!*

laj!...

laj-laj! *laj, laj, laj!*

laj, laj, laj!

II.

Aż pewnego razu nastał czas,

na Nalewkach wojna, wojna - wrzask!

trwoga - rajwach! - trwoga!!... getto, głód, pozoga!

Rachele umiera, srodkci ptak...

Joj... mecyje...

Rachele, ty moje bombele,

bombele moja!...

Figure 3: "Szymon Ohm" from the United States Holocaust Memorial Museum Archives, The Aleksander Kulisiewicz Collection, RG-55.007 and RG-55.010.

Rozszumiały się wierzby płaczące

[rɔzʃumawɨ ɛɛ vɛzbi pwatʃɔtʃɛ]

Sadly whisper the leaves of the willow

Text: Roman Slezak, 1940

Music: Vladimir Agapkin, *Pożegnanie Słowianki*

Origin: Poland/Slovakia/Russia

Listing in AAK: None

A well-known partisan song for the Soviets and the Polish during World War II, “Rozszumiały się wierzby płaczące” borrows the melody of a popular Russian march “Pożegnanie Słowianki,” translated as “Farewell to the Slovakian Girl,” composed by Vladimir Agapkin. Polish-Jewish camp prisoner, Roman Slezak, wrote new lyrics to the song in 1940. Peter Wortsman, in the introduction to the Smithsonian Folkways album, *Sadly Whisper the Leaves of the Willow: Polish Partisan and Folksongs* by Aleksander Kulisiewicz wrote, “The first known Polish partisan song, “Hubalowa Legenda” (The Legend of Hubal), appeared in June of 1940. In the following years, from 1940 to 1945, hundreds of partisan songs were written, their authors for the most part unknown.”⁴⁶ After the war, Kulisiewicz collaborated with ethnographers Józef Ligęza and Jan Tacina on the *Polish Folk Music Collection*, helping to preserve close to 60,000 Polish folksongs.⁴⁷ He states in an interview with Peter Wortsman, “Most of the partisan and folk songs on [*Sadly Whisper*] are fragments of the originals; verses were lost or forgotten over time.”⁴⁸ The recording that Dr. Jeremy Gill transcribed was made specifically for the aforementioned Kulisiewicz/Wortsman album, completed 1979-1980.⁴⁹

⁴⁶Peter Wortsman, *Sadly Whisper the Leaves of the Willow: Partisan and Folksongs sung by Aleksander Kulisiewicz*, (New York: Folkways Records & Service Corp, 1981), 1.

⁴⁷ Wortsman, 1.

⁴⁸ Wortsman, 1.

⁴⁹ Wortsman, 1.

Rozszumiały się wierzby płaczące

[rɔzʃumawɪ ɛɛ vɛzbi pwatʃɔ̃tɕɛ]

Sadly whisper the leaves of the willow

Rozszumiały się wierzby płaczące

[rɔzʃumawɪ ɛɛ vɛzbi pwatʃɔ̃tɕɛ]

Sadly whisper the leaves of the willow

Rozpłakała się dziewczyna ma

[rɔzpwakawa ɛɛ dʒɛftʃina ma]

And the girl, she cries and cries

Wzniosła w górę swe oczy błyszczące

[vznɔswa v gurɛ svɛ ɔtʃi bwʃtʃɔ̃tɕɛ]

Lifts her eyes full of tears, eyes that know too well

Na ten smutny, na strasznie smutny świat

[na tɛn smutni na straʃnɛ smutni ɕfat]

Just how hard and how sad this world can be.

Nie szumcie, wierzby, nie

[nɛ ʃumtɕɛ vɛzbi nɛ]

Leave weeping to the trees

Z żalu, co serce rwie

[z żalu tɕɔ sɛrtɕɛ rvɛ]

And though your heart feels pain

Nie płacz, dziewczyno ma

[nɛ pwatʃ dʒɛftʃinɔ ma]

Don't cry, my little girl

Bo w partyzantce nie jest źle:

[bɔ f partɪzantɕɛ nɛ jɛst ʒlɛ]

The partisans do not complain:

Do tańca grają nam

[dɔ tãtɕa grajɔ̃ nam]

They do a joyous dance

Śmierć kosi niby łan

[ɕmɛrtɕ kɔɕi nibi wan]

And if death mows them down

Lecz my nie wiemy, co to lęk:

[lɛtʃ mi nɛ vɛmi tɕɔ to lɛ̃k]

These brave men are not afraid:

Do tańca grają nam

[dɔ tãtɕa grajɔ̃ nam]

They do a joyous dance

Do tańca grają nam

[dɔ tãtɕa grajɔ̃ nam]

They do a joyous dance

Czy to deszcz, czy słoneczna spiekota

[tʃi tɔ dɛʃtʃ tʃi swɔnɛtʃna spɛkɔta]

Let it rain, let the bright sun blaze

Wszędzie słyhać miarowy, równy krok

[vʃɛndʒɛ swɪxatɕ mɪarɔvi ruvni krɔk]

Still our quiet steps you hear forever

To maszeruje ta leśna piechota

[tɔ maʃɛrujɛ ta lɛɛna pɛxɔta]

You'll recognize us, the forest boys

Maszeruje, ach cały, cały rok

[masʃɛrujɛ ax tɕawɪ tɕawɪ rɔk]

We'll be marching on through the year

To maszeruje ta leśna piechota

[tɔ maʃɛrujɛ ta lɛɛna pɛxɔta]

You'll recognize us, the forest boys

Granaty, broni szczęk
 [granatɨ brɔɲi ʃɨʃɛŋk]
 Armed with their hand grenades

Nie szumcie, wierzby, nie
 [ɲɛ ʃumt͡ɕɛ vɛʒbɨ ɲɛ]
 Leave weeping to the trees

Z żalu, co serce rwie
 [z ʒalu t͡sɔ sɛrt͡ɕɛ rvɛ]
 And though your heart feels pain

Nie płacz, dziewczyno ma
 [ɲɛ pwaɨʃ d͡ʒɛft͡ɕɨnɔ ma]
 Don't cry, my little girl

Bo w partyzantce nie jest źle:
 [bɔ f partɨzant͡ɕɛ ɲɛ jɛst ʒɫɛ]
 The partisans do not complain:

Do tańca grają nam
 [dɔ taɲtsa grajɔ nam]
 They do a joyous dance

Maszeruje, ach cały, cały rok
 [masʃɛrujɛ ax t͡sawɨ t͡sawɨ rɔk]
 We'll be marching on through the year

Granaty, broni szczęk
 [granatɨ brɔɲi ʃɨʃɛŋk]
 Armed with their hand grenades

Śmierć kosi niby łan
 [ɕmɛrt͡ɕ kɔɛɨ nɨbɨ wan]
 And if death mows them down

Lecz my nie wiemy, co to lęk:
 [lɛɨʃ mɨ ɲɛ vɛmɨ t͡sɔ tɔ lɛŋk]
 These brave men are not afraid

Do tańca grają nam
 [dɔ taɲtsa grajɔ nam]
 So do a joyous dance

Do tańca grają nam.
 [dɔ taɲtsa grajɔ nam]
 So do a joyous dance.

Trąbią, trąbią bębny biją

[trɔmbɔ̃ trɔmbɔ̃ bɛmbnɨ bɨjɔ̃]

Trumpets, trumpets, drums are beating

Text: Unknown

Music: Unknown

Origin: Krakau/Silesia, Poland

Listing in AAK: None

The lyrics of this song depict the forced draft of Polish men into the Austrian army during World War I, describing the beating of the drums and the blasts of trumpets calling the unwilling men to arms for a cause that they did not support.⁵⁰ Kulisiewicz's records indicate that this song originates from Krakau, Poland, the place of his childhood.⁵¹ He does not note in his unpublished manuscript, *Polskie Piesni Obozowe, 1939-1945 (Polish Camp Songs, 1939-1945)*, either the author of the text or the composer of the music. The song was in his repertoire before he was interned in Sachsenhausen. Like "Rozszumiały się wierzby płaczące," this song is considered to be incomplete. Wortsman claims, "Some of the original verses have been lost. Because of its simple melody, the song was sung as a lullaby in many villages."⁵²

Trąbią, trąbią bębny biją

[trɔmbɔ̃ trɔmbɔ̃ bɛmbnɨ bɨjɔ̃]

Trumpets, trumpets, drums are beating

Trąbią, trąbią bębny biją
[trɔmbɔ̃ trɔmbɔ̃ bɛmbnɨ bɨjɔ̃]

Trumpets blast, the drums are beating

Gdyby mi kto konia podał
[gdɨbɨ mi ktɔ kɔɲa pɔdaw]

If I had a little horsey

Trąbią, trąbią bębny biją
[trɔmbɔ̃ trɔmbɔ̃ bɛmbnɨ bɨjɔ̃]

Trumpets blast, the drums are beating

Starsza siostra usłyszała
[starʃa ɛɔstra uswʃawa]

The eldest sister went and stole one

⁵⁰ Wortsman, 1.⁵¹ "Aleksander Kulisiewicz Collection, RG-55.000, USHMM Archives, Washington, D.C.⁵² Wortsman, 1.

Wojackowie maszerują

[vɔjakɔʦyɛ maʃɛrujɔ]

Soldiers march in step to music

I ja bym też maszerował

[i ja bim też maʃɛrɔvaw]

How I'd like to march right with them

I ja bym też maszerował

[i ja bim też maʃɛrɔvaw]

How I'd like to march right with them

A ta druga szablę dała

[a ta druga ʃablɛ dawa]

The second sister stole a sabre

A ta trzecia zapłakała

[a ta tʃɛtɕa zapwakawa]

The third one cried at home and stayed there

Starsza siostra usłyszała

[starʃa ɛɔstra uswʃawa]

The eldest sister went and stole one

Koniczka mu osiodłała

[kɔnitʃka mu ɔɛɔdwawa]

Stole a horse and gave it to him

A ta druga szablę dała

[a ta druga ʃablɛ dawa]

The second sister stole a sabre

Trąbią, trąbią bębny biją

[trɔmbɔ trɔmbɔ bɛbnɨ bijɔ]

Trumpets, trumpets, drums are beating

Trąbią, trąbią bębny biją

[trɔmbɔ trɔmbɔ bɛbnɨ bijɔ]

Trumpets, trumpets, drums are beating

Góralu, czy ci nie żal?

[guralu tʃi tɕi nɛ ʒal]

Goral, oh won't you feel sad?

Text: Michael Bałuckiego

Music: Michael Świerzyński

Origin: Tatra Mountain Region of Poland

Listing in AAK: None

This song is about the Góral, the inhabitants of the Tatra Mountains in Poland who immigrated to the United States at the end of the 19th century. This emigration occurred because the region was not fertile enough to support the growing population.⁵³ The song is filled with the singer's desire to see the

⁵³ Wortsman, 1.

silver springs and glorious mountains of his homeland one last time. Kulisiewicz wrote that this song was one of the most requested by the SS guards in Sachsenhausen.⁵⁴ The guards would have the new Polish arrivals sing this song during their arrival and later while working around the camp as a way to torture or shame them. There is a wonderful video of Pope John Paul II, singing this song to a crowd of Polish Catholics when he visited the country for the first time after gaining his Papacy.⁵⁵ “Góralu” is the type of song that resonates with the human experience of longing to be back where you belong, to be with loved ones and the familiar. In singing it in Sachsenhausen, Kulisiewicz provided solace and comfort when there was none and evoked a humanity in those that seemed to be without it.⁵⁶

Góralu, czy ci nie żal?

[guralu tʃi tɛi nɛ ʒal]

Goral, oh won't you feel sad?

Góralu, czy ci nie żal

[guralu tʃi tɛi nɛ ʒal]

Goral, oh won't you feel sad when

Góral na góry spoziera

[gural na guri spozɛra]

Goral, he turns to his mountains

Odchodzić od stron ojczystych

[ɔdɔɔdʒitɕ ɔd strɔn ɔjtʃistɨx]

You leave your dear one home

I łzy rękawem ociera

[i zɨ rɛŋkavɛm ɔtɕɛra]

And tears encumber the beauty

Śmierkowych lasów i hal

[ɕmɛrkɔvɨx lasuf i xal]

Your mountains, pastures, pine trees

I góry porzucić trzeba

[i guri pɔʒutɕitɕ tʒɛba]

I must take leave of these mountains

I tych potoków srebrzystych?

[i tɨx pɔtɔkuf sɛbʒɨstɨx]

The silver source of your rivers?

Dla chleba, panie dla chleba

[dla xɛba panɛ dla xɛba]

For bread, yes sir, but for bread

Góralu, czy ci nie żal?

[guralu tʃi tɛi nɛ ʒal]

Goral, oh won't you feel sad?

Góralu, czy ci nie żal?

[guralu tʃi tɛi nɛ ʒal]

Goral, oh won't you feel sad?

⁵⁴ Aleksander Kulisiewicz Collection, RG-55.000, USHMM Archives, Washington, D.C.

⁵⁵ https://www.youtube.com/watch?v=he0Bt00_RLA&list=PLWXHkrqaV93AIBF9ei126VtYzJZ2tM22.

⁵⁶ Aleksander Kulisiewicz Collection, RG-55.000, USHMM Archives, Washington, D.C.

Góralu, wracaj do hal!
[guralu vratsai do xal]

The mountains, Goral, go back!

Góralu, wracaj do hal!
[guralu vratsai do xal]

The mountains, Goral, go back!

