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THE SONG *JUŻ TO PO ZACHODZIE SŁOŃCA*
(*IT IS ALREADY AFTER THE SUNSET*)
IN THE RECORDINGS FROM LIVING TRADITION

Abstract. The main aim of the article is to show functioning of the song *Już to po zachodzie słońca* (*It is already after the sunset*) in the living folk tradition. Originally, the song, inspired by the miraculous apparitions in Gietrzwałd and written in 1877 by Andrzej Samulowski, was passed down in oral tradition and in this way it reached different parts of Poland. During the field research 22 recordings of this song were gathered, coming from 9 different regions of our country. Research has shown that this song has 4 melodic versions, of which Version I and Version II have numerous variants; also, it has been proved that this song is multifunctional (it serves as a Marian song, a beggar song, a pilgrimage song and a funeral song). It is worth pointing out that these recordings are really varied, each of them is different, usually is defined by local conditions. It confirms a high degree of melodic, metrical, interstanza and agogic variability, various ways of vocal performance, as well as, quite high text variantability.

Key words: living tradition of religious folk songs; songs multifunctioning; melodic variability; text variantability; local performance conditions.

The cult of the Virgin Mary has been rooted in the tradition of Church since the beginnings of Christianity and the Marian piety is an important element in the experience of our faith. While being a Christian it is impossible to avoid the peculiar attitude towards Mary, what is expressed in our pious practices. John Paul II often emphasised the importance of non-liturgical pious practices. He argued that they should not be regarded as less important because through concrete signs, formulas, gestures and songs people of God demonstrate their religious feelings.¹

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Catechism of the Catholic Church pays attention to the importance of various forms of the folk Marian piety, such as visiting sanctuaries or pilgrimages (CCC 1674).² Sanctuaries are closely related to folk forms of devotion, they stem from them and they are shaped by them; hence, the real identity of sanctuaries is defined by the folk religious practice.³ Some sanctuaries play a peculiar role in the history of pilgrimages. The Sanctuary of Blessed Virgin Mary in Gietrzwałd belongs to this unique group of sacred sites, visited by pilgrims from all over Europe.⁴ It is believed that in this village, from June 27th to September 16th 1877, there were apparitions of the Holy Virgin to two modest teenage girls. The main message of the Virgin Mary was to strengthen the faith in the truth regarding her Immaculate Conception. Just after the apparitions huge crowds of pilgrims started to visit Gietrzwałd, making this place a national sanctuary.⁵ The impact of these miraculous events was quite visible, many articles appeared in the local, nationwide and even foreign press; a serious theological dissertation referring to the apparitions was also written.⁶

Following the message expressed by the Holy Virgin, Marian services and daily worship is practised at the site; also, many prayer books contain songs referring to the apparitions in Gietrzwałd, among others *A Song to our Lady of Gietrzwałd – It is already after the sunset* (*Pieśń do Matki Bożej Gietrzwałdzkiej – Już to po zachodzie słońca*), written in the autumn of 1877 by Andrzej Samulowski.⁷ He was a local folk poet, commonly recognised in Warmia as ‘The Gietrzwałd Daddy’, mainly appreciated for his involvement in the regional cultural life by founding in 1878 a bookshop, which spread Polish prints in Warmia and Masuria.⁸ The above-mentioned song shows its author’s simple and pious devotion and his attitude towards the miraculous events it describes and its creation fulfils, in a way, social demand for such a song.⁹

¹ Czesław KRAKOWIAK, “Idee przewodnie Wstępu do Dyrektorium o pobożności ludowej,” in *Liturgia i pobożność ludowa*, ed. W. Nowak (Olsztyn: Wydawnictwo UWM, 2003), 12-13.

² C. KRAKOWIAK, “Idee przewodnie”, 14.

³ Janusz KUMALA, “Liturgia i pobożność ludowa w sanktuariach,” in *Liturgia i pobożność ludowa*, ed. W. Nowak (Olsztyn: Wydawnictwo UWM, 2003), 167.

⁴ Stefan EWERTOWSKI, “Kulturowy i gospodarczy wymiar ‘świętych miejsc’ regionu Warmii i Mazur,” *Studia Warmińskie* 47(2010), 117.

⁵ Irena J. KRAUSE, “Pieśni maryjne w diecezji warmińskiej w XIX w. (w aspekcie muzykologicznym),” *Studia Warmińskie* 14(1977), 408.

