



Buiké Music And Science



Michael Kleofas Oginski

(1765 - 1833)

Polonaise / Polonez - a - minor

Pożegnanie Ojczyzny

Les Adieux a la Patrie

- great organ -

arr. by Bruno Antonio Buiké

- with attached small version manualiter,  
just in case of need -

BBWV 027 - ca. 6:21



Neuss/Germany: Bruno Buiké 2012



## 027 Oginski - Polonez, a-minor - cover 2

### BBWV 027

Michael Kleofas Oginski - (1765 - 1833), arr. Bruno Antonio Buike  
 Polonaise / Polonez - a - minor - Pożegnanie Ojczyzny - Les Adieux a la Patrie  
 - great organ - great concert version - ca. 6:21

#### 1.sources:

1.1 IMSLP-Petrucci Library - online: composerpage Oginski, M.K. - click entry: Polonez Pożegnanie - click "FIRST VERSION" (Complete Scores), unknown collection [of popular tunes?], piano, Moscow / Muzyka, Plate No. 13283 - attached to this preface - this may be something near to a so-called "edition from original" or at least it may be reflecting UKRAINIAN traditions

1.2 Werner Icking Music Archiv - online - Composerpage "Oginski" - edition for organ (with written pedal) - however somewhat changed in music and structure compared with 1.1.

1.3 Youtube-videos: Oginski Polonez - interpretation and transcription for cembalo by Wanda Landowska from vinyl, 1951 -

1.4 Youtube - videos from organ in Swieta Lipka (Heiligenlinde)

#### 2. on setting

2.1 Although this is not a survey from musicology, we may say, that especially this Oginski tune from 1794 today is circulating in - let's guess: - 30 basic versions. This perhaps for purists shocking fact however in our estimation simply is indicating, that this music is LIVING.

2.2 We may say that version from source 1.1 is fundamental to our setting for great organ here, to which however were added an initial phrase of 4 measures giving simply the rhythm unisono, which idea I copied from Wanda Landowska as in source 1.3 plus in first part of "trio" we implemented a short phrase which is in Wanda Landowska, but was found written plainly nearly identical in source 1.2.

2.3 Resulting formal structure in this version is:

part 1: intro of BEAT (similar to Wanda Landowska) - A:|| - B:||

part 2: Trio:|| (with phrase from Wanda Landowska and other common versions)

Marcia:|| (with free improvisation similar as in Wanda Landowska and with a specific modulation in third-relations (Terz-Verwandschaften))

part 3: Reprise of part 1 - (beat-intro - A - B, all without repetitions)

2.4 Otherwise with "Polonaise" or "alla Polacca" or "Polonez" it's the same like with Vienna Waltz: you need some AGOGIC in the TYPICAL rhythmical pattern!

2.5 Reprise was not shortened to "Da capo al fine", but written plainly - because in practical use organ players perhaps would like, to have an opportunity to pin down their register-choices for registration of sound.

#### 3. dedication

More often we find, that an arranger, who really managed not to touch the musical substance of original too much may consider himself happy. In case of this arrangement we however may say, that we see here a VERY RARE example, that the ARRANGEMENT is ADDING to the quality of original, as we do in finishing touch in cutting precious gem stones to bring out the real potential of their sparkling light.

Therefore we may say, that this arrangement may be considered fairly good enough for following dedications:

- a) inspired by and dedicated to Wanda Landowska (1879-1959), Polish cembalist of Hebrew origin, that had to flee PARIS, as the NAZI-Armies approached in 1940 and died in Connecticut/U.S.)

- b) to Jakubs 27th birthday in 2013: Sto lat!

I perhaps may add: I started learning Polish language and music, to HONOR THE MEMORY OF MY MOTHER, who during Second World War lived in the today borderlands between Ukrainia and Southeast Poland , and nearly was killed by NAZIS - very probably out of the reason, that in my family from FRENCH origins 300 years or so ago, there may be few "Jewish Genetics" - such reminding erverybody, that the nailbooted people from POWERS and GOVERNMENTS CANNOT COMMAND LIFE AND HEARTS - at least not in every case!