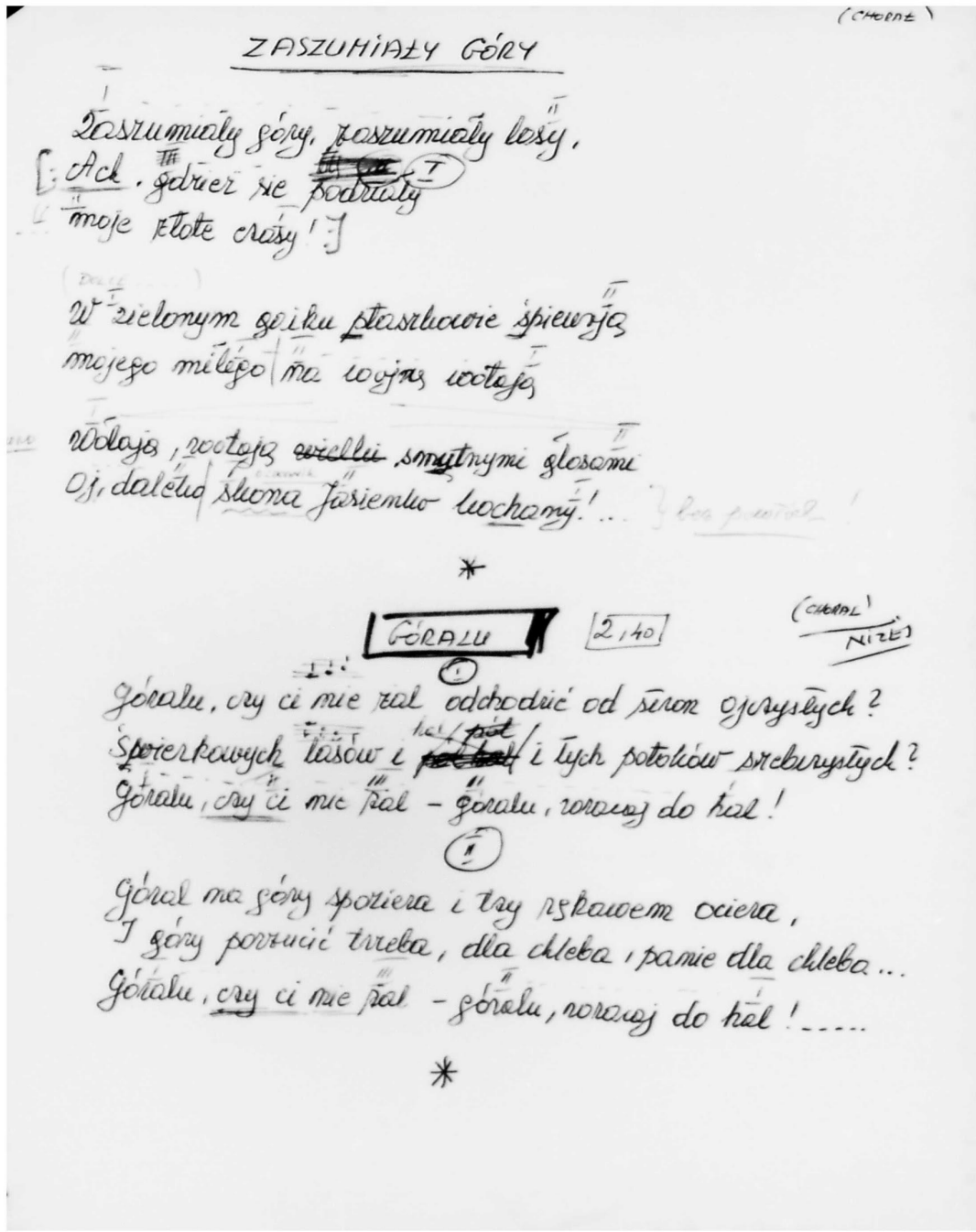


Figure 4: "Zazumiały Góry" and "Góralu" from the United States Holocaust Memorial Museum Archives, The Aleksander Kulisiewicz Collection, RG-55.007 and RG-55.010.

Jestem sobie

[jɛstɛm sɔbɛ]

I am a fine young blade

Text: Unknown

Music: Unknown

Origin: Krakau-Kielce, Poland

Listing in AAK: None

This folksong from the Krakau-Kielce region of Poland is filled with romance and the arrogance of youth.

The singer, a “fine young blade” extolls his virtues before asking a young woman named Mary to be his own. The song was recorded for the album of partisan and folksongs, *Sadly Whisper the Leaves of the Willow*, in 1980. Kulisiewicz sings this light-hearted melody with an inspirational tone that provides a needed respite from the somber and nostalgic “Góralu” and “Zaszumiały Góry.” Some notes about this song: the album notes have the word ‘szabelką’ translates as ‘sable’ but here it is translated as ‘sabre.’

Also, the refrain of ‘dy-dy-dy’ is being translated as [di di di] rather than [dɪ dɪ dɪ] because this is what Kulisiewicz sang for the recording.

Jestem sobie

[jɛstɛm sɔbɛ]

I am a fine young blade

Jestem sobie chłopok młody, dy-dy-dy
[jɛstɛm sɔbɛ xwɔpɔk młɔdɪ dɪ dɪ dɪ]

I am a fine young blade de-de-de

Niepoślenie ję urody, dy-dy-dy
[ɲɛpɔɛɓɛɲɛj jɔ urɔdɪ dɪ dɪ dɪ]

Handsome yes and unafraid, de-de-de

Na kónia wyskoce, szabelką się otoce
[na kɔɲa wɪskɔtɛ ʃabɛlkɔ ɛɛ ɔtɔtɛ]

I jump on my horse, grab my sabre of course

Niepośledniej ję urody, dy-dy-dy
[ɲɛpɔɛɓɛɲɛj jɔ urɔdɪ dɪ dɪ dɪ]

Handsome, ever unafraid, de-de-de...

Nie jodłem, nie spałem, dtyry nocki myślołem
[ɲɛ jɔdwɛm ɲɛ spawɛm dtɪrɪ nɔtʂki mɪɛɓɓɔwɛm]

Couldn't eat, haven't slept, four nights long

Cy ty, Maryś, bydies moja, ję-ję-ję
[tʂɪ tɪ marɪɓ bɪdɪɛs mɔjɔ jɔ jɔ jɔ]

Accept me, oh Mary, please be my own, yo-yo-yo

Szabelką se powywijom, jom-jom-jom
[ʃabɛlkɔ se pɔvɪvɪjɔm jɔm jom jom]

Swing my sabre as I hum, yum yum...

Byde, byde chłopok młody, dy-dy-dy
[bɪdɛ bɪdɛ xwɔpɔk mɔɔdɪ dɪ dɪ dɪ]

A fine young blade I'll always be, de-de-de

Cy ty, Maryś, bydies moja, ja-ja-ja
[tɕi ti marɛ bɪdɛs mɔjɔ jɔ jɔ jɔ]

Accept me, oh Mary, please be my own, yo-yo-yo

Cy ty, Maryś, bydies moja.
[tɕi ti marɛ bɪdɛs mɔjɔ]

Me, oh Mary, please be my own.

Zaszumiały góry

[zɔʃumawɪ guri]

Oh where did they go

Text: Unknown

Music: Folksong “Teče Voda, Teče”

Origin: Tatra Mountain Region of Poland

Listing in AAK: None

As in “Góralu” and “Trąbią, Trąbią,” this song text references the beauty of the Tatra Mountains near the Polish-Slovakian border. Kulisiewicz wrote, “The text laments the forced draft of the Polish men into the Austrian Army.”⁵⁷ This region was under Austro-Hungarian rule until 1918 at the end of World War One. The melody is from either a Slovakian or Moravian folk song whose composer, author, and date of composition are unknown.⁵⁸

⁵⁷ Aleksander Kulisiewicz Collection, RG-55.000, USHMM Archives, Washington, D.C.

⁵⁸ David Fanning, *Carl Nielsen Studies, Volume 4* (United Kingdom: Ashgate Publishing, Ltd. 2009,) 85-86.

Zaszumiały góry

[zaʃumawi guri]

Oh where did they go

Zaszumiały góry, zaszumiały lasy

[zaʃumawi guri zaʃumawi lasi]

Oh where did they go, my golden

Zaszumiały góry, zaszumiały lasy

[zaʃumawi guri zaʃumawi lasi]

Oh where did they go, my golden

Ach gdzież się podziały moje złote czasy?

[ax gdʑeʒ ɛɛ pɔdʑawi moʒe zwɔtɛ tʃasi]

Times are behind me?

W zielonym gaiku ptaszki śpiewają

[v zɛlɔnim gaiku ptʃkɔɲɛ ɛpɛvajo]

In the dark green woods the birds sing like before

W zielonym gaiku ptaszki śpiewają

[v zɛlɔnim gaiku ptʃkɔɲɛ ɛpɛvajo]

In the dark green woods the birds sing like before

Mojego miłego na wojnę wołają

[moʒego miwego na vɔjɲɛ vɔvajo]

But they took my lover far from me to war

Wołają, wołają smutnymi głosami

[vɔvajo vɔvajo smutnimi gwɔsami]

They call him with high, trembling voices

Wołają, wołają smutnymi głosami

[vɔvajo vɔvajo smutnimi gwɔsami]

They call him with high, trembling voices

Oj, daleko skona Jasieńko kochany

[ɔj daɛkɔ skɔna jaɛɛɲkɔ kɔxani]

Oh so far, far from me will my lover die.



Figure 5: Drawing of Aleksander Kulisiewicz from the United States Holocaust Memorial Museum Archives, The Aleksander Kulisiewicz Collection, RG-55.018.

Piosenka niezapomniana

[pɔsɛnka ɲɛzapɔmɲana]

Unforgettable song

Text: Aleksander Kulisiewicz

Music: Juliusz Kzremieński, 1934

Origin: Sachsenhausen

Listing in AAK: Line 236

This is the first song in the collection written by Kulisiewicz during his time in Sachsenhausen. The melody composed by Juliusz Kzremieński in 1934, Kulisiewicz heard “Piosenka nieaktualna” performed by the composer and created his own lyrics in 1940. In the liner notes for the album, *Ballads and Broadides: Songs from Sachsenhausen Concentration Camp 1940-1945*, Werb and Milewski discuss how Kulisiewicz sang the original prewar hit on September 1, 1940 at a gathering that commemorated the one-year anniversary of the outbreak of World War Two: “Hearing this sentimental ballad caused some of the prisoners to be overwhelmed with nostalgia. This prompted Kulisiewicz to write a rather more optimistic text, one proclaiming a message of resistance through song.”⁵⁹ For this particular collection of songs, “Piosenka niezapomniana” is the perfect transition from the partisan and folk songs that poetically speaks about prewar Poland to the satirical songs and the broadsides, the songs of attack filled with aggressive lyrics whose lyrics invoked a spirit of resistance and the possible desire to survive the daily atrocities.

⁵⁹ Bret Werb and Barbara Milewski, *Ballads and Broadides: Songs from Sachsenhausen Concentration Camp 1940-1945*. (Washington, D.C.: United States Holocaust Museum Memorial, 2008), 1-62.

Piosenka niezapomniana

[pɔsɛnka nɛzapɔmɲana]

Unforgettable song

Wiatr za drutami szepce do snu:

[ɣatr za drutami ʃɛptʂɛ dɔ snu]

The breeze rustling through the wires lulls me to sleep:

Dawne marzenia, których dziś nie ma–

[davne maʒɛɲa kturix dʒie nɛ ma]

Daydreams of long ago today are no more–

Tyle, ach tyle czekałem dni,

[[tɨlɛ ax tɨlɛ tʃɛkawɛm dɲi]

Too many days I've waited in vain,

Poczekam jeszcze tysiące trzy!

[pɔtʃɛkam jɛʃtʃɛ tɨɕɔtʂɛ tʒɨ]

Still I'll wait a thousand more!

Twarde jest życie, twarde są pięści!

[tvarde jɛst ʒɨtʂɛ tvarde sɔ pʲɛɕtʂɨ]

Life is hard, but so are my fists!

Pozostal głuchy ból.

[pɔzɔstal gluxy bɔl]

Only a dull ache remains.

Piosenka niezapomniana,

[pɔsɛnka nɛzapɔmɲana]

Unforgettable song,

Jedyna, umiłowana,

[jɛdɨna umiɔwɔnana]

My dearest, my only one,

Piosenka, którą zdławiło “Heil!”

[pɔsɛnka kturɔ zdwawiɔɔ hail]

Beloved song that stifled their “Heil!”

“Pamiętasz Polskę, biedaku mój?”

[paɲɛntʂz pɔskɛ bɛdaku muj]

“Do you remember Poland, poor fellow?”

Mój Boże, z piosenką umrzeć daj

[muj bɔʒɛ z pɔsɛnkɔ umʒɛɛ daj]

Dear God, with a song on my lips let me die.

Zaśpiewa cała Polska ma

[zaɕpɛva tʂawa pɔlska ma]

All my Poland will sing out

Pamiętaj! Pomścij! Milcz!

[paɲɛtaj pɔmɕɨj miltʃ]

Remember! Revenge! Say nothing!

I skrzydła znów odrosną!

[i skʒɨdwa znuf ɔdrɔsnɔ]

With wings reborn again she'll soar!

Wrócimy wszyscy, wszyscy tam,

[vrɔtʂɨmɨ vtʃɨstʂɨ vtʃɨstʂɨ tam]

We all will return again, there,

Gdzie Wisła czeka wiosną.