⁶ Stefan SULIMA, *Gietrzwałd. Zapomniane sanktuarium na ziemiach odzyskanych w 70 rocznicę objawień M. Boskiej* (Kraków: Nakładem Autora, 1947), 38.

⁷ A. LENIEC, “Liturgia i modlitwa w sanktuarium w Gietrzwałdzie,” in: *Orędzie gietrzwałdzkie wczoraj i dziś*, ed. K. Parzych (Olsztyn: Warmińskie Wydawnictwo Diecezjalne, 2015), 155-162.

⁸ Jan OBLĄK, *Gietrzwałd* (Olsztyn: Warmińskie Wydawnictwo Diecezjalne, 1979), 109-110.

⁹ W. WILK, “Matka Boska w warmińskiej poezji regionalnej,” *Studia Warmińskie* 14(1977), 420-421.

Folk Marian repertoire is very diversified, and beginning from the late Middle Ages it has rooted itself in Polish music tradition. Marian songs have been connected with the existence of religious sanctuaries, which, as pilgrimage centres, have attracted pilgrims for centuries, and prompted the rich output of religious devotional songs.¹⁰ During the annexation time songs to Mary Mother of God and pilgrimage songs performed on the way to the Gietrzwałd sanctuary helped to preserve the Polish language among the local people in Warmia.¹¹ The pilgrimages, called in the local dialect ‘łosiery’, had a strictly fixed order of songs: first, the song *Serdeczna Matko* (*Oh warm-hearted Mother*), later while approaching the sanctuary, the song *Szczęśliwaś Polsko złączona z Warmiją* (*Blessed you are Poland, united with Warmia*), and finally, in Gietrzwałd, the song *Już to po zachodzie słońca* (*It is already after the sunset*).¹²

The rich collection of Oskar Kolberg, a distinguished ethnographer from the 19th century, include around 500 folk religious songs from 26 different regions in Poland, although this type of folk output was not his main field of interest.¹³ The song *Już po zachodzie słońca* (*It is already after the sunset*) was not mentioned in his collection; however, it does not mean that it did not function in religious practice of Polish people. We can only assume that it did not manage to get enough popularity during Kolberg’s research (he finished his work in 1890 and this song was created in 1877). Also, Warmian religious songbooks from the 19th century¹⁴ and from the turn of the century¹⁵ containing rich Marian repertoire did not mention it, despite widely spreading, at that time, cult of the Lady of Gietrzwałd. However, various printing companies operating in the 19th and 20th century issued brochures with different Marian songs, containing also the words of the above-mentioned song. Taking into account the fact that this song has been passed down only in oral tradition, we do not have any songbook notation; however, nowadays this song’s text and melody appear in occasional prints, brochures or booklets.

¹⁰ Agata KUSTO, “From research into the sources of traditional folk songs. The example of Marian songs from the Lublin Region,” in *Traditional Musical Cultures In Central- Eastern Europe. Ecclesiastical and Folk Transmission*, ed. P. Dahlig, transl. J. Comber (Warsaw: University of Warsaw, Institute of Musicology, Warsaw Learned Society, Polish Academy of Sciences: Institute of Art, 2009), 293-294.

¹¹ *Polska Pieśń i Muzyka Ludowa. Źródła i Materiały*, vol. 3: *Warmia i Mazury*, part I: *Pieśni doroczne i weselne*, ed. L. Bielawski (Warszawa: IS PAN, 2002), 78.

¹² I.I. KRAUSE, *Pieśni maryjne*, 405.

¹³ P. DAHLIG, “Oskar Kolberg i etnomuzykologia wobec ludowej pieśni religijnej,” *Pro Musica Sacra* 12(2014), 136.

¹⁴ I.I. KRAUSE, *Pieśni maryjne*, 396.

¹⁵ Sławomir ROPIAK, “Pieśni o świętych oraz rozmaite i przygodne w polskich warmińskich śpiewnikach drukowanych w latach 1858-1924,” *Studia Warmińskie* 37(2000), 2:369.