#### 4. attachements and special

##### 4.1 attachements

- source 1.1 -

- Russian (from Ukrainian traditions?) and Polish text (which - so far I know - are applicable onyl to part 1, A) plus rather poor German text from little bit corrected automatical translation

##### 4.2 special

- Due to the complicated story of developement of official and inofficial Polish national anthems, we sometimes find TEXT to this Polonez by Oginski, which however would be applicable ONLY to part 1/A of music. We such may say, that this music somehow may figure among "Piesni patriotyczne" or even "Piesni wojskowe" (military music and songs). And not very surprsingly we even found NEW texts reflecting more recent developements from political history, especially as connected with Solidarnosc-movement and the years of law martial leading eventually around 1989 to breakdown of Communist system with dictatorship and secret prisons and other such methods of suppression.

Buik Science and Music  
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**Attachement: Text, Russian, Polish (choose as melody part 1/A) - with poor German from corrected automatical translation**

[Текст песни Полонез в соль минор Pozegnanie Ojczyzny Michal Kleofas Oginski, Хор Турецкого асаpella: аудио и видео со всего интернета]

**Russian (from Ukrainian traditions?)**

Песня, лети как птица в даль, ведь где-то там,  
В тиши лесной, стоит у речки синей дом родной.  
Где ждет меня любимая и верная, где тихий мой причал,  
И вечером в саду из дома слышатся лишь звуки полонеза.

Сон ночи несет, несет к далеким берегам моей любви,  
Опять все так задумчиво и тихо, только волны,  
Только свет и облака, и мы с тобой в руке рука.

Там на холме высокий храм к нему я в детстве бегал сам,  
Любил смотреть в глаза святым на образах.  
И ангелы, летая, улыбались в белоснежных куполах,  
И слышались под сводами чарующие звуки благовеста.

Боже, храни мой край от бед и невзгод, храни,  
Не дай позабыть, не дай, куда мы идем и откуда шли.  
И от сохи, и от земли, и от лугов, и от реки, и от лесов,  
И от дубрав, и от цветущих спелых трав к своим корням  
Вернуться должны, к спасенью души обязаны вернуться.

Песня, лети как птица в даль, ведь где-то там,  
В тиши лесной, стоит у речки синей дом родной.  
Где ждет меня любимая и верная, где тихий мой причал,  
И вечером в саду из дома слышатся лишь звуки полонеза.

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This text is from elder style, which we see for instance in verse 4 from phase "Boshe chranij moij krajij", which is rather from "orthodox liturgy " - than from anything else ... We may even say: childhood in this text is associated with memory of RELIGIOUS teachings and feelings ... The overall content is POETICAL and not the slightest "political national" in the disgusting Prussian-German manner ... Especially in text is mentioned something like "splendor of the country-(side)", which is from orthodox language in liturgy and especially from "doxa tou theou" ...