[gdʒɛ viswa tʃaka vɔsnɔ]

Where the Vistula awaits in spring.

Piosenka krwią okupiona,

[pɔsɛnka kryɔ ɔkupɔna]

Dear song, paid for in blood,

Mocarna–niezwyciężona,

[mɔtʂarna nɛvɨtʂɛʒɔna]

Mighty–invincible,

Piosenka, o czymś, co było,
[pɔsenka ɔ tʃimɛ tʂɔ bɪwɔ]

Dear song about things that once were,

Minęło–lecz będzie żyło!
[minɛwɔ lɛtʃ bɔdʑɛ ʒɪlɔ]

About things past–but that will endure!

Piosenka, która się spełni–wam!
[pɔsenka ktura ɛɛ spɛłɲi vam]

Dear song, whose words will come true–for you.



Figure 6: Hand-drawn postcard from Sachsenhausen Concentration Camp from the United States Holocaust Memorial Museum Archives, The Aleksander Kulisiewicz Collection, RG-55.005.



Figure 7: Hand-notated music for “Dziesięć milionów!” from Sachsenhausen Concentration Camp from the United States Holocaust Memorial Museum Archives, The Aleksander Kulisiewicz Collection, RG-55.005.

Dziesięć milionów!

[dʒɛɛɛtɛ miłɔnuf]

Ten million

Text: Unknown

Music: Unknown

Origin: Camp Unknown

Listing in AAK: Line 322

Not much is known about this song. It is listed in the Kulisiewicz Archive materials as having an unknown lyricist, unknown composer, and originating unknown camp. Kulisiewicz writes, “In September 1944, this song was being sung by prisoners in Montelupich Prison in Krakau. There was a young prisoner, about 15-16 years old whose name may have been Stefan who was singing it there...Other survivor testimonies from Auschwitz, Gross-Rosen and Bergen-Belsen state that this song was sung by prisoners during daily ceremonies like roll call and end of day check-ins.”⁶⁰ At Konzentration-Lager Mittlebau, a similar song with the same melody was being sung. It was called, “Dwanaście Milionów” (Twelve Million).⁶¹ Both songs discuss the potential number of prisoners in concentration camps during World War Two. Jan Masłowski in an interview with Kulisiewicz stated that those numbers are not exaggerated. “In the years of the war, the network of camps and the affiliated camps had grown to a monstrous size. For about 9000 camps of all types and sizes, there were about 18 million prisoners of dozens of nationalities...”⁶² The United States Holocaust Memorial Museum website states the following,

“Scholars have estimated that the Nazi regime incarcerated hundreds of thousands, even millions of people in the concentration camp system between 1933 and 1945. It is difficult to estimate the total number of deaths. One estimate notes a range of between 795,889 and 955,215 deaths of registered prisoners, excluding the deaths of registered Jewish prisoners at Auschwitz and Lublin/Majdanek. If one counts the number of Jews (registered and unregistered) killed at Auschwitz (approximately one million) and at Lublin/Majdanek (at least 89,000), the number of deaths in the concentration camp system ranges between 1,885,889 and 2,045,215.”⁶³

⁶⁰ Aleksander Kulisiewicz Collection, RG-55.000, USHMM Archives, Washington, D.C.

⁶¹ Aleksander Kulisiewicz Collection, RG-55.000, USHMM Archives, Washington, D.C.

⁶² Aleksander Kulisiewicz Collection, RG-55.000, USHMM Archives, Washington, D.C.

⁶³ Concentration Camps, <https://www.USHMM.org/concentrationcamps>, (January 28, 2017).

Even these estimates do not take into account political prisoners, gypsies, homosexuals and all others imprisoned by the Nazis before and during World War Two.

Dziesięć milionów!

[dʒɛɛɛntɛ miłɔnuf]

Ten million!

Dziesięć milionów! Dziesięć milionów!

[dʒɛɛɛntɛ miłɔnuf dʒɛɛɛntɛ miłɔnuf]

Ten million! Ten million!

Dokoła kolczasty drut

[dɔkɔwa kɔltʃastɪ drut]

Surrounded by sharp barbed wire

Za drutem zagnani, za drutem skazani

[za drutem zagnani za drutem skazani]

Behind wire hunted, behind wire sentenced

Skazani na niewolę i na głód

[skazani na niewolę i na głód]

Sentenced all to slavery and hunger.

Więźniowie Polacy, Rojanie, Słowacy

[wiɛznɔvɛ pɔlatʃi rɔjanɛ swɔvatʃi]

From Poland, Russia, Slovakia,

Francuzi, Hiszpanie i Grek

[frantʃuzi xiʃpane i grek]

The Frenchmen, Spaniards and Greek

Nad taczka schyleni, nad młotem zgarbieni

[nad tatkɔ sxiłɛni nad mɔtɛm zgarbɛni]

Bent over wheelbarrows, holding their hammers

Czekają na hasło i na zew

[tʃɛkajɔ na xaswɔ i na zɛf]

All ready to rise up and fight.

By powstać tłumem, uderzyć piorunem

[bi pɔvstatɛ twumɛm udɛʒitɛ pɔrunɛm]

Together we'll rise up and strike out like thunder

Z niewoli w potęgę wzrósć

[z niewoli f pɔtɛŋgɛ vruɛtɛ]

Together a people, not slaves

Do trumny niemieckiej, do trumny zbójckiej

[dɔ trumni niɛmɛtsɛj dɔ trumni zbuɛtsɛi]

Together we'll hammer the nails in their coffin

Ostatni wbijemy gwóźdź!

[ostatni vibjɛmi gvuzdʒ]

And drop the German devils in their graves!

Heil, Sachsenhausen!

[hael zakzənhaozən]

Hail, Sachsenhausen!

Text: Aleksander Kulisiewicz, 1943

Music: “Heh, Madagaskar” by Mieczysław Miksne, 1938

Origin: Sachsenhausen, Germany

Listing in AAK: Line 269

In their research for *Ballads and Broadsides: Songs from Sachsenhausen Concentration Camp 1940-1945*, Werb and Milewski discovered the tragic event that served as the inspiration for this song. They wrote, “In July 1943, Hans Zahn, director of the motor pool at the Sachsenhausen sub-camp Oranienburg, and his daughter Eliza, were caught forwarding letters from a Polish prisoner. Subsequently accused of having committed “intimate contacts” with Poles, Eliza was interrogated and tortured by the Gestapo and eventually committed suicide in prison.”⁶⁴ Hans Zahn was imprisoned in a concentration camp. Peter Wortsman, in his notes for the album, *Sadly Whisper the Leaves of the Willow*, discusses how Eliza had fallen in love with a Polish prisoner, Jan Kobiela. Their love was in conflict with the Nazi ban of *Rassenschande*, race defilement, passed by the Nazi regime in 1935 as part of the Nuremberg Laws.⁶⁵

This song is the first of Kulisiewicz’s broadsides—a type of song described by Werb and Milewski as “a song of attack whose aggressive language and macabre imagery mirrored [Kulisiewicz’s] grotesque circumstances.”⁶⁶ The song is a far cry from the partisan ballads that invoked nostalgia for home and love. Instead, it is a song filled with hatred and disgust for Nazi practices and policies. When singing the broadsides, Kulisiewicz sometimes changes the words or used slang to emphasize his disdain.

⁶⁴ Werb, Milewski, 1-62.

⁶⁵ Wortsman, 1.

⁶⁶ Werb, Milewski, 1-62.

This song is a highly complex political and social statement. The melody Kulisiewicz used is that of “Heh, Madagaskar.” Werb and Milewski explain that “Heh, Madagaskar” was a Polish-Jewish cabaret song,

“...itself a rejoinder to a government scheme to deposit Poland’s Jews to that island off the coast of East Africa. The term *Kulturkampf* (Culture War), was first used to describe the 19th century political struggle between the German government and the Catholic Church. Kulisiewicz viewed the Nazi effort to eradicate Polish civilization as a form of *Kulturkampf*. *Black and White and Red* refers to the intermingled colors of the Nazi German and Polish national flags. The reference to the *left leg* alludes to the political prisoners’ leftist or communist sympathies.”⁶⁷

This song became a commentary not just on the Nazi policies, but also on the anti-Semitic policies of his beloved Polish homeland. The version in this anthology includes the slang, the incorrect German, and the Polish lyrics that Kulisiewicz either printed or sang in his performances of it.

⁶⁷ Werb, Milewski, 1-62.

Heil, Sachsenhausen!

[hael zakzənhaozən]

Hail, Sachsenhausen!

Jestem sobie na wpoł dziki
[jɛstɛm sɔbɛ na vpuw dʒiki]

I am a wild savage, you see

Giry tycie jak bamusik,
[giri titʃɛ jak bamuzik]

Our legs are thin as bamboo

Bloeder Hæftling, cham. (Scheissen-Poluś, cham.)
[blœdɛ hæftlɪŋ xam] [ʃaesn pɔluɛ xam]

One dumb prisoner. A shit-caked, Polak clod.

Trupie śmierdza...fuj...nagusy!(Trupy łebki to kaktusy)
[trupɪ ɛmɛrdʒa fui nagusɪ] [trupɪ wɛbki tɔ kaktusɪ]

The corpses stink and so do you! (The heads look like cactuses)

Und warum denn do Afryki?
[ʊnt varʊm dɛn do afriki]

Why then sail off to Africa?

Heil! Es lebe Kulturkampf!
[hael ɛs lebɔ kultɔrkampf]

Hail! And long live Kulturkampf!

Tu kolonie mam!
[tu kɔlɔnɛ mam]

Here's my colony!

Mädchen sobie zafunduję,
[mɛ:tʃən sɔbɛ zafundujɛ]

I'll treat myself to a young German girl,

Kupili cie, chłopie,
[kupili tʃɛ xwɔpɛ]

They bought you like a slave, boy,

Polaczysko ja...
[pɔlatʃisko ja]

Crummy Pole that I am...

Kupili z gnatami–
[kupili z gnatami]

Lock, stock, and barrel–

Gibt's denn so was?... wy bestyje!
[gɪpts dɛn zo vas vɪ bestɪjɛ]

But is she real? You SS beasts!

Krew ci z mordy kapie
[krɛf tʃi z mɔrdɪ kapɛ]

Blood drips from your mug

Śliczne oczka ma.
[ɛlitʃnɛ ɔʃka ma]

She has such lovely eyes.

Alles scheiss-egal!
[al:ləs ʃaɛs egal]

Everything's equal crap!

A z tej mädchen-matki
[a z tɛi mɛ:tʃən matki]

She, the sweet young mommy

Aj, Sachsenhausen!
[ai zakzənhaozən]

Hail, Sachsenhausen!

I z durnego tatki
[i z durnɛgɔ tatki]

And me, the dumb old father

Kolonia gwarna, parna–
[kɔlɔnɔ gwarna parna]

A colony, hot and bustling–

Będą kindchen w kratki:
[bɛndɔ kɪntʃən f kratki]

We'll make a few striped babies:

Germania richtig dzika...
[germaņa rıçtıç dźika]

Germany, it's the real thing...

Heil, Sachsenhausen!
[hael zakzənhaozən]

Hail, Sachsenhausen!

Błogosławiony raj—
[bwɔgɔswayɔni raj]

Heaven of my dreams, yes!

Wszak wielbi ciebie ludzkość...
[vʃak vɛlbi tɛɛɸe ludźkɔɛtɕ]

Heaven blessed by all mankind...

Heil, Sachsenhausen!
[hael zakzənhaozən]

Hail, Sachsenhausen!

Schwarz und weiss und rot...
[ʃvarts ʊnt vaes ʊnt rot]

Black and white and red...

Aj, Sachsenhausen!
[ai zakzənhaozən]

Hail, Sachsenhausen!

A jak będę jutro zdychał,
[a jak bɛndɛ jutro zdıxaw]

And if I should die tomorrow,

Lewą nóżką ci zafikam:
[lɛvɔ nuzkɔ tɛi zafikam]

I'll high kick with my left leg for you:

Heil! Es lebe Kulturkampf!
[hael es lɛbɔ kultɔrkampf]

Hail! And long live Kulturkampf!

The image shows a page of hand-notated musical notation for the song "Heil, Sachsenhausen!". The title "HEIL SACHSENHAUSEN!..." is written in bold, underlined letters at the top. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo marking "GRAZIOSO" is written above the first few notes. A "REFRAIN" section is indicated by a double bar line and the word "REFRAIN" above the staff. The tempo marking "LENTO" is written above the notes following the refrain. The signature "A. J. Sachsenhausen" is written below the music. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The bottom of the page shows several empty musical staves.

Figure 8: Hand-notated music for “Heil, Sachsenhausen!” from the United States Holocaust Memorial Museum Archives, The Aleksander Kulisiewicz Collection, RG-55.004.