The source basis for our research is 18 recordings of the song *Już po zachodzie słońca* (*It is just after the sunset*) gathered in the Archive of Music Religious Folklore at the Department of Ethnomusicology and Hymnology at the John Paul II Catholic University of Lublin (AMFR KUL), which were collected in different parishes between 1970 and 1987. Also, the author made use of 4 recordings of the song kept at the Phonographic Collection at the Institute of Art of the Polish Academy of Sciences (IS PAN), collected between 1951 to 1954. It is worth mentioning that these 22 recordings come from 9 different Polish regions: Sub-Carpathian region (Hyżne, Padew, Piechoty and Babule, Załęże), Warmia (Gietrzwałd, Jaroty), Masuria (Szczytno, Gardyny), Lesser Poland (Mszana Dolna, Milówka, Ostre, Ślemień), Podlasie (Filipów, Wyszki), Lublin region (Niedrzewica Kościelna, Susiec) Świętokrzyskie region (Zielenice), Mazovia (Brodowe Łąki) and Lubusz Land (Tuplice, Pyrzany). The faithful from various parts of Poland define this song as the song to Matka Boska Gietrzwałdzka, Gierwałdzka, Gerwałdzka, Giedrzwałdzka, Geczwałdzka and the Warmian Mother.

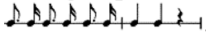
The whole music material (22 recordings of the song) was divided into 4 melodic versions, of which Version I and Version II have further variants. It is important to remember that each version is musically distinct and the further variants are transformations of each version. Version I is the most numerous and it comprises 12 recordings, which are further divided according to their tempo; the first group is in the time signature 3/4 (4 recordings) and the second one in the time signature 3/8 (8 recordings). The melody of the Version I has the wide ambitus of an octave¹⁶ and is steplike, with the move of fourth and third, with a wavy character. The characteristic interval is the seventh, which starts the third and fourth phrase. As for tonality, we see an 8-step major scale, and there can be noticed some bipolarity in the sequence of particular phrases. In most cases they start from the fifth scale degree and usually finish on the first scale degree, which suggests a strong influence of the tonal centre g^1 and the melodic tendency to reach this tone (tonal gravity). The metro-rhythmic pattern is that of an iambic line, i.e. the short value – the long value, which is the form-making rule of this version.

¹⁶ Antoni ZOŁA, *Melodyka ludowych śpiewów religijnych w Polsce* (Lublin: Wydawnictwo Polihymnia, 2003), 31.

$\text{♩} = 110 \text{ } t = 39''$ AMFR KUL 164A21 Susiec, inf. grupa kobiet

Już to po za - cho-dzie słoń-ca, ślicz-na Gwiaz-da jaś-nie - ją-ca,
wesz-la na war - miń-skiej zie-mi, przy-świe-ca pro-mień-mi swy-mi.

Example 1. Version I of the song *Już to po zachodzie słońca* (It is just after the sunset)

Version II comprises 6 recordings, also subdivided according to tempo into two groups: group one in the time signature 3/4 (4 examples) and the other group in 3/2 (2 examples). The melody has a wide ambitus of an octave. The first, second and fourth phrase have smooth, falling movement of seconds with a characteristic move down by fourth; the third phrase, with a wavy character, is based on the sounds of subdominant and dominant triads. All variants in the 8-degree major scale start from the fifth degree and finish at the third degree. Similarly, the beginnings of all the phrases are placed on the fifth degree but they finish on various degrees of the scale. In two recordings, except the sound c^1 , which is typical of the scale, there appears the sound cis^1 , which may be the sign of the influence of the Lydian mode, which is connected with the raising its fourth degree. The scope of the scale of the third phrase in the version from the Wyszki parish is completely different from the rest as it is in the range of the perfect fifth. The metro-rhythmic model here is varied and shows the use of 3 rhythmic groups, and also, in the example from Jaroty, there is characteristic dotted rhythm .

$\text{♩} = 98 \text{ } t = 23''$ IS PAN 1373/16 Gietrzwałd, inf. Barbara Otta ur. 1900

Już to po za - cho-dzie słoń-ca cud-na Gwiaz-da jaś-nie-ją-ca,
we-szła na war-miń-skiej zie-mni, o-świe-cać pro-mniań-mi swe-mi.

Example 2. Version II of the song *Już to po zachodzie słońca* (It is just after the sunset)

Version III does not have any variants. Its ambitus has a wide scope of an octave. This melody is characterised by the smooth movement of seconds, which in the first and in the fourth phrase use the sounds of the triad. In this wavy-like melody there are 2 characteristic intervals: an ascending move of sixth, and a descending move of fifth. The phrases of the melody, which is within the major scope of an octave, start alternately from the fifth degree

of the scale and from the second degree of the scale, and usually they finish on the first degree, which suggests the existence of the strong tonal gravity. In this version there are 3 different rhythmic groups, which make the metro-rhythmic pattern here very diversified.