Polish	German rough translation
<p><b>Pieśń do Ojczyzny zna swój szlak wirując w niebie niby ptak do kraju leci, gdzie jest ojców dom, gdzie czeka na mnie miła i kochana, co na zawsze mi oddana tam, gdzie polonezem każda księżycowa noc zaczarowana</b></p> <p><b>Z tamtych pól i wód wszyscy pochodzimy, stamtąd jest nasz rodowód dokąd kiedyś powrócimy, nie opuścimy go już (kochany kraj, kochany kraj)</b></p> <p><b>Kościół na górze stoi tam biegałem doń w dzieciństwie sam z błękitu nieba, w blasku słońca mi śpiewali dla mnie słodko aniołowie i przemawiali ojcowie świecił do mnie tam z ambony i kołły mnie kościelne dzwony</b></p> <p><b>Boże, dodaj nam siły Boże, bądź miłościwy Boże, broń nas przed wrogiem Boże, wskazuj nam drogi tam, gdzie czarujący kraju blask tam, gdzie najpiękniejszy w świecie las tam, i rzeka czekają na nas skąd płynie do nas życia czas tam jest Ojczyzna tam jest nasz kraj do ziemi swej powinniśmy powrócić</b></p> <p><b>Pieśń do Ojczyzny zna swój szlak wirując w niebie niby ptak do kraju leci, gdzie jest ojców dom, gdzie czeka na mnie miła i kochana, co na zawsze mi oddana tam gdzie polonezem każda księżycowa noc zaczarowana</b></p>	<p>Song of the Motherland kennt Ihre Route Verwirbelung in den Himmel wie ein Vogel Fliegen, das Land, wo die Väter Haus, wo auf mich wartet schön und gut, was für mich schon immer gegeben wo jeder Polonaise Mondnacht verzaubern (bitte mit ganz unten vergleichen!!)</p> <p>Von diesem Land und Wasser stammen wir ab [kommen wir her], Das ist unser/e [Stammbaum] Abstammung, Wohin wir demaleinst zurückkehren, um sie nie mehr zu verlassen [bis zum Tod zu bleiben?] (Geliebtes Land, mein geliebtes Land)</p> <p>Auf dem Gipfel steht die Kirche, zu der ich als Kind unter [dem] [hellem] Himmel gelaufen bin In der schimmernden Sonne I erschieden mir süße Engel und [die] Väter hielten eine Ansprache [sprachen mich an?) scheinbar wie von einer Kanzel Und Kirchenglocken beruhigten mich</p> <p>Gott, gib uns Kraft! Gott, sei uns gnädig! O Gott, behüte uns gegen den Feind Gott zeigt uns den Weg [dorthin]: Wo der bezaubernde Glanz des Landes [ist] [wo das Land herrlich-sthalend ist], wo [es] in der Welt den schönsten Wald gibt, und wo der Fluss auf uns wartet, wo das Leben fließt (an uns Zeit?). [Da ist die Heimat, Da ist unser [gelobtes] Land [Garten Eden], In das wir zurückkehren sollten.]</p> <p>Das Lied vom Vaterland kennt seinen Weg, {um wie auf den Lüften des Himmels der Vogel} dortjom zu fliegen, Wo das Land ist , wo das Vaterhaus steht, wo meine Schöne und Gute auf mich wartet, [die mir schon seit immer bestimmt ist,?] für die [wo die] Polonaise die Mondnacht verzaubert ...</p>

Attachement: Basic version to this arrangement, probably from Ukrainian traditions

15

## ПОЛОНЕЗ

М. К. ОГИНЬСКИЙ  
(1765—1833)

Moderato [Умеренно]

*p*

*f*

*mf*

*p*

16

rit. a tempo

*f* *f*

Конец

Трио

*f*

*sf*

*f*

ff sf

sf rit.

a tempo f

sf

sf

*Повторить с начала до слова «Конец»*

13283

the Russian phrase at end simply means: "Da Capo dal segno al fine"



Polonez/Polonaise - a minor --  
part:I  
Pozegnanie Ojczyzny  
Abschied vom Vaterland - Les Adieux a la Patrie

Michael Kleofas Oginski 1765-1833  
arr. Bruno Antonio Buike 2012

Organ

$\bullet = 80$

$\bullet = 75$  *ritardando*

*accel.* *crescendo* *ff*  $\bullet = 75$  *ritardando*

*mp*  $\bullet = 80$  *crescendo-roller - if at hand* *ff*  $\bullet = 75$  *ritardando*

*ff*

$\bullet = 85$  *a tempo* *f*

$\bullet = 85$  *a tempo* *f*

$\bullet = 85$  *a tempo* *f*

$\bullet = 85$  *a tempo* *f*

$\bullet = 85$  *a tempo* *f*

$\bullet = 85$  *a tempo* *f*

2 12 027 - Oginski - Polonez - a-minor - part I - great organ

Musical score for measures 12-14. The score is written for three staves: Treble, Bass, and a lower Bass staff. Measure 12 features a complex chordal texture in the Treble staff with a slur over the first two measures. The Bass staff has a steady eighth-note accompaniment. Measure 13 continues the Treble staff's melodic line, while the Bass staff maintains its accompaniment. Measure 14 concludes the section with a final chord in the Treble staff and a half-note in the Bass staff.

Musical score for measures 15-18. The score is written for three staves. Measure 15 shows a dense chordal texture in the Treble staff with a slur. The Bass staff has a steady eighth-note accompaniment. Measure 16 continues the Treble staff's melodic line, while the Bass staff maintains its accompaniment. Measure 17 concludes the section with a final chord in the Treble staff and a half-note in the Bass staff. Measure 18 is a continuation of the Bass staff's accompaniment.