Bergen-Belsen moje

[bergən bɛlzən mɔjɛ]

Bergen-Belsen mine

Text: Unknown

Music: Slovakian Folk Song known in Polish as “Miłości, Boże Miłości”

Origin: Bergen-Belsen, Germany

Listing in AAK: Line 1

Kulisiewicz was given this song by a survivor of the Bergen-Belsen concentration camp who recounted hearing the song performed in that camp. Wortsman translated Kulisiewicz’s notes, “It was sung as a litany by half-dead prisoners. Softly, they repeated the refrain.”⁶⁸ Bergen-Belsen was a prisoner-of-war camp until 1943 when part of the camp was converted into a civilian residence camp, and finally an extermination camp and was devastatingly efficient in its purpose.⁶⁹

In the Kulisiewicz Collection there is information about the origin of this song’s being a well-known Catholic Lenten hymn, “Miłości, Boże MIłości” (Love, oh God Love). The first verse is also reminiscent of another Catholic hymn, “Ludu mój Ludu, cóżiem ci uczynit?” (People, my people, what have I done?) with the text and melody composed by X.L. Siedlecki.⁷⁰

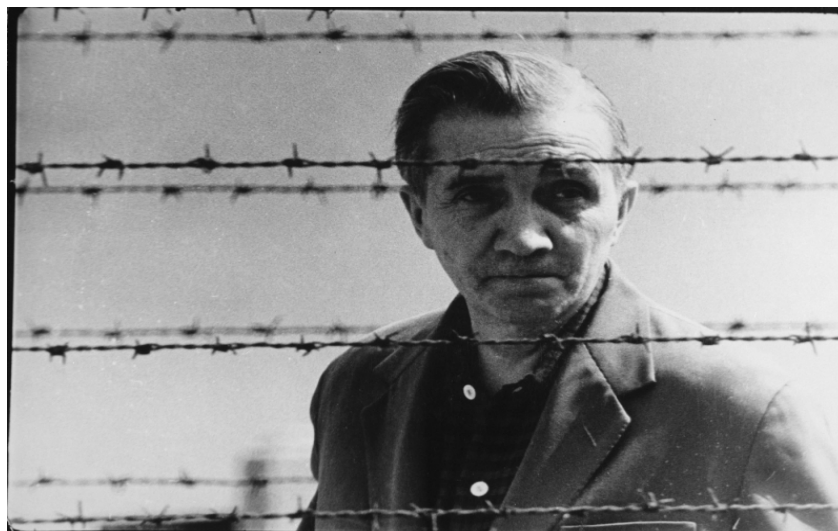


Figure 9: Photograph of Aleksander Kulisiewicz. Photo #23529 at <https://collections.ushmm.org/search/catalog/pa1149371>.

⁶⁸ Wortsman, 1.

⁶⁹ Bergen-Belsen, <https://www.ushmm.org>.

⁷⁰ “Aleksander Kulisiewicz Collection, RG-55.000, USHMM Archives, Washington, D.C.

Bergen-Belsen moje

[bergən belzən mɔjɛ]

Bergen-Belsen mine

Cóżem ci zawinił
[tʃuʒem tʃei zawiniw]

What did I do to you

Bergen-Belsen moje?

[bergən belzən mɔjɛ]

Bergen-Belsen mine?

Płakać nie mam siły
[pwakatɕ nɛ mam ɕiwi]

No more strength for crying

Bergen-Belsen moje.

[bergən belzən mɔjɛ]

Bergen-Belsen mine.

Nad namiotem słońce
[nad namɔtɛn swɔɲtsɛ]

On our tent the sun shines

Bergen-Belsen moje

[bergən belzən mɔjɛ]

Bergen-Belsen mine.

Śmierć, psiajucha, czeka
[ɕmɛrtɕ pɛajuxa tʃɛka]

Cursed death awaits us

Bergen-Belsen moje,

[bergən belzən mɔjɛ]

Bergen-Belsen mine,

Dobij mnie, nie zwlekaj!
[dɔbij mɲɛ nɛ zvlekaj]

Death do your job quickly!

Bergen-Belsen moje.

[bergən belzən mɔjɛ]

Bergen-Belsen mine.

Gasnę ja w gorące
[gasnɛ ja v gɔrɔtɕɛ]

Fever death takes it time

Bergen-Belsen moje.

[bergən belzən mɔjɛ]

Bergen-Belsen mine.

Koncentrak

[kɔntʂɛntrak]

The camp

Text: Aleksander Kulisiewicz

Music: Jan Stefani

Origin: Sachsenhausen, Germany

Listing in AAK: Line 264

This satire of Kulisiewicz and Stefani was composed in Sachsenhausen Concentration Camp in 1942. Kulisiewicz's text uses Polish colloquialisms to state that in this place, in this time, all men were alike regardless of their position in society or wealth. The first verse alone states "...here everyone shits the same."⁷¹ As a Polish political prisoner and as a performer, Kulisiewicz had a slightly better position in the camp than a Polish Jew or a homosexual, a position he used to promote the equality of all men. This broadside was first performed in 1942 to a mixed audience of clergy, military men, financiers, and aristocracy.⁷² Kulisiewicz was not concerned with offending people, for in his unofficial position of camp troubadour, he felt it was his job to be truthful and hopeful in his performing.

Koncentrak

[kɔntʂɛntrak]

The camp

Koncentrak wredny, wredny pies
[kɔntʂɛntrak vrɛdɲi vrɛdɲi pɛs]

The camp's a dirty, dirty dog

Ach, na cóż trupom pański gest
[ax na tʂuz trupɔm paɲski gɛst]

Why should any living corpse be proud

Diabelska jego sława
[diabɛlska jɛgɔ swava]

Well known for its devilish fame

W pasiaku wszystko chała!
[f paɛaku vsɨstkɔ xawa]

The same jacket, each man shits equal!

⁷¹ "Aleksander Kulisiewicz Collection, RG-55.000, USHMM Archives, Washington, D.C.

⁷² "Aleksander Kulisiewicz Collection, RG-55.000, USHMM Archives, Washington, D.C.

Dyplomu tu nie trzeba
[dɨplɔmu tu nɛ tʂɛba]

Diplomas just ain't worth the time here

I biskup scheissshaus zamiata
[i biskup ʃaɛshaos zamiata]

And bishops must mop up the slime here

Czyś ciura czy generał
[tʂɛ tʂura tʂi ɟɛnɛraw]

And if you're a lord or a general, dear

(Cha cha! Cha cha cha!)
[xa xa xa xa xa]

(Ha ha! Ha ha!)

Nie będziesz pępkim świata
[nɛ bɛndʒɛf pɛmpcɛm ɛfata]

There's nowhere to socially climb

(Hm...hm...hm...)
[xm xm xm]

(Hm...hm...hm...)

I biskup scheissshaus zamiata
[i biskup ʃaɛshaos zamiata]

And bishops must mop up the slime

I ja też zamiatam!
[i ja tɛʒ zamiatam]

Yes, yes my dear!

Jumpą, dididą, dididą, dididą,
[jumpɔ dididɔ dididɔ dididɔ]

Yumpa, didida, didida, didida,

Jumpą, dididą, jumpą
[jumpɔ dididɔ dididɔ dididɔ]

Yumpa, didida, didida, didida,

Czyś ciura—czy generał
[tʂɛ tʂura tʂi ɟɛnɛraw]

And if you're a lord—or a general

Nie będziesz pępkim świata!
[nɛ bɛndʒɛf pɛmpcɛm ɛfata]

Your title ain't worth a dime here.

-16-

KONCENTRAK

Słowa:
ALEX KULISIEWICZ (1940)
Adagio Lugubre

Musyka:
JAN STEFANI (1794)

Koncentrak wredny, wredny pies, diabelska jego siawa,
ach, na oś truposz pafeni gest, w pasiaku wosytico chala!

Dyplomu tu nie trzeba i biskup scheissshaus zamiata -
czyś ciura, czy generał, nie będziesz pępkim świata!

la la-la, la-la-la-la la i biskup scheissshaus zamiata ...

Allegro

... i ja też zamiatam: Jum-pą dididą dididą dididą jum-pą!

Tempo

... czyś ciura, czy generał, nie będziesz pępkim świata.

Figure 10: Typeset music for “Koncentrak” from the United States Holocaust Memorial Museum Archives, The Aleksander Kulisiewicz Collection, RG-55.010.

Stoi nocka

[stɔi nɔtʂka]

Outside stands

(Concentration Camp Love Song)

Text: Zofia Karpińska

Music: Polish Folksong

Origin: Majdanek Concentration Camp

Listing in AAK: Line 152/153

In his book *Concentration Camp Songs: A Selection of Repertoire of the Polish Singer Aleksander Kulisiewicz*, Carsten Linde refers to “Stoi nocka” as a ‘camp hit’ originated by the beloved poetess Zofia Karpińska. He writes, “Zofia Karpińska wrote the “Concentration Camp Love Song” in 1943 in the death camp Majdanek (formerly known as Lublin).”⁷³

Karpińska’s song is an emotional, but needed break from the tragic or sarcastic camp songs, like those on the album *Songs from the Depths of Hell*, which features some of the more aggressive and chilling songs from the Kulisiewicz Collection. Linde continues, “Although the prisoners lived under the shadow of the crematorium, they still believed in love and in people. This faith gave them the courage and the strength to persevere, to endure the torture and the cruel games of the S.S. men.”⁷⁴

As of Linde’s publication in 1972, Karpińska was living in Warsaw, Poland. Kulisiewicz had correspondence with her and his notes about this song mark a slightly different tale for the origin of this song. Karpińska intimated that when she was at either Majdanek or Ravensbruck, she heard a young woman named Danusia humming the melody and that she felt compelled to write the lyrics. In a conversation with Bret Werb, Head Musicologist at the United States Holocaust Museum Memorial, Mr. Werb expressed that Karpińska’s recording of “Stoi nocka” is one of the “most beautiful and haunting things you will ever hear.”⁷⁵

⁷³ Carsten Linde, *KZ-Lieder: Eine Auswahl aus dem Repertoire des polnischen Sängers Alex Kulisiewicz*. Sievershütten: Wendepunkt, 1972, USHMM, RG-55.004, 1-35.

⁷⁴ Linde, 1-35.

⁷⁵ Bret Werb and Jessica Kasinski Personal Conversation at the USHMM, March 2, 2017.

The Karpińska/Kulisiewicz correspondence is part of the Kulisiewicz Collection at the USHMM, where it came to light that Danusia, the inspiring force behind this song was killed, shot in the back trying to save a young man during an evacuation march.⁷⁶

Stoi nocka

[stɔi nɔtʂka]

Outside stands

(Concentration Camp Love Song)

Stoi nocka, czas ucieka, kwitną bzy.

[stɔi nɔtʂka tʂas utʂeka kvitnɔ bzi]

Outside stands a night so fearful and time flies.

Kwitną bzy.

[kvitnɔ bzi]

And time flies.

A za siódma góra, rzeka jesteś ty.

[a za sɔdma gura ʒeka jesteś ti]

There beyond the seventh mountain there you lie.

Jesteś ty.

[jesteś ti]

There you lie.

Stoi nocka, czas ucieka–wojna trwa.

[stɔi nɔtʂka tʂas utʂeka vɔjna trva]

Outside stands a night so fearful—and the war.
the war.

Wojna trwa.

[vɔjna trva]

Still the war.

A ode mnie, ach do ciebie długo tak.

[a ɔde mɲe ach dɔ tʂebe dʒugo tak]

And my heart it hungers for you and it cries.

Długo tak.

[dʒugo tak]

And it cries.

Nie doleci, nie dofrunie żaden ptak.

[ɲe dɔletʂi ɲe dɔfrunʲe ʒaden ptak]

Here to us behind the wire, no bird flies.

Żaden ptak.

[ʒaden ptak]

No bird flies.

Stoi nocka, czas ucieka–wojna trwa.

[stɔi nɔtʂka tʂas utʂeka vɔjna trva]

Outside stands a night so fearful—and still

Wojna trwa.

[vɔjna trva]

Still the war.

⁷⁶ “Aleksander Kulisiewicz Collection, RG-55.000, USHMM Archives, Washington, D.C.

Za drutami, za drutami czekam ja.
[za drutami za drutami tʃɛkam ja]
Here behind the wire I am waiting.

Czekam ja.
[tʃɛkam ja]
Here I wait.

Za drutami, za drutami zdycham ja
[za drutami za drutami zdɪcam ja]
Here behind the wire I'm dying, here I die.

Zdycham ja.
[zdɪcam ja]
Here I die.