$\text{♩}=72 \text{ t}=30''$ AMFR KUL 62B29 Niedzwica Kościelna, inf. grupa

Już to po za-cho-dzie sło - ńca cud - na Gwiaz-da jaś-nie ją - ca,

5 we-szła nam na pols-kiej zie - mi, przy - świe-cać pro - mień-mi swe- mi.

Example 3. Version III of the song *Już to po zachodzie słońca* (*It is already after the sunset*)

Version IV does not have any variants. Its melody, within medium range of the minor seventh, has a wavy character and it is built on the smooth movement of seconds, apart from the third and the fourth phrase, where repetitive sounds play an form-making role. After that there comes the fifth phrase with the repeated part of the text from the fourth phrase. The typical intervals here are: the initial ascending move of fourth and the final descending move of fourth and the descending move of fourth in the middle of the first, second, third and fourth phrase, which a bit interefes with the general smooth flow of the melody. As for tonality, we see the major heptachord (the 7-degree scale). The phrases start from the first degree of the scale, apart from the third and fourth phrases, which have their initial points on the third degree, and usually finish on the fifth degree, which suggests a strong dominant-centred tendency. This is the only recording where the time signature changes from 3/2 into 2/2 and in the 5 melody phrases we encounter 4 different rhythmic groups.

$\text{♩}=58 \text{ t}=27''$ AMFR KUL 52B5 Filipów, inf. Bronisława Szostak ur. 1900

Już to po za-cho-dzie słoń-ca cud - na Gwiaz-da jaś - nie-ją - ca,

6 wy - sła na war - miń - skie zie - mie przy - świe - cać pro - mień - mi swy - (mi),

10 przy - świe-cać pro - mien-mi swy mi.

Example 4. Version IV of the song *Już to po zachodzie słońca* (*It is already after the sunset*)

Each of the four versions of the analysed song possesses a different formal structure¹⁷: version I – AA₁ (aaa₁a₂), version II – AB (aa₁ba), version III – AB (abca₁), and version IV – ABa₁ (aabb₁a). The last example has a dissimilar structure because in that version the fourth verse is repeated with a new melody, resulting in 5-versed structure, with the circular form of the type ABa₁.

We must mention a very interesting phenomenon of variability, i.e. rhythmic and melodic changeability, which appears in these 22 recorded accounts of the song *Już to po zachodzie słońca* (*It is already after the sunset*). This fact is the most clearly seen while analysing the variants of the Versions I and II. They show that song performers have the tendency to leave the syllabic structure turning to two-note melismas, and once, a three-note melisma. We often encounter the melic widening, through the use of seconds in the interval of descending third. The melody transformations refer also to particular notes or bars. The recordings from Padew, Piechoty and Babule, show many differences in melody, despite their functioning within the area of one parish. In Version II (from Wyszki) there is a situation of narrowing of the melic: the move of sixth was replaced by the move of fourth, and instead of the triad sounds we have here the smoother move of seconds. It is interesting to notice the difference in the melody shape in 2 recordings from Brodowe Łąki, where the melody is structured on the seventh A major chord without a prime, while in the other recordings all sounds of the G major triad are not changed. As for variability of the metro-rhythmic side, we notice the fragmentation of longer values of notes, prolongation by the value of a pause of further verses in some of the recordings of the Versions I and II and introduction of the dotted rhythm in 2 recordings of the Version II. The use of different rhythmic metric groups causes different structuring of the melody in the bars and different accents arrangement.

Among the whole material we have 8 group performances and 14 solo recordings. One must remember that individual performances are more prone to melodic and rhythmic variability, which results in many song variants, also in creating interstanza variants¹⁸ (e.g. the recording from Ostre in Lesser Poland). It is worth remembering that the singers recorded in the material are of different age – the oldest Michał Kamiński is 85 (born 1869, the recording from Szczytno), the youngest Bronisława Komenda is 40 (born 1938, the recording from Zielenice). Some of the singers, many of whom are prominent representatives of living tradition of singing,

¹⁷ Compare: Bolesław BARTKOWSKI, *Polskie śpiewy religijne w żywej tradycji. Style i formy* (Kraków: PWM, 1987).