Musical score for measures 19-21. The score is written for three staves. Measure 19 features a complex chordal texture in the Treble staff with a slur. The Bass staff has a steady eighth-note accompaniment. Measure 20 continues the Treble staff's melodic line, while the Bass staff maintains its accompaniment. Measure 21 concludes the section with a final chord in the Treble staff and a half-note in the Bass staff. The score includes the instruction *ritardando* with a tempo marking of  $\bullet = 70$  in both the middle and bottom staves.

027 - Oginski - Polonez - a-minor - part I - great organ

23  $\bullet = 80$

*f*  $\bullet = 80$

*f*  $\bullet = 80$

This system contains measures 23 through 26. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 3/4 time with a tempo of 80. The key signature has one sharp (F#). Measure 23 starts with a forte (*f*) dynamic. The grand staff contains complex chordal textures and melodic lines, while the separate bass staff provides a steady accompaniment.

27

This system contains measures 27 through 29. The grand staff continues with intricate harmonic and melodic development. Measure 27 includes accents (>) over several notes. The separate bass staff continues its accompaniment with a mix of eighth and sixteenth notes.

30

This system contains measures 30 through 32, which conclude the piece. The grand staff features a final melodic flourish in the right hand and a concluding bass line in the left hand. The separate bass staff provides a final accompaniment. The piece ends with a double bar line and repeat dots.

Polonez/Polonaise - a minor --  
part:II (trio/marcia)  
Pozegnanie Ojczyzny  
Abschied vom Vaterland - Les Adieux a la Patrie

Michael Kleofas Oginski 1765-1833  
arr. Bruno Antonio Buike 2012

Organ

$\text{♩} = 80$  Trio

36

40

027- Oginski - Polonez - a-minor - part II - trio/marcia - great organ

5

43

Measures 43-45 of the musical score. Measure 43 features a complex chordal texture in the right hand with a slur over the first two measures. The left hand has a steady eighth-note accompaniment. Measure 44 continues the right-hand texture with a new melodic line. Measure 45 shows a continuation of the accompaniment and a final chord in the right hand.

46

Measures 46-48 of the musical score. Measure 46 has a complex chordal texture in the right hand. Measure 47 features a more active right-hand melody with eighth notes. Measure 48 concludes with a final chord in the right hand and a rest in the left hand.

49

Measures 49-51 of the musical score. Measure 49 features a complex chordal texture in the right hand with a slur over the first two measures. The left hand has a steady eighth-note accompaniment. Measure 50 continues the right-hand texture with a new melodic line. Measure 51 shows a continuation of the accompaniment and a final chord in the right hand.

52

Musical score for measures 52-55. The score is written for three staves: Treble, Middle, and Bass. Measure 52 features a complex chordal texture in the Treble staff with a melodic line. The Middle staff has a rhythmic accompaniment of eighth notes. The Bass staff has a simple bass line. Measures 53-55 continue the melodic and harmonic development.

56

Musical score for measures 56-57. The Treble staff continues the melodic line with some grace notes. The Middle staff has a steady eighth-note accompaniment. The Bass staff has a simple bass line.

58

♩ = 80 Marcia

Musical score for measures 58-61. Measure 58 is the start of the Marcia section. The Treble staff has a melodic line with grace notes. The Middle staff has a rhythmic accompaniment. The Bass staff has a simple bass line. Measures 59-61 feature a dense chordal texture in the Treble staff, while the Middle and Bass staves continue their accompaniment. The tempo marking "♩ = 80 Marcia" is repeated above the Treble staff in measures 59 and 60.

62

Musical score for measures 62-65. The system consists of three staves. The top staff is in treble clef and contains dense chordal textures with many accidentals. The middle staff is in bass clef and features a steady eighth-note accompaniment. The bottom staff is in bass clef and contains a more active eighth-note accompaniment with some accidentals.

66

Musical score for measures 66-69. The system consists of three staves. The top staff continues with complex chordal patterns. The middle staff maintains the eighth-note accompaniment. The bottom staff continues with its active eighth-note accompaniment.

70

Musical score for measures 70-73. The system consists of three staves. The top staff shows some changes in chordal texture. The middle staff continues with the eighth-note accompaniment. The bottom staff continues with its active eighth-note accompaniment.