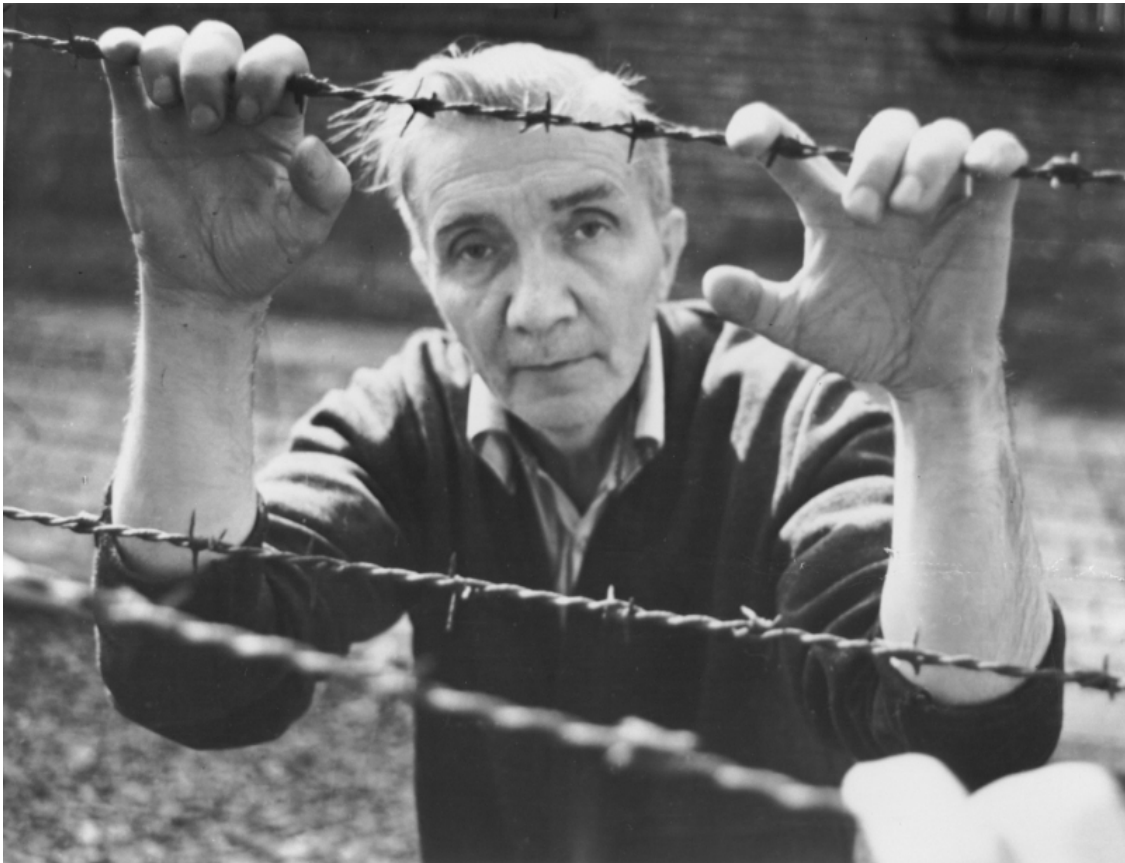


Figure 11: Aleksander Kulisiewicz photographed at barbed wire fence. Photo #45825 at <https://collections.ushmm.org/search/catalog/pa1149371>.

Sen o pokoju

[sen ɔ pɔkɔju]

Dream of Peace

Text: Zdzisław Karr-Jaworski and Aleksander Kulisiewicz

Music: Aleksander Kulisiewicz

Origin: Uzupełnienia

Listing in AAK: Line 361

In the notes to *Ballads and Broadsides*, Werb and Milewski discuss the origins of this song:

In early 1942, Polish prisoners newly arrived in Sachsenhausen told Kulisiewicz about a ‘gorgeous and unforgettable song’ they had heard at Gusen (a sub-camp of Mauthausen), ‘Prisoner’s Dream.’ While the poem itself was memorable, no one could quite recall the original arrangement. Kulisiewicz, also struck by the poem, decided to create his own setting, in the process changing its title and eliminating certain nationalist and religious imagery. Some listeners protested, but Kulisiewicz felt the changes were necessary if (as he believed) an ecumenical spirit were to prevail among the culturally diverse prison population.⁷⁷

In an interview later in his life, Kulisiewicz said, “A song that presented a vision of peace had to avoid being provocative.”⁷⁸ It is Kulisiewicz’s text that is included in this anthology with its references to love and family and the open wilderness that so many prisoners in Sachsenhausen could vaguely remember, and only in their dreams. This is an interesting quote because after World War Two, Kulisiewicz became known as one of the most significant provocateurs in post-war, anti-fascist musical movement. His duty to the victims of the Holocaust, to be their voice and their hope for the future is clearly represented in this song.

⁷⁷ Werb, Milewski, 1-62.

⁷⁸ Werb, Milewski, 1-62.

Sen o pokoju

[sen ɔ pɔkɔju]

Dream of Peace

Śniła mi się nasza wioska,
[ɛniwa mi ɛɛ nafa ɔska]

I dreamed of our village,

Mazowieckie nasze piaski,
[mazɔvɛtsɛ nafɛ ɓaski]

Our Mazovian sands,

A pod gruszą, śliczna, słodka,
[a pɔd grufɔ ɛlitɕzna swɔdka]

Under the pear tree, sweet and pretty,

Nad kądzielą pochylona,
[nad kɔdʒɛlɔ pɔxilonɔ]

My mother at the spindle,

Przędła sobie moja matka.
[pʒɛdwa sɔbɛ moja matka]

Bent over, spinning wool.

Samiusieńka, opuszczona,
[samuɛɛnka ɔpuɕtɔna]

All alone, she was forsaken,

Stara–jak gołbąbek biała.
[stara jak gɔwbɔbɛk bala]

Old in years, her hair dove white.

Śniły mi się nasze łąki,
[ɛniwi mi ɛɛ nafɛ wɔki]

I dreamed of our meadows,

Pola strojne ciężkim kłosem,
[pɔla strɔjnɛ tɛɛkim kwɔsɛm]

Fields adorned with heavy wheat,

Strojna w swej urody blaski–
[srɔjna f sfɛj urɔdi blaski]

Bathed in the glow of her beauty–

Marysieńka moja stała...
[marɛɛnka moja stawa]

There, my dear Mary stood...

Śniła mi się nasza chatka.
[ɛniwa mi ɛɛ nafa xatka]

I dreamed of our little farmhouse.

A w nich rybek pełne krocie,
[a v nix ribɛk pɛwnɛ krɔtɛɛ]

Abundantly flowing with schools of fish,

Nasze pralechickie grody
[nafɛ pralɛxittɕɛ grɔdi]

Our ancient Slavic stronghold,

Ukąpane w słońca złocie–
[ukɔpane f swɔɓtsa zwɔtɛɛ]

Drenched in the sun's glorious rays–

Niewruszone i wspaniałe!
[nɛvrɔʒnɛ i vsɓanawɛ]

Splendid and unyielding!

Śniła mi się puszcza ciemna,
[ɛniwa mi ɛɛ puɕtʃa tɛɛmna]

I dreamed of the dark wilderness,

Mchem jej stopy podścielone–
[mxɛm jɛj stɔpi pɔdɛɛlɔnɛ]

A carpet of moss beneath her feet–

Rozśpiewane hen skowronki
[rɔzɛpɛvane xɛn skɔvrɔnki]
In the distance, singing larks

Wydzwaniały drżącym głosem
[vidzʷanawɨ drʒɔtɕim gwɔsɛm]
Heralded in trembling voices,

Radość wielką: Pokój światu!...
[radɔɛtɕɛ vɛlkɔ pɔkuj ɛfatu]
Great joy: "Peace on earth!"

Śniły mi się Wisły wody,
[ɛniwɨ mi ɛɛ visli vɔdɨ]
Dreamed of the Vistula's water,

Puszcza głucha i tajemna.
[puʃtʃa gwuxa i tajɛmna]
A wilderness silent and mysterious

Wiecznym śniegiem otulone
[vɛtʃnim ɛnɛjɛm ɔtulɔnɛ]
Cloaked in eternal snow

Śniły mi się moje Tatry.
[ɛniwɨ mi ɛɛ mɔjɛ tatrɨ]
I dreamed of my Tatra Mountains.



Figure 12: Aleksander Kulisiewicz dressed in a concentration camp uniform, performs "Muselman" at the Theater Communale in Bologna, Italy. Photo #45829 at <https://collections.ushmm.org/search/catalog/pa1149381>.

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APPENDIX 1

Guide to Polish alphabet and corresponding symbols in the International Phonetic Alphabet

Polish Alphabet	IPA Symbol	English Equivalent	French Equivalent	Polish Equivalent	
A, a	(a)	[a]	<i>smart</i>	<i>voila</i>	<i>ptak</i>
Ą, ą	(ą)	[ɔ]		<i>bon</i>	<i>wąz</i>
B, b	(be)	[b]	<i>boy</i>	<i>belle</i>	<i>bas</i>
C, c	(ce)	[t͡s]	<i>wits, cats</i>		<i>co</i>
Ć, ć	(cie)	[t͡ɕ]	<i>choice</i>		<i>ćma</i>
D, d	(de)	[d]	<i>day</i>	<i>demain</i>	<i>dom</i>
E, e	(e)	[ɛ]	<i>red, bet</i>	<i>belle</i>	<i>ten</i>
Ę, ę	(ę)	[ɛ̃]	<i>uh-huh</i>	<i>sein, fin</i>	<i>węże</i>
F, f	(ef)	[f]	<i>fit</i>	<i>fou, phare</i>	<i>futro</i>
G, g	(ge)	[g]	<i>give</i>	<i>grande</i>	<i>gmin</i>
H, h	(ha)	[x]	close to: <i>Loch</i>	German [x] in <i>Nacht</i>	<i>hak</i>
I, i	(i)	[i]	<i>meet</i>	<i>qui</i>	<i>miś</i>
J, j	(jot)	[j]	<i>yes</i>	<i>bien</i>	<i>jechać</i>
K, k	(ka)	[k]	<i>cats</i>	<i>comment</i>	<i>kawa</i>
L, l	(el)	[l]	<i>liquid</i>	<i>libre</i>	<i>lubić</i>
Ł, ł	(eł)	[w]	<i>west</i>	<i>oui</i>	<i>miły</i>
M, m	(em)	[m]	<i>mother</i>	<i>maman</i>	<i>masa</i>
N, n	(en)	[n]	<i>nose</i>	<i>nez</i>	<i>noga</i>
Ń, ń	(eń)	[ɲ]	<i>onion</i>	<i>agneau</i>	<i>koń</i>
O, o	(o)	[ɔ]	<i>jaw</i>	<i>sortir</i>	<i>kot</i>
Ó, ó		[u]	<i>moon</i>	<i>fou</i>	<i>móc</i>
P, p	(pe)	[p]	<i>pepper</i>	<i>papa, absent</i>	<i>przerwa</i>
R, r	(er)	[r]	<i>read</i>	<i>roucoule</i>	<i>robić</i>
S, s	(es)	[s]	<i>simple</i>	<i>soixant, leçon</i>	<i>syn</i>
Ś, ś	(eś)	[ɕ]	close to: <i>sheep</i>	close to: <i>charme</i>	<i>środa</i>
T, t	(te)	[t]	<i>tent</i>	<i>tantot</i>	<i>teraz</i>
U, u	(u)	[u]	<i>moon</i>	<i>fou</i>	<i>szukać</i>
W, w	(wu)	[v]	<i>visit</i>	<i>vent</i>	<i>wolny</i>
Y, y	(igrek)	[i] or [ɨ]	<i>hit</i>		<i>czy</i>
Z, z	(zet)	[z]	<i>roses</i>	<i>azure</i>	<i>zamek</i>
Ż, ż	(ziet)	[ʒ]	close to: <i>vision</i>		<i>jeździć</i>
Ź, ź	(zet)	[ʒ]	<i>Asia, measure</i>	<i>je, givre</i>	<i>żona</i>

Polish Alphabet	IPA Symbol	English Equivalent	French Equivalent	Polish Equivalent
Cz	[tʃ]	<i>watch</i>	<i>Datcha</i>	<i>czuć</i>
Sz	[ʃ]	<i>shoes</i>	<i>charme</i>	<i>szukać</i>
Si	[ɛ]	close to: <i>short</i>	close to: <i>charme</i>	<i>się</i>
Rz	[ʒ]	<i>Asia, measure</i>	<i>je, givre</i>	<i>rzadko</i>
Dz	[dz]	<i>woods</i>		<i>dzwon</i>
Dż	[dʒ]	<i>joy, George</i>	<i>Djakarta</i>	<i>dżem</i>
Dź	[dʒ̣]	close to: <i>jeep, jungle</i>		odpowiedź Ch
	[x]	close to: <i>Loch, heart</i>		<i>chory</i>
Dzi	[dʒ̣]	close to: <i>jeep</i>		<i>dzięć</i>

Palatalized Consonants

Some consonants followed by the letter [i] become palatalized. In adhering to the method described by Dr. Benjamin Schultz-Burkel in his book *Singing in Polish: A Guide to Polish Lyric Diction and Vocal Repertoire*, palatalization will be indicated by a dot over the affected letter(s). Traditional IPA uses a [j] to indicate palatalization. The use of the single dot is to prevent too much of the j glide from affecting the sound. Dr. Schultz-Burkel writes, “The reason for not using the [j] glide within the transcriptions is to set a precedent that palatalized consonants are not two separate phonemes, but rather two sounds become one.”⁷⁹

Polish Alphabet	IPA Symbol	Polish Word	IPA
bi	[ḅ]	<i>grobie</i>	[grɔḅɛ]
chi-	[ç]	<i>Chińczyk</i>	[çɨntʃɨk]
fi, wi	[f̣]	<i>Kwitna</i>	[kʃitna]
gi	[ʝ]	<i>geologia</i>	[gɛɔɔja]
hi + vowel	[ç]	<i>hiacynt</i>	[çjatɕɨnt]
hi + consonant	[x̣]	<i>Hiszpan</i>	[x̣iʃpan]
ki	[c̣]	<i>kiedy</i>	[c̣ɛdɨ]
li	[ḷ]	<i>pali</i>	[paɫ̣i]
mi	[ṃ]	<i>mienią</i>	[ṃɛɲɔ]
ni, ñ	[ɲ]	<i>nie</i>	[ɲɛ]
pi	[p̣]	<i>śpiwać</i>	[ɕpivaṭɛ]
wi	[ṿ]	<i>widzieli</i>	[vidʒ̣ɛli]

⁷⁹ Benjamin Schultz-Burkel, *Singing in Polish: A Guide to Polish Lyric Diction and Vocal Repertoire* (London: Rowman & Littlefield Publishing, 2016).