¹⁸ Antoni ZOŁA, "Pieśni maryjne w żywej tradycji. Typologia i charakterystyka," in *Muzyka sakralna. Materiały z seminariów „Gaude Mater”*, ed. J. Masłowska (Warszawa, 1998), 65.

have their own, unique style. For instance, Józef Jasek from Milówka, a church fair leader, a calvary leader, (he participated in 40 calvary pilgrimages) and a funeral leader (over 1350 funerals) recorded 92 songs. Another person worth mentioning is Agnieszka Kubowicz from Mszana Dolna, who took part in 30 pilgrimages to Calvary on her holiday. She learnt the repertoire at home from her grandfather, who was a well-known singing leader, and from her mother and sister, and consequently, she helped produce 113 recordings.¹⁹ It is important to consider the influence of singing leaders, whose individual approach could have had some impact on the related melodies of a song. It is not easy to explain clearly, how much their individuality could have caused some level of melodic, metro-rhythmic and agogic variability of the source material; however, we can assume that this situation should be taken into account.

$\text{♩}=108 \text{ } t=41''$ AMFR KUL 45B12 Milówka, inf. Józef Jasek ur. 1910

Już to po za - cho - dzie słoń - ca, cud - na Gwiaz - da jaś - nie - ją - ca,
wiesz - la na war - nień - skiej zie - mi, przy - świe - ca pro - mień - mi swe - mi.

$\text{♩}=150 \text{ } t=19''$ AMFR KUL 43B44 Mszana Dolna, inf. Agnieszka Kubowicz ur. 1905

Już to po za - cho - dzie słoń - ca ślicz - na Gwiaz - do jaś - nie - ją - ca,
wiesz - la na war - miń - skiej zie - mi, przy - świe - ca pro - mień - mi swe - mi.

Example 5. The song *Już to po zachodzie słońca* (*It is already after the sunset*) in individual performing styles

One should, at this point, also mention the important phenomenon of contrafactum. It is caused by the fact that not all songs have their own melody and they are not always sung having the same text. That is why the melody from the Version I of

¹⁹ Bolesław BARTKOWSKI, "Z badań terenowych nad pieśniami religijnymi." *Zeszyty Naukowe KUL* 18(1975), 1(69): 56-57.

the analysed song is also used for the songs: *Najświętsza Panno Gidelska* (*Our Lady of Gidle*), *Witaj Matko uwielbiona* (*Welcome, oh glorified Mother*), *Różaniecśmy odmówili* (*We have just prayed the Rosary*) and *Ojcie Boże wszechmogący* (*Oh, God the Father Almighty*). In the last case we have an interesting situation when a Lent song, with its own melody written in songbooks, is also sung with a different, Marian melody. Version II of the song to Blessed Virgin Mary of Gietrzwałd has become the source of melody to other Marian songs, such as: *Najświętsza Panno Gidelska* (*Our Lady of Gidle*) and *Maryjo przed Twym obrazem* (*Holy Mary, at your Painting*); this melody, probably composed by Józef Klatt, an organist working in Gietrzwałd for 48 years, is now commonly sung in Warmia.²⁰ The phenomenon of contrafactum in folk religious culture has also a culture-forming aspect, because the informers tend to adapt any other melody to a known religious text in a situation, when they forget the original melody, which is a good environment for contrafactum. It is confirmed by the very song performers, e.g. by Bronisława Komenda, who claimed that *the words are more important because one text can be used for a few different melodies*.²¹ In the case of the song *Już to po zachodzie słońca* (*It is already after the sunset*) we can talk about 4 various melodies, which cover the same text.

A very characteristic thing for folk singing is a free approach to the rhythm.²² Sometimes performers can take deep breaths which can last as long as the length of one bar. In some recordings of Version I there are steady breaths of the length of one metric value. This phenomenon can be seen both in solo and group performances, so it cannot be treated as a result of individual and subjective influence but as deliberate practice. Despite the fact that the whole melody is of triple time signature, these breaths somehow 'disturb' its smooth metro-rhythmic flow. One can assume that these additional pauses appear from the natural need of separating particular text lines in order to make them more distinct and understandable. However, there are some recordings which are sung faster and do not have breathing pauses, in this way maintaining a smooth dance character of the melody.

In the performing practice of the analysed songs we often encounter prolonged or shortened rhythmic values. From time to time, we can notice some acceleration of metro-rhythmic structure, which is described by the term *rubato*. In the recording from Tuplice the informer separates the particular sound in the syllables of the word,

²⁰ I.I. KRAUSE, *Pieśni maryjne*, 417.