73

77

80

The musical score is presented in three systems. Each system consists of three staves. The first system (measures 73-76) features a treble staff with chords and a bass staff with a rhythmic accompaniment. The second system (measures 77-80) continues the piece with similar textures. The third system (measures 80-83) introduces more complex textures with overlapping lines and sustained notes in the treble staff, while the bass staff maintains a steady accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4.



83

Musical score for measures 83-86. The system consists of three staves: two treble clefs and one bass clef. The music features complex chordal textures with many accidentals and slurs. The key signature has one sharp (F#).

87

Musical score for measures 87-90. The system consists of three staves: two treble clefs and one bass clef. The music continues with complex textures and slurs. The key signature has one sharp (F#).

90

Musical score for measures 90-93. The system consists of three staves: two treble clefs and one bass clef. The music continues with complex textures and slurs. The key signature has one sharp (F#).

93

Musical score for measures 93-95. The system consists of three staves. The top staff is in treble clef and contains a series of chords, mostly triads and dyads, with some accidentals. The middle staff is in bass clef and contains a melodic line with eighth and sixteenth notes, including some accidentals. The bottom staff is in bass clef and contains a simple bass line with eighth notes.

96

Musical score for measures 96-98. The system consists of three staves. The top staff is in treble clef and features a melodic line with eighth notes and sixteenth notes, often beamed together, with some accidentals. The middle staff is in treble clef and contains a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef and contains a bass line with eighth notes and rests.

99

Musical score for measures 99-101. The system consists of three staves. The top staff is in treble clef and features a melodic line with eighth notes and sixteenth notes, often beamed together, with some accidentals. The middle staff is in treble clef and contains a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef and contains a bass line with eighth notes and rests.

103

Musical score for measures 103-104. The system consists of three staves: Treble, Bass, and Bass. Measure 103 features a melodic line in the Treble staff with eighth notes and a slur, and a rhythmic accompaniment in the Bass staff with eighth notes. Measure 104 features a long note in the Treble staff with a slur and a fermata, and a bass line in the Bass staff with quarter notes and a sharp sign.

105

Musical score for measures 105-106. The system consists of three staves: Treble, Bass, and Bass. Measure 105 features a melodic line in the Treble staff with a slur and a fermata, and a bass line in the Bass staff with quarter notes and a sharp sign. Measure 106 features a long note in the Treble staff with a slur and a fermata, and a bass line in the Bass staff with quarter notes and a sharp sign.

Polonez/Polonaise - a minor --  
part:III - reprise  
Pozegnanie Ojczyzny  
Abschied vom Vaterland - Les Adieux a la Patrie

Michael Kleofas Oginski 1765-1833  
arr. Bruno Antonio Buike 2012

Organ

$\bullet = 80$

*accel.* *crescendo*

*mp*  $\bullet = 80$  *crescendo-roller - if at hand*

*fff*  $\bullet = 75$  *ritardando*

*fff*  $\bullet = 75$  *ritardando*

110

$\bullet = 85$  *a tempo*

*f*

$\bullet = 85$  *a tempo*

*f*

$\bullet = 85$  *a tempo*

114

$\bullet = 85$  *a tempo*

*f*

13  
117

027 - Oginski - Polonez - a-minor - part III reprise - great organ

Musical score for measures 117-120. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music features complex chordal textures in the upper staves and a steady bass line in the lower staff.

121

Musical score for measures 121-123. The system consists of three staves: a grand staff and a separate bass staff. The music continues with similar textures, showing a progression of chords and a consistent bass line.

124

Musical score for measures 124-126. The system consists of three staves: a grand staff and a separate bass staff. The music concludes with a *ritardando* marking. A tempo indicator shows a quarter note equal to 70 (♩ = 70). The word *ritardando* is written in italics in the right margin of the system.

128  $\bullet = 80$

*f*

$\bullet = 80$

*f*

$\bullet = 80$

This system contains measures 128 through 131. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The tempo is marked as quarter note = 80. The music is in a minor key, indicated by a key signature of one sharp (F#). The first staff has a forte (*f*) dynamic. The second staff has a forte (*f*) dynamic. The third staff has a forte (*f*) dynamic. The music consists of chords and melodic lines with some grace notes.

132

This system contains measures 132 through 134. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music continues with chords and melodic lines, including some grace notes and slurs.

135

This system contains measures 135 through 138. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music concludes with chords and melodic lines, including some slurs and grace notes.