Nasal Vowels

Nasal vowels are influenced by the consonants that surround them and the position they hold in the word. These nasal vowels are not as predominant as French nasals. These vowels are being included in this appendix because the rules are different than the rules that apply to other nasal vowels in other languages. The Nasal vowels are listed with the consonants that influence them below:

Polish Alphabet	IPA Symbol	Influence
Ą, ą (ą)	[ɔ̃]	When single, at the end of a word, or before /ch/, /f/, /h/, /rz/, /s/, /sz/, /ś/, /w/, /z/, /ź/, or /ż/, the /ą/ remains [ɔ̃], as in <i>mąż</i> [mɔ̃ʒ]. The sound is equivalent to <i>champignon</i> in French.
	[ɔm]	When /ą/ is followed by /b/ or /p/, it is notated [ɔm], as in <i>ząb</i> [zɔmb]. The sound is equivalent to <i>combination</i> in English.
	[ɔn]	When /ą/ is followed by /c/, /cz/, /d/, /dz/, /dź/, or /t/, it is notated [ɔn], as in <i>miesiąc</i> [mʲɛɔnt͡ɕ]. The sound is equivalent to <i>monster</i> in English.
	[ɔɲ]	When /ą/ is followed by <i>ć</i> or <i>dź</i> , it is notated [ɔɲ], as in <i>wziąć</i> [vzɔɲt͡ɕ]. The sound is equivalent to <i>cognac</i> in French.
	[ɔŋ]	When /ą/ is followed by <i>g</i> or <i>k</i> , it is notated [ɔŋ], as in <i>pociąg</i> [pɔt͡ɕɔŋg]. The sound is equivalent to <i>wrong</i> .
Ę, ę (ę)	[ɛ̃]	When single, at the end of a word, or before /ch/, /f/, /h/, /rz/, /s/, /sz/, /ś/, /w/, /z/, /ź/, or /ż/, /ę/ remains [ɛ̃], as in <i>często</i> [t͡ʃɛ̃stɔ]. The sound is equivalent to <i>cousin</i> in French.
	[ɛ]	When at the end of a word, /ę/ becomes [ɛ] as in <i>imię</i> [imɛ]. The sound is equivalent to <i>angle</i> in English.
	[ɛm]	When /ę/ is followed by /b/ or /p/, it is notated [ɛm], as in <i>zęb</i> [zɛmb]. The sound is equivalent to <i>emphasis</i> in English.
	[ɛn]	When /ę/ is followed by /c/, /cz/, /d/, /dz/, /dź/, or /t/, it is notated [ɛn], as in <i>wszędzie</i> [vʃɛnd͡ʑɛ]. The equivalent sound is <i>then</i> in English.
	[ɛɲ]	When /ę/ is followed by <i>ć</i> or <i>dź</i> , it is notated [ɛɲ], as in <i>pięć</i> [pʲɛɲt͡ɕ]. The equivalent sound is <i>send</i> in English.
	[ɛŋ]	When /ę/ is followed by <i>g</i> or <i>k</i> , it is notated [ɛŋ], as in <i>piękny</i> [pʲɛkɲɨ]. The equivalent sound is <i>strength</i> in English.

The books consulted for this chart were *Beginning Polish: Volumes 1 and 2* by Alexander M. Schenker and *Singing in Polish: A Guide to Polish Lyric Diction and Vocal Repertoire* by Dr. Benjamin Schultz-Burkel and the website <https://mowicpopolsku.com>.

APPENDIX 2

The following pages are from the *Archivum Aleksandra Kulisiewicz*. This is a list of songs collected by Aleksander Kulisiewicz during his time in the Sachsenhausen Concentration Camp and from his communication with survivors after World War Two. The songs are listed under the camp from which they originated. There is also a section designated for songs from unknown camps.

Nr pieśni	T y t u ł	Usupełn.
SŁOWO WSTĘPNE		
-	-	5
BERGEN-BELSEN		
1.	Bergen-Belsen moje...	
2.	Trzeba było zginąć	
BRZEZINKA		
zarys inf.	-	
3.	Birkenau (I)	
4.	Birkenau (II)	
5.	Wycieczka w nieznane	
6.	W Oświęcimiu na stacji	
7.	Zamknęli nas pomiędzy druty	
8.	Wokoło lasy	
10.	Idziemy dniem	
11.	Auszvic	
16	Czardasz Birkenau (II)	
17.	Tańcz, dziewczyno!	1
18.	Pisz do mnie częściej	
19.	Malańka, czekaj mnie!	
21.	Boże, coś Polsce	
22.	Wiązanka z Effektenkammer	
23.	Lekarka	

Nr pieśni	T y t u ł	Usupełn.
24.	Nachtwacha /fragm./	1
25.	Zwillingi	
26.	Marsz o wolności /fragm./	1

BUCHENWALD

sarys inf.

-

27.	Nasz marsz	
28.	Pieśń więźniów polskich	
30.	Marsz Buchenwaldu	
31.	Echo Powstania	
32.	Pieśń rewolucyjna więźniów	
34.	Moja piosenka	
35.	Żal	1
36.	Wojna (I)	
37.	Wojna (II)	1
38.	Wieczorną godziną	
39.	Próśno!...	
40.	Pieśń wspomnienia	
41.	Transformatio doloris	1
42.	W mojej Ojczyźnie	
44.	Smętna kolęda	
45.	Twój list	
47.	Kołysanka dla Basi	
48.	Życzenie	
49.	Kocham i tęsknię	

Nr pieśni	T y t u ł	Uzupełn.
50.	Kiedyś byłeś przy mnie	
51.	Głos serca (I)	
52.	Głos serca (II)	
53.	Jasne sny	
54.	Exegi monumentum	
55.	Zamiast listu	
56.	A przecież kiedyś	1
57.	Majowy sen	
59.	Więc uchyl pucharu!	
60.	Nasza będzie ta pierwsza noc	
61.	Wesele	
63.	Fox-Marsz Buchenwald	
66.	Piosenka żołnierza	1
68.	Czy wam dać?	
DACHAU		
zarys inf.	-	
69.	Pieśń Żniwiarzy	
71.	Nasza "Brygada"	
72.	Przyjaźń	
73.	Słoneczny marsz	
74.	Ciągle widzę Cię	
75.	W Boże Narodzenie	
76.	Hola, Häftlingi!	
77.	Kuplety sylwestrowe	

Nr pieśni	T y t u ł	Uzupełn.
78	Jednooka	
79.	Szczęście powróci, dziewczyno	
80.	Bo gdyby księżyc...	
81.	Cztery nogi	
82.	O, moja kapusto!	
83.	Na obiad jutro są kotlety	
84.	Piękna paczka wysłana	
85.	Kuplety Mikołajowe	
87.	Wzleć, Orle Biały!	
88.	Marsz więźniów	
90.	Wracaj do ziemi ojców swoich!	

DANZIG-TROYL

Zarys inf.	-	3
91.	Hej, pod Gdańskiem!	
92.	Gdy z Warszawy ktoś pochodzi	
93.	Marsz, marsz me serce!	
94.	Mizerna, cicha...	
95.	"Aria" blokowego	
96.	O, cześć wam kapowie magnaci!	1
97.	Alkohol	1
98.	Pasę wszy tłuste	

EBENSEE

99.	Niebieska Niedźwiedzica	1
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Nr pieśni	T y t u ł	Uzupełn.
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FALKENSEE

zarys inf.	-	1
100.	Pieśń obozowa	1
101.	List do Matki	
103.	Trzej królowie	
104.	Biała bajka	1
105.	Pożegnanie	1

FLOSSENBUERG

106.	Towarzyszka	
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GROSS-ROSEN

108.	Pastorałka	
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GUSEN

109.	Golgota	
110.	Elegia	1
111.	Dumka	
112.	Dla nas słońce nie zachodzi!	
113.	Leć, Orle Biały!	

Nr pieśni	T y t u ł	Uzupełn.
114.	Wspomnienie o Wolności	
115.	Gdy nad Gusen	
117.	Modlitwa /fragn./	1
120.	Kolęda-kołysanka	
121.	Wiązanka wigilijna	
122.	A gdybym poszedł...	
123.	Pieśń o szczęściu	
124.	Brak mi Twojej pieśszczoty	
125.	Tyle wspomnień	
126.	Moja luba	
127.	Pieśń o piosnce	
128.	Tęsknota	
129.	Piosenka przez łązy	
130.	Janeczka	
131.	Tęsknota	
132.	Są takie usta	
133.	Tęsknota	1
134.	Chwat	1
135.	Tak mi się chce spać!	
136.	Pchła	
137.	Mazur obozowy	
138.	Marsz wagabundów	
139.	W bratnim szeregu	1
140.	Już przebrzmiał grom!	1

Nr pieśni	T y t u ł	Uzupełn.
114.	Wspomnienie o Wolności	
115.	Gdy nad Gusen	
117.	Modlitwa /fragm./	1
120.	Kolęda-kołysanka	
121.	Wiązanka wigilijna	
122.	A gdybym poszedł...	
123.	Pieśń o szczęściu	
124.	Brak mi Twojej pieśczoły	
125.	Tyle wspomnień	
126.	Moja luba	
127.	Pieśń o piosnce	
128.	Tęsknota	
129.	Piosenka przez ły	
130.	Janeczka	
131.	Tęsknota	
132.	Są takie usta	
133.	Tęsknota	1
134.	Chwat	1
135.	Tak mi się chce spać!	
136.	Pchła	
137.	Mazur obozowy	
138.	Marsz wagabundów	
139.	W bratnim szeregu	1
140.	Już przebrzmiał grom!	1

Nr pieśni	T y t u ł	Uzupełn.
KALTWASSER-BRAHNAU		
143.	Dzisiaj w Londynie	
MAJDANEK		
zarys inf.	-	2
147.	Pasiaki	
148.	Hymn więźniów Majdanka	1
150.	Mamo, zawiniłem!	
151.	Mateńko, nie płacz!	
152.	Stoi nocka	
153.	Stoi nocka (I)	
154.	Mały Jezusiczek	1
155.	Powitanie wiosny	
156.	Wesoły marsz	
157.	Apel /fragm./	1
158.	W szwalni	
159.	Pani Doktor	
161.	Pasiaczko, czy ci nie żal?	
162.	Pożegnanie Majdanka	
163.	Marsz pasiaków	
MYSŁOWICE		
zarys inf.	-	1
165.	Nie dla nas świeci słońce	

Nr pieśni	T y t u ł	Usupełn.
166.	Kamień na kamieniu	
NEUENGAMME		
167.	Kolęda	
OBÓZ JANOWSKI		
168.	Bo w obozie...	
169.	Krakowiacki janowskie	
ORANIENBURG-AUERWERKE		
174.	Numer	
177.	Plotka	
ORANIENBURG-PERT		
178.	Kolęda więźniarska	
OŚWIĘCIM		
zarys inf.	-	1
180.	Już śmierć zagląda mi w oczy	
181.	Pieśń oświęcimiaka	
183.	Rezygnacja	1
186.	Pszczółka	1
187.	Ach, gdyby można było...	
188.	Złota jesień	

Nr pieśni	T y t u ł	Usupełn.
190.	My, młodzi!	
191.	Nie ma jak w Oświęcimiu!	
192.	W Auschwitzlager gdy mieszkalem (I)	
193.	W Auschwitzlager gdy mieszkalem (II)	
PLASZÓW		
194.	Jest Żonderka	
POTULICE		
195.	Piękny samok Potulice	
PUSTKÓW		
196.	Kto chce być morowym	
197.	Pustkowska "Madelon"	
198.	Nasz obós	
200.	Wiązanka pustkowska	
202.	Dialog	
203.	Trzy panienki z Tewuelu	
204.	Ach, nie płacz!	1
RAVENSBRÜCK		
Zarys inf.	-	
205.	Hymn Ravensbrück	1
206.	Hymn häftlinga	

Nr pieśni	T y t u ł	Usupełn.
209.	Marsz "Murów"	1
211.	Marsz drużyny "Mury"	
212.	W Ravensbrücku	1
213.	Kolęda lagrowa	
214.	Chlebem w koło się przełamię	
216.	Kolęda lagrowa	
218.	Wiązanka lagrowa	
222.	Wess	
223.	Defilada po apelu	
224.	Piosenka o dzielnej drużynowej	1
225.	Imieniny licznych Jadwig	
226.	Marsz Polek	
227.	Aussenarbeiterzy	
229.	Marsz na wyjście z obozu	
RYGA		
230.	Jak ten kaczet ogrodzony	
SACHSENHAUSEN		
sarys inf. -		
231.	Chorał z piekła dna	
232.	Hymn	2
233.	Pięciu z Sachsenhausen	
234.	Krzyk ostateczny	

Nr pieśni	T y t u ł	Usupełn.
235.	Czterdziestu czterech	
236.	Egzekucja	
237.	A kiej bydzie dym sie dźwigoł...	
238.	Nienawiść	
239.	Ukrzyżowany 1944	
240.	Żywe kamienie	1
241.	Nie płacz o mnie	
242.	Notturmo 1941	
243.	Oj, Lublinie!	
244.	Saymon Ohm	
245.	Kołysanka "Birkenau"	
246.	Pieśń wieczorna	
248.	Tu, w Sachsenhausen	
250.	Była u mnie Matka Boska	
252.	Pieśń o Wandzie z Ravensbrücku	
253.	Olza	
254.	Dumka	
255.	Gdy wrócisz...	
256.	Piosenka niezapomniana	
257.	Kolęda 1944	
258.	Pod Berlinem płynie woda	
259.	Była moja panienczka	
260.	Tęsknota	
261.	Sen miałem dzisiaj	
262.	Za siódmą górą	
263.	Krzyczą serca dwa!	