²¹ A research report (P. 129) from AMFR KUL.

²² See Oskar KOLBERG, *Pieśni ludu polskiego*, vol. 1 (Wrocław-Poznań: IOK, 1961), VII; Katarzyna DADAK-KOZICKA, "Rodzimość muzyki według XIX-wiecznych folklorystów," *Polski Rocznik Muzykologiczny* 2004, 125.

e.i. *sło-ń-ca* (from two syllables we obtain three). In the source material from Filipów, however, in all stanzas the last syllable of the third verse is not sung by the informer. Also, it is typical of the folk style performance to implement various kind of vocal ornamenting, for example, acciaccaturas and short notes which appear after the basic note, also we can encounter glissando between particular sounds or 'reaching' other sounds through glissando. What is more, we need to remember that ornamentation sounds and develops a bit different in group singing than in an individual performance.²³ An interesting example is from Wyszki, sung during the funeral, especially at the women's death. Its function determines the way it is performed. Tempo is very slow, the slowest in the whole collection of recordings and the performers make use of very high register, sometimes singing in a double voice.

$\text{♩}=32 \text{ t}=42''$ AMFR KUL 82B38 Wyszki, inf. grupa

5 Już to po za - cho - dzie słoń - ca cu - dna Gwiaz-da jaś nie-ją - ca,
wysz-la na war - mij-ską zie - mię, prz - świe - cać pro - mień-mi swe - mi.

Example 6. The song *Już to po zachodzie słońca* (*It is already after the sunset*) performed during funeral celebrations

The song *Już to po zachodzie słońca* (*It is already after the sunset*) is multifunctional, namely it has 4 functions and can be listed within 4 different religious folk genres. Firstly, it is a Marian song; next, it is also a beggar song,²⁴ a pilgrimage song and a funeral song. It has a syllabic structure, often enriched by 2-note melisms; clear syllabic melody can be found only in 2 examples. The stanzas are made of 4 verses, usually with the repetition of the third and fourth verse. The isosyllabic 8-syllable verse is the basic text structure, with one exception in the eighth stanza, where the third verse has 7 syllables. Stanzas have feminine rhymes AABB.

Analysing the words of the song we can draw a conclusion that its 22 recordings from living tradition are characterised by quite considerable text variability.

²³ Bolesław BARTKOWSKI, "Problem ludowości i wariabilności polskich pieśni religijnych, żyjących w tradycji ustnej." *Seminare. Poszukiwania naukowo-pastoralne* 2(1977), 313-314.

²⁴ Bartkowski defines multifunctionality as a change in the function of a song, compare: Bolesław BARTKOWSKI, "Uwagi o polskich religijnych pieśniach narracyjnych," *Roczniki Teologiczno-Kanoniczne* 34(1987), 7: 83-84.

The changes are visible already in the first stanza, e.g. *śliczna Gwiazda jaśniejąca* (a beautiful shining star), *śliczna Gwiazdo jaśniejąca* (oh, beautiful shining star), *cudna Gwiazda jaśniejąca* (a wonderful shining star). The biggest number of changes can be found in the third and fourth verse, e.g. *wyszła na warmińskiej ziemi / na warmińskiej ziemi / na warmińską ziemię*; *weszła na warmiejskiej ziemi / na warmińskiej ziemi / na warmijskiej ziemi / na wernijskiej ziemi / na warmińskiej ziemni*; *wzeszła na warmińskiej ziemi / na warmijskiej ziemi / na warnieńskiej ziemi / na tej polskiej ziemi* and *przyświecać promieńmy swymi / promieńmi swemi / promnieńmi swemi / oświecać promniańmi swemi*. In further stanzas we come across different version of the name of Gietrzwałd; namely Gercwał or Gietłwałd.