Nr pieśni	T y t u ł	Uzupełn.
264.	Koncentrak	
265.	Krakowiaczek 1940	
266.	Mister C.	
267.	Germania!	
268.	Erika	
269.	Heil, Sachsenhausen!	
270.	Pożegnanie Adolfa ze światem	
271.	Moja brama	
272.	Dicke Luft!	
273.	Repeta!	
274.	Zimno, panie!...	
275.	Tańcuj, tańcuj, polamańcze!	
276.	Musulman-Kippensammler	
277.	Kostuś moja!	
278.	Czarny Böhm	
279.	Tango "truponoszków"	
280.	Maminsynek w koncentraku	
281.	Zawiyźli do lagru	
282.	Oj, Mania, Mania!	
283.	Hej, pod Berlinem!	
284.	Powrót	
285.	Wielka Wygrana!	
 SKROCHOWICE		
286.	Skarga	

Nr pieśni	T y t u ł	Uzupełn.
STUTTHOF		
289.	Nad Bałtykiem	
290.	W Stutthofie smutno	
292.	Niezapominajki	
293.	List	
294.	Mój czerwony domek	
295.	Biały domek	
296.	Kołysanka	
297.	Hej, po gaju...	
299.	Pieśń na grób Hitlera	
301.	Wiązanka kolęd	
303.	Nie płacz, matulu!	
304.	Sen	
305.	Ciężko w lagrze żyć	
307.	W kartoflarni	
308.	Lagrowe apetyty	
311.	Każda tu w lagrze "serce" ma...	
312.	Kupiłem se	
313.	Imieniny sztabowej	
315.	Nieprzyjemna dla nas sprawa	
316.	Na wolności kto niewinny	
VELTEN		
318.	Więźniarka	
319.	Panie Hitlerse!	

Nr pieśni	T y t u ł	Uzupełn.
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342. Aj, w to mi graj!

343. Kartoski!

PIESŃNI OBCOJĘZYCZNE

344. Jüdischer Todessang

345. Das Todestango

346. Pange lingua

349. Tam, kde zelený les

350. Drei Wand'rer

351. Zum Wiegenfest

1

352. Kopf hoch!

353. Frauenlager!

354. Appell!

355. Hau ab!

UZUPEŁNIENIA

356. Za dusse umęczonych w obozach

357. Dumne, zacięte

358. Pieśń obozowa

359. Wolności śpiew

360. Sen więźnia

361. Sen o Pokoju

362. Marsz Polski Podziemnej

363. Pierwszy Maja

364. Ty jesteś moim słońkiem

Nr pieśni	T y t u ł	Uzupełn.
365.	Mizerna, cicha...	
366.	Chcę żyć!	
367.	Niewolnicze tango (I)	
368.	Niewolnicze tango (II)	
369.	Tęsknota za wolnością	1
370.	Bez tytułu	
371.	A kiedy przyjdzie taka chwila święta	
372.	Idziemy w świat!	

+

13 Songs of Aleksander Kulisiewicz

Transcribed by Jeremy Gill

13 Songs of Aleksander Kulisiewicz

Prelude

Szymon Ohm	1
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5 Songs in Wartime

Rozszumiały się Wierzby	5
Trąbią, Trąbią	9
Góralu	12
Jestem Sobie	15
Zaszumiały Góry	17

Interlude

Piosenka Niezapomniana	20
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5 Songs from the Camps

Dziesięć Milionów	23
Heil, Sachsenhausen!	24
Bergen-Belsen Moje	28
Konzentrak	30
Stoi Nocka	33

Postlude

Sen o Pokoju	36
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These 13 songs have been transcribed from audio recordings of performances by Aleksander Kulisiewicz. He accompanies himself on the guitar on each song except two: "Dziesięć Milionów" is sung without accompaniment, and "Piosenka Niezapomniana" is accompanied by an unknown accordionist. I have tried to notate each as clearly as possible while remaining faithful to his performances, which are idiosyncratic. -JG

13 SONGS OF ALEKSANDER KULISIEWICZ

SZYMON OHM

Text by Leszek N. (surname unknown)

Yiddish folk melody
Transcribed by Jeremy Gill,
as performed by Aleksander Kulisiewicz

♩ = 58 *mf* *sonoro*

Voice

Na Na - lew - kach miesz - kał Szy - mon Ohm

Piano

f *mp*

4

Sta - ry, si - wy han - del trzy - mał on Co dzień w sy na - go - dze

mf

7

wiel - bił Jah - we srod - ze A tref - ne - go nie ja - dł wca - le on Co dzień w sy na - go - dze

mf

11

wiel - bił Jah we sro - dze A tref - ne - go nie ja - dł wca - le on

15

A raz się zli - to - wał do - bry Bóg Zes - łał mu có - re - czkę je - go próg Na -

19

— i - mie Ra - che - le o tak cud - nym cie - le Zie się u - bie - ga - ło

22

chłop - ców stu I — spie - wa - li Ra - che - le, ty mo - je

26 $\text{♩} = 88$ *f* rit. - - - - - *mp* **tornando al -**

bom - be - le Wy - bie - raj z nas jed - ne - go pó - ki czas! Bo us - ta tve jak

cresc. $\text{♩} = 88$ rit. - - - - - *mp* **tornando al -**

29 $\text{♩} = 88$ *mf* **tornando al -**

mak Dla chłop - ców ma - ją smak I na Na - lew - kach wy - śpie - wu - ja oj - laj, laj, laj, laj, laj, laj,

$\text{♩} = 88$ *mf*

33 *p* *dim.* *pp* **tornando al -**

oj - laj, laj, laj, laj, laj, laj, laj, laj, laj, laj, laj, laj, laj, laj, laj, laj

mp

38 **a tempo primo, ma stentando** $\text{♩} = 58$ *mf* *port.* *ff* **tornando al -**

Aż pew - ne - go ra - zu na - stał czas Na Na - lew - kach woj - na,

a tempo primo, ma stentando $\text{♩} = 58$ *cresc.* *f* *f*

41 *stent.*, *ff*, *f*, *mf*, *stent.*,

woj - na wrzask! Trwo - ga_ raj - wach trwo - ga! Get - to, _ glod, _ po - zo - ga!

44 *mp*, *rit. molto*, *a tempo*, *p*, *pp*

Ra - che - le u - mie - ra, słod - ki ptak Joj... me - cy - je — Ra - che -

rit. molto, *a tempo*

47 *♩ = 66*, *cresc.*, *f*, *rit.*, *p*, *♩ = 66*

le, ty mo - je bom - be - le Bom - be - le mo je! Pre - pió - re - czko ma T - we us - ta tak jak

♩ = 66, *rit.*, *♩ = 66*

51 *a tempo primo, ma molto stentando*, *mp*, *a tempo primo, ma molto stentando*

mak Dla chłop - ców mia - ły smak mil - cza, mil - cza ach! ~~ach!~~

ROZSZUMIAŁY SIĘ WIERZBY

Text by Roman Slezak

Music by Vladimir Agpkin
Transcribed by Jeremy Gill, as performed by Aleksander Kulisiewicz

March tempo (♩ = 116)

Voice *f*

Piano *f* *secco*

Roz - szu - mia - ły się wie - rzby pła-

4

cza - ce Roz - pła - ka - ła się dziew - czy - na ma Wzno - sła w gó - rę swe oc - zy błysz-

8

cza - ce Na ten smut - ny, na stra - sznie smut - ny świat *intimo* Nie

12

rit. szum - - - cie, wie - rzby, nie *rit.* Z za - lu, - - - co ser - ce

p

Ped. 3

15 **a tempo** (♩ = 116) *cresc.* **pesante, un poco stentando**, *f*

rwie Nie płacz, dziew-czy-no ma Bo w par-ty-zant-ce nie jest

a tempo (♩ = 116) *pp* **pesante, un poco stentando**

19 **A**

złe! Do tań - ca gra - ją nam Gra - na - ty, bro-ni szczęk Śmierć

f secco

24 *eco*

ko - si ni-by łan Lecz my nie wie-my, co to lęk! Do tań - ca gra - ją

p

29 **tempo primo** *f, come prima*

nam Do tań - ca gra - ją nam Czy to deszcz, czy sło - ne - czna śpie -

tempo primo

34

ko - ta Wsze - dzie sły - chać mia - ro - wy, rów - ny krok — To ma - sze - ru - je ta leś - na pie -

38

più p

cho - ta Ma - sze - ru - je, ach ca - ły, ca - ły rok — To ma - sze - ru - je la leś - na pie -

più p

42

come prima

cho - ta Ma - sze - ru - je, ach ca - ły, ca - ły rok Nie

come prima

Ped. come prima

46

rit. — — — — — ♩ = 58

szum - - - cie, wierz - by, nie — Z za - lu, — co ser - ce rwie — Nie

rit. — — — — — ♩ = 58

50 **a tempo** (♩ = 116) **pesante, molto stentando** **maestoso**
cresc. *f* *f sempre*

płacz, dzie-w-czy-no ma _____ Bo w par-ty- zant-ce nie jest źle! Do tań - ca gra-ja

a tempo (♩ = 116) **pesante, molto stentando** **maestoso**
pp *f sonoro*

55

nam Gra - na - ty, bro-ni szcęk Śmierć ko - si ni-by łąn _____ Lecz my nie

60 *p*

wie - my, co to lek! Do tań - ca gra-ja nam Do tań - ca gra-ja

p

65 *pp*

nam hmm hmm

pp *dim. al niente*

TRABIA, TRABIA

9

Traditional folksong
(region of Krakau, Silesia)

Transcribed by Jeremy Gill,
as performed by Aleksander Kulisiewicz

♩ = 92

Voice *mf*

Trą-bia, trą-bia, be-b-ny bi - ja

Piano *mp* *p*

8

Trą-bia, trą-bia, be - b-ny bi-ja Wo-jacz-ko-wie ma - sze-ru-ja Wo-jacz-ko-wie ma-sze-ru -

14

ja I ja bym też ma-sze-ro - wał

22

I ja bym też ma - sze-ro-wał Gdy-by mi kto ko - nia po - dał Gdy-by mi kto ko - nia po -

28

dał Star-sza sio-stra u-sły-sza - ła

più p

36

Star - sza sio - stra u - sły - sza - ła Ko ni - czka mu o - sio - dła - ła Ko - ni - czka mu o - sio - dła -

42

ła A ta dru - ga sza - ble da - ła

49 *rit. - molto ten.* **a tempo**

A ta dru - ga sza - ble da - ła A ta trze - cia za - pła - ka - ła A ta trze - cia za - pła - ka -

rit. - molto ten. **a tempo**

55 *ancora più p*

ła Tra - bia, tra - bia be - b - ny bi -

più p

61 *pp*

ja Tra - bia, tra - bia be - b - ny bi - ja

pp

66 *dim. a niente*

hmm

dim. a niente

GÓRALU

Transcribed by Jeremy Gill, as performed by Aleksander Kulisiewicz

Voice $\text{♩} = 66$

Piano $\text{♩} = 66$

mf *dim.* *p*

Gó -

3

ra - - - lu, czy ci nie żal Od -

7

cho - - dzieć od stron oj - czys

10

tych Śmier - ko - - wych

cresc. *cresc.*

12

la-sów i hal I tych po - to - ków sre-brzys -

mp

18

tych? Gó - ra - lu, czy ci nie zal? —

cresc.

dim.

mf

23

— Gó - ra - lu, wra-caj do hal! —

stentando - - tempo

mp

28

Go - ral na gó-ry spo - zie - ra I łązy re - ka - wem o -

come prima

34

cie - - ra I gó - ry por - zu - cić trze -

39

-ba Dla chle - ba, pa - nie dla chle - - ba Gó -

cresc.

44

ra - lu, czy ci nie żal? Gó - ra - lu,

cresc.

f

molto stentando - - tempo

49

wra - jac do hal!

molto stentando - - tempo

p

dim.

JESTEM SOBIE

15

Traditional folksong
(region of Krakow-Kielce)

Transcribed by Jeremy Gill,
as performed by Aleksander Kulisiewicz

acc. al - - - ♩ = 96 *f, lustig*

Voice

Jes - tem so - bi - e chło - pok mło -

Piano

mf

3 *f rubato*

dy - dy - dy, Nie - po - sle - niej jo u - ro - dy - dy - dy,

port. (••)

mf *p*

6

Na kó - nia wys - ko - ce, sza - be - l - ką się o - to - ce Sza - be - l - ką se po - wy - wi -

mf *eco p*

9 *più p*

jom - jom - jom, Sza - be - l - ką se po - wy - wi - jom - jom - jom.

mf

16 **meno mosso, ♩ = 84**

f

12 *f*

By - de, by - de chł - pok mł - dy - dy - dy, Nie - po - śled - niej jo u - ro -

meno mosso, ♩ = 84

p *mf*

rit. - - - ancora meno mosso, ♩ = 56

15 *port.* *port.*

dy - dy - dy, Nie jo - dłem, nie spa - łem, cty - ry no - cki myśl - łem

rit. - - - ancora meno mosso, ♩ = 56

f *p*

con Ped.

♩ = 80

18 *mp, intimo* *più p*

Cy ty, Ma - ryś, by - dies mo - ja - ja - ja, Cy ty, Ma - ryś, by - dies mo -

♩ = 80

più p

rit. - - - - - ♩ = 63

21 *ancora più p*

ja - ja - ja, Cy ty, Ma - ryś, by - dies mo - ja,

rit. - - - - - ♩ = 63

pp

ZASZIUMIAŁY GÓRY

Slovakian folksong
(Tatra Mountains)

Transcribed by Jeremy Gill,
as performed by Aleksander Kulisiewicz

♩ = 52

Voice

Piano

♩ = 52 *accel.*

mf *mf p*

2

Za - szu - mia - ły gó - ry, za - szu - mia - ły la - sy

pp *mf* *p*

4

Za - szu - mia - ły gó - ry, za - szu - mia - ły la - sy Ach gdzieś sie po - dzia - ły

più f

7

mo - je zło - te cza - sy?

accel.

9

Wzie - lo - nym ga - i - ku pta - szko - wie_ śpie - wa - ją Wzie - lo - nym ga - i - ku

12

pta - szko - wie_ śpie - wa - ją Mo - je - go mi - ła - go na woj - ne wo - ła -

sub. più f

15

- ja Wo-ła - ja, wo-ła - ja smut - ny - mi* gło - sa - mi

p cresc.

18

Wo-ła - ja, wo-ła - ja smut - ny - mi* gło - sa - mi Oj, da - le - ko* sko - na*

p più f echo ppp

21

Ja - sień - ko ko - cha - ny

allargando poco rit.

*different word(s) in recording

PIOSENKA NIEZAPOMNIANA

Text by Aleksander Kulisiewicz

Music by Julius Krzemiński
Transcribed by Jeremy Gill, as performed by Aleksander Kulisiewicz

♩ = 108 rit. - - - - -

Voice

♩ = 108 rit. - - - - -

Piano *mf*

7 ♩ = 96

mf

Wia-tr za dru-ta-mi szep-ce do snu: Pa-mię-tasz Pol-ske, bie-da-ku mój? Da-wne ma-rze-nia,

rit. - - - - -

p

12 rit. - - - a tempo

któ-rych dziś nie ma Po-zo-stał głu-chy ból. Ty-le, ach ty-le cze-ka-łem dni,

rit. - - - a tempo

17 *f* rit. - - - , *più f* a tempo rall.

Po-cze-kam jesz-cze ty-sią-ce trzy! Twar-de jest ży-cie, twar-de są pię-ści! Pa-mię-taj!_ Pom-ścij!

22 *un poco meno* (♩ = 88) *mp* *più p*

Milcz! Pio-sen-ka nie-za-pom-nia-na, Je-dy-na, u-mi-ło-wa-na, Pio-

un poco meno (♩ = 88)

27 *tenuto* - - - *mp* *più f* ten.

sen-ka, któ-ra zdła-wi-ło "Heil!" Pio-sen-ka, o czymś, co by-ło, Mi-ne-ło lecz bę-dzie

tenuto - - -

32 *mp* *ten.* - - - *f* *♩ = 76, maestoso*

ży-ło! Mój Bo-że, z pio-sen-ką um-rzeć daj.— Za-śpie-wa-ca-ła Pol-ska

ten. - - - *♩ = 76, maestoso*

37

ma I skrzy - dła znów o - dros - na! Wró - ci - my wszy - scy, wszy - scy tam, Gdzie

43

$\text{♩} = 84$
mp

Wis - ła cze - ka wio - sna, Pio - sen - ka kr - wia, o - ku - pio - na, Mo -

$\text{♩} = 84$

47

più p

car - na nie - zwy - cię - żo - na, Pio - sen - ka, któ - ra się speł - ni wam!

DZIESIĘĆ MILIONÓW

Transcribed by Jeremy Gill,
as performed by Aleksander Kulisiewicz

$\text{♩} = 60$, slow march tempo

Voice *f*

Dzie - sięć mi - lio - nów! Dzie - sięć mi - lio - nów! Do - ko - ła kol - cza - sty drut Za

5 *somewhat hushed*

dru - tem zag - na - ni, za dru - tem ska - za - ni Ska - za - ni na nie - wo - ła i na głód Wie -

9 *cresc.* *f*

źnio - wie Po - la - cy, Ros - ja - nie, Sło - wa - cy, Fran - cu - zi, Hi - szpa - nie i Grek Nad

13 *poco rit.* *stentando* *a tempo*

ta - czką schy - le - ni, nad mło - tem zgar - bie - ni Cze - ka - ją na ha - sło i(na) zew By

17 *sempre* *nasal*

pow - stać tłu - men, u - de - rzyć pio - ru - nem Znie - wo - li w po - tę - ę wzrósć Do

21 *(nasal)* *tenuto* *tempo* *grandioso stentando* *, norm.*

trum - ny nie - miec - kiej, do trum - ny zbió - jec - kiej O - sta - tni wbi - je - my gwóźdz!

HEIL, SACHSENHAUSEN!

Text by Aleksander Kulisiewicz

Music: Yiddish hit tune, "Heh, Madagascar!"

Transcribed by Jeremy Gill, as performed by Aleksander Kulisiewicz

♩ = 116

Voice *mf*

Jes - tem so - bie na w pół dzi - ki

Piano *mf*

4

Bloe - der Haeft - ling, cham Und (da) wa - rum (ma) denn (na) do A - fry - ki?

Piano *p* *mf* *mp*

8

Tu ko - lo - nie mam! Ku - pi - li cie, chło - pie Ku - pi - li z gna - ta - mi

Piano *mp*

12

Krew ci z mor - dy ka - pie Al - les scheiss - e - gal Heil

Piano *mp* *mf* *f*

16 *mf*

Sach-sen-hau - sen! Ko-lo-nia

20

gwar - na, par - na Ger - ma - nia rich - tig dzi - ka Heil, Sach - sen - hau - sen!

24 *affrettando* *più f*

Gi - ry* ty - cie jak bam - bu - sik Tru - py śmier - dza, fuj! na - gu - sy! Heil!

affrettando

28 *stentando* *f* *tempo* *mp (echo)*

Es le - be Kul - tur - kampf! Mäd - chen so - bie

stentando *tempo*

*different word in recording

48

hau - sen Bło - go - sła - wio - ny ra - ju Wszak wiel - bi cie - bie ludz - kość

52

Heil, Sach - sen - hau - sen! A_

55

jak by - de ju - tro zdy - chał Le - wą, nóz - ką ci za - fi - kam

57

Heil! Es le - be Kul - tur - kampf!

BERGEN-BELSEN MOJE

Text by an unknown prisoner

Slovakian folk melody
Transcribed by Jeremy Gill,
as performed by Aleksander Kulisiewicz

Voice

Piano

$\text{♩} = 50$

$\text{♩} = 50$

mf

mf p

3

mp

Có - zem ci za - wi - niť Ber - gen - Bel - sen

mf

p

6

mo - je Pła-kać nie mam si - ły Ber - gen - Bel - sen mo -
stentando - - - tempo
stentando - - - tempo

pp

mp

p

secco

11

- je Śmierć, psia - ju - cha,

mp

mf p

mp

13 *intimo* *sub. più f*

cze-ka Ber - gen - Bel - sen mo - je Do-bij mnie, nie zwle- kaj!

f *mp* *accel.*

18 *stent.* *mp* *tempo, ma un poco meno mosso*

Ber - gen - Bel - sen mo - je

stent. *tempo, ma un poco meno mosso*

21 *sempre mp*

Nad na - mio - tem słoń - ce Ber - gen - Bel - sen mo - je

p

25 *p* *stent.*

Gas - ne ja w go ra - (ą) - cze Ber - gen - Bel - sen mo - je

mf *p* *stent.*

KONZENTRAK

Text by Aleksander Kulisiewicz

Music by Jan Stefani
Transcribed by Jeremy Gill,
as performed by Aleksander Kulisiewicz

♩ = 88
mf

Voice

Kon - zen - trak wred - ny, wred - ny pies — Dia - bel - ska je - go

Piano

♩ = 88
mf

8

sła - wa — Ach, na cóz tru - pom pań - ski gest — W pa - sia - ku

15

mp

wsyst - ko cha - ła! — Dy - plo - mu tu — nie trze - ba I

p

22 *babyish*, *mf*

bis - kup scheiss- hau - s za - mia - ta _____ Czyś ciu - ra czy ge - ne -

pp *mf* *p*

28 *f* *mp*

_rał ha, ha, ha, ha, _ Nie będ - ziesz pep - kiem świa - ta _____ hm

mf *p*

34 *p* *come prima*

I bis - kup scheiss - haus za - mia - ta _____ I ja

pp

40 $\text{♩} = 112$ *mp, cresc.* **accel.** *f*

te-ż za-mia-tam wi, wi, jum - pa di-di-da, di-di-da, di-di-da, jum-pa di-di-da, di - da, jum-

p *cresc.* **accel.**

43 **un poco più mosso** $\text{♩} = 88$ *mf*

pa di-di-da, di-di-da, di-di-da jum - pa di-di-da, di - da - ow! Czyś ciu - ra

poco

un poco più mosso $\text{♩} = 88$

mf *f* *mf* *echo*

47 **accel.--- ten, f**

czy— ge - ne - - rał Nie będ - ziesz pep - kiem świa-ta!

p *p*

STOI NOCKA

33

Text by Zofia Karpińska

Polish folk melody
Transcribed by Jeremy Gill,
as performed by Aleksander Kulisiewicz

♩ = 52

Voice

Piano

mf

echo

con Ped.

3 *mp*

Sto - i no - cka, czas u - cie - ka, kwit - na bzy,

p *pp* *mp*

6 *p* *mp*

kwit - na bzy A za siód - ma gó - ra, rze - ka

mf

9 *p* rit. tempo *mp cresc.* , ,

jes - teś ty, jes - teś ty Sto - i no - cka, czas u - cie - ka

rit. tempo

mf 6 6

13 *p* *mf cresc.* ,

woj - na trwa, woj - na trwa Za dru - ta - mi, za dru - ta - mi

3 3 3

p *mf* *f*

17 *mp* ,

Cze - kam ja. — A o - de mnie, ach do cie - bie —

3 3 3 5 6

mf *mp* *p*

21 *pp* *mf* ,

dłu - go tak, dłu - go tak Nie do - le - ci, nie do - fru - nie —

3 3

pp *mf*

25 *pp* *mf cresc.* $\overset{\frown}{3}$, , $\overset{\frown}{3}$ ten.

za - den ptak, za - den ptak Sto - i no - cka, czas u - cie - ka

29 *f* *mp senza cresc.* $\overset{\frown}{3}$, $\overset{\frown}{3}$

woj - na trwa, woj - na trwa Za dru - ta - mi, za dru - ta - mi

33 *p* $\overset{\frown}{3}$ $\overset{\frown}{3}$

zdy - cham ja, zdy - cham ja.

SEN O POKOJU

Text by Zdzisław Karr-Jaworski
and Aleksander Kulisiewicz

Music by Aleksander Kulisiewicz
Transcribed by Jeremy Gill,
as performed by Aleksander Kulisiewicz

Tempo di Mazurka (♩ = 76) *mp*

Voice

Śni - ła mi się, na - sza wio - ska,

Tempo di Mazurka (♩ = 76) *mf espr.* *pp* *mp*

Piano

6

Ma - zo - wie - ckie na - sze pia - ski, A pod gru - szą, ślic - zna, słod - ka, Stroj - na w swej u -

11

ro - dy blas - ki Ma - ry - sień - ka mo - ja sta - ła Śni - ła mi się na - sza chat - ka.

16

Nad kad - zie - la po - chy - lo - na Prze - dła so - bie mo - ja mat - ka._____

p *mf* *mp*

port.

warm

21 *mp*

Sa - miu - sień - ka, o - pusz - czo - na, Sta - ra - jak go - łą - bek bia - ła

mp

25 *sempre mp* , *poco cresc.*

Śni - ły mi - się na - sze łą - ki, Po - ła stroj - ne cięż - kim kło - sem, Roz - śpie - wa - ne

mf *p* *mp* *p* *cresc.*

30 *rit.* - - - - - *cresc.* , *f*

hen skow - ron - ki Wyd - zwa - nia - ły drzą - cym gło - sem Ra - dość wiel - ka; Po - kój świa - tu!_____

rit. - - - - - *cresc.*

36 **a tempo**
mp , *poco cresc.*

Śni - ły mi_ sie Wis - ły wo - dy, A w nich ry - bek peł - ne kro - cie, Na - sze par - le -

a tempo

41 *mf*

chi - kie gro - dy U - ka - pa - ne w słoń - ca zło - cie Niew - zru - szo - ne_ i wspa - nia - ła!

slow arp.

mf

46 **rit.** - - - - - **molto rit.** - - - - - *mp*

cresc. , 3 , *f* , 3

Śni - ła mi sie pusz - cza ciem - na, Mchem jej sto - py pod - ście - lo - ne Pusz - cza głu - cha

rit. - - - - - **molto rit.** - - - - -

51 **a tempo**
mp

i ta - jem - na. _____ Wie - cznym śnie - giem o - tu - lo - - ne Śni - ły mi_ sie,

a tempo

mf *mp* *mf* *mf*

56 *sempre mp*

mo - je Ta - try. Śni - ło mi się gro - źne, sro - gie, Bryz - ga - ja - ce

60

pia - ną wgó - re, Na - sze cud - ne pol - skie mor - ze! A nad mor - zem

64 *stentando* *molto stentando* - - - - -

sre - brno - pió - re Me - wy nio - sły się jak wia - try... - - - - -

stentando *molto stentando* - - - - -