The analysed song has 22 stanzas and full text can be found in the publication by Rev. Stefan Ryłko called *Łaskami słynący obraz Matki Boskiej w Gietrzwałdzie* (Famous and full of grace Painting of the Our Lady in Gietrzwałd) – the first account of the song's text.²⁵ An occasional print called *Pieśń o Najświętszej Maryi Pannie Gietrzwałdzkiej* (A song about Our Lady of Gietrzwałd), kept in the AMFR KUL, has 18 stanzas (the second account of the text),²⁶ In the book *Warmia i Mazury cz. V. Pieśni religijne i popularne* (Warmia nad Masuria; part V. Religious and popular songs) we can find 17 stanzas, which is the third account of the text.²⁷ After a closer look we can notice some differences in the layout of the text of the song. The first source is longer by 4 stanzas, than the second account. Other changes refer to some words endings, the use of synonyms or omitting some punctuation signs. However, if we compare the first and the third source we will notice a huge text variantability. The third account is based on vernacular language, there is a lack of the sixth stanza, but its first and second verses appear in the second stanza; moreover, the third stanza is the second one in the first account. There comes an automatic stanzas displacement, we lack here the stanzas number 7, 8, 11, 15, 20 and 21.

The text itself refers to the miraculous apparitions of the Holy Virgin in the maple tree in the village of Gietrzwałd in Warmia. Mother of God, after revealing herself to 2 humble girls, left them a strong message concerning the rosary prayer. Here, Mary appears as the refuge of sinners, the comforter of the afflicted, a Mother of mercy, the refuge for those who are lost, the Mother of the Rosary, healing the faithful both physically and spiritually, especially those praying the Rosary. Further,

²⁵ Stefan RYŁKO, *Łaskami słynący obraz Matki Boskiej w Gietrzwałdzie* (Kraków: Wydawnictwo Św. Stanisława BM Archidiecezji Krakowskiej, 1995), 79-80.

²⁶ Occasional printing from AMFR KUL (DU15). *Pieśń o Najświętszej Maryi Pannie Gietrzwałdzkiej. Czcionkami St. Romana* (Pelplin, [1887]).

²⁷ *Polska Pieśń i Muzyka Ludowa. Źródła i Materiały*, vol. 3: *Warmia i Mazury, Part V: Pieśni religijne i popularne*, ed. L. Bielawski (Warszawa: IS PAN, 2002), 117.

the author expresses his personal attitude to the Marian apparitions in Gietrzwałd and he portrays Mary as the one, who is rightly adored and is the Mother of all orphans in the world. In the last 3 stanzas, we can feel some patriotic message, where holy Mary is addressed as the Queen of the God's people, enlightens the darkness of our life, and is the liberator of the slaves, and stays adored for ever.

It is worth mentioning that among 22 recorded examples from various regions, the song *Już to po zachodzie słońca* (*It is already after the sunset*) functions in 4 melodic versions and has no identical melodies. It suggests a high degree of folklorisation of this song. High variability and text variantability, which characterise the oral accounts of that song confirm its regionally determined performance conditions. Rich melody ornamentation, visible in individual examples as well as in group singing, can stem from regional performance practice or from subjective music sensitivity of the singers, rooted in the local music tradition transmitted intergenerationally.

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PIEŚŃ *JUŻ TO PO ZACHODZIE SŁOŃCA* DO MATKI BOŻEJ GIETRZWAŁDZKIEJ W PRZEKAZACH Z ŻYWEJ TRADYCJI

Streszczenie

Celem artykułu jest przedstawienie funkcjonowania pieśni do Matki Bożej Gietrzwałdzkiej *Już to po zachodzie słońca* w przekazach z żywej tradycji. Tę napisaną w 1877 r. przez Andrzeja Samulowskiego pieśń, zainspirowaną objawieniami w Gietrzwałdzie, przekazywano drogą ustną i w ten sposób dotarła ona do wielu parafii na terytorium naszego kraju. Podczas badań terenowych zebrano 22 przekazy tej pieśni, które pochodzą z 9 regionów Polski. Studia nad tym materiałem wykazały, iż pieśń ta posiada 4 wersje melodyczne, z których wersja I i II mają liczne warianty, jak również, iż jest to pieśń wielofunkcyjna (maryjna, dziadowska, pielgrzymkowa, pogrzebowa). Uwagę zwraca ogromna różnorodność wszystkich przekazów pieśni, każdy z nich jest inny, często wykazujący lokalne uwarunkowania, co potwierdza, że cechuje je bogata wariabilność melodyczna, metryczna, międzystroficzna, agogiczna i odmienny sposób wykonawstwa wokalnego, jak też duża wariantywność tekstu.

Słowa kluczowe: żywa tradycja ludowych pieśni religijnych; wielofunkcyjność pieśni; wariabilność melodyczna; wariantywność tekstu; lokalne uwarunkowania wykonawcze.