Michael Kleofas Oginski
(1765 - 1833)

Polonaise / Polonez - d - minor

Pożegnanie Ojczyzny
Les Adieux a la Patrie

- great orchestra - general score -
- wersia representacyjny -

arr. by Bruno Antonio Buike

BBWV 149.0 - ca. 6:38

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Neuss/Germany: Bruno Buike 2013
149.0 Oginski - Polonez, d-minor – great orchestra - cover 2

BBWV 149.0
Michael Kleofas Oginski - (1765 - 1833), arr. Bruno Antonio Buikie
Polonez / Polonez - d-minor - Pozegnanie Ojczyzny - Les Adieux a la Patrie
- great orchestra - wersia representacyjny - ca. 6:38

1.sources:
1.1 IMSLP-Petrucci Library - online: composerpage Oginski, M.K. - click entry: Polonez Pozegnanie - 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 settings for great organ and string orchestra 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 we implemented in first part of "trio" 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 these versions is:
part 1: intro of BEAT (similar to Wanda Landowska) – || A, B:|| - changed in organ version BBWV 27 to 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)). Reprise A from Trio, Reprise B from marcia, Reprise C from Trio
part 3: Reprise of part 1 with clausing “phrase” - (beat-intro - A - B, all without repetitions – final)

2.4 We may say, that the CHARACTER of setting is not exactly as is in popular tunes, but changed to “representative music” in 3 specifies, a) enlargement of musical apparatus from the original piano-version with mainly 2 voices only, b) adding of SPECIFIC HARMONICS, partly even reminding on Chopin, c) adding RHYTHM in accompagniato and in part 2 SPECIFIC
DRUMS. However the “impression of DANCE” was NOT changed really, even if now coming with some “martial touch”. So please, if there is the great occasion, don’t hesitate to ADD a DANCING ensemble in OLD Polish style to these Bukié-versions for military and great orchestra. The audience abroad may welcome especially, that I VERY HARD TRIED to AVOID ANYTHING coming near GERMAN-PRUSSIAN “Tschingedrassabum”. There was some consideration, which would be a suitable FINAL CLAUSE to the piece – and in this I decided, to choose a final clause, which – so to say – would give CLEAR SIGNAL in any case a dancing ensemble would be deployed in performance.

2.5 If it must be said:
- Especially SOPRANO- or “melody”-instruments should be with AT LEAST 2 players each.
- Some instruments are playing to LIMITS in height and in case of clarinet Bb of depth. I have corrected few errors with regard to limits of range of instrumentes myself and may suggest, that errors, that escaped my attention, may be corrected by the users themselves, especially by a) octavation or b) filling in from single notes from underlying harmonies.
- CORNET may be exchanged against TROMPET Bb, but the experienced observer will think it over, whether the OVERALL sound from “hornlike-instruments” can bear too much acoustic accents.
- In part 1.1, measures 15-22 are set accents by use of special instruments, which principle has been applied in similar way in the repetition of those measures in part 1.2.
- Everything dynamics and tempo is left to the exclusively discretion of the conductor. What I wrote into files was simply under aspect of production of SOUND in my underdeveloped technical surroundings – and may not be misread as suggestion for interpretation in performance.
- In the version for grat orchestra, the string group may be with 3 players in each voice, so to have a BALANCED counterpart to the great blocks of woods- and brass-instruments: IF STRINGS coming with 2 players in each voice, the conductor will have to balance out by DYNAMICS the great blocks of wind-instruments.

3. Project

3.1 great organ, a-minor  
BBWV 27 - a-minor, organ (with slightly other formal structure)

3.2 string-orchestra, d-minor  
BBWV 75.0 – strings, d-minor, general score  
BBWV 75.1 – violin I  
BBWV 75.2 – violin II  
BBWV 75.3 – viola  
BBWV 75.4 – cello I  
BBWV 75.5 – cello 2  
BBWV 75.6 – contrabass (strings)

3.3 military, brass, d-minor  
BBWV 148.0 - military, general score, Din A4, d-minor  
BBWV 148.1 - military, general score, Din A3, on data-CD for selfprint only  
BBWV 148.2 - flute I /II  
BBWV 148.3 - oboe / oboe d’amore  
BBWV 148.4 - clarinet Bb 1  
BBWV 148.5 - clarinet Bb 2
BBWV 148.6 - clarinet Bb 3
BBWV 148.7 - bassoon I / II
BBWV 148.8 - contrabassoon
BBWV 148.9 - horn F
BBWV 148.10 – cornet (or trpt. Bb)
BBWV 148.11 - flugelhorn I / II
BBWV 148.12 - baritone
BBWV 148.13 - tuba
BBWV 148.14 – bass tuba
BBWV 148.15 – rhythm-group (snare drum, long drum/Landsknecht)
BBWV 148.16 – organ-reduction

3.4 great orchestra, d-minor
BBWV 149.0 - orchestra, general score, Din A4, d-minor
BBWV 149.1 - orchestra, general score, Din A3, d-minor, on data-CD für self-print only
BBWV 149.2 - organ-reduction
BBWV 149.3 - string-group (in function of some sort of reduction of general score)
BBWV 149.4 - flute I/II
BBWV 149.5 - oboe, oboe d’amore
BBWV 149.6 - clarinet Bb 1
BBWV 149.7 - clarinet Bb 2
BBWV 149.8 - clarinet Bb 3
BBWV 149.9 - bassoon I/II
BBWV 149.10 - contrabassoon
BBWV 149.11 - horn F
BBWV 149.12 - cornet (or trpt. Bb)
BBWV 149.13 - flugelhorn I / II
BBWV 149.14 - baritone
BBWV 149.15 - tuba
BBWV 149.16 - bass tuba
BBWV 149.17 - rhythm group (snare drum and long drum/Landsknecht)
BBWV 149.18 - violin I
BBWV 149.19 - violin II
BBWV 149.20 - viola
BBWV 149.21 - cello I
BBWV 149.22 - cello II
BBWV 149.23 - contrabass (strings)

4. dedications
- In spite of whatever they are trying to mislead people with new politics of “gender mainstreaming”, we here would like to stick to the NATURAL ANTAGONISM of MALE and FEMALE, and be it simply because of the fact, that the INSPIRATION for this setting came from FEMALE Polish cembalist WANDA LANDOWSKA (1879-1959) from JEWISH / HEBREW origin, who fled PARIS, as the NAZI-Armies approached in 1940 and died in Connecticut/U.S.
- It all started with BBWV 27, great organ, intended for Jacobs 27th birthday.
- It is rather selfevident, that the representative and patriotic settings BBWV 148 and BBWV 149 are dedicated to the Polish Nation and her Armed Forces as part of Polish National Heritage. This however may not exclude any official use in context of NATO-duties, because this
piece in a certain sense may be seen as some sort of “Polish national anthem” suitable for any ceremony of military honors.
- 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 everybody, that the nailbooted people from POWERS and GOVERNMENTS CANNOT COMMAND LIFE AND HEARTS - at least not in every case!

5. attachements and special
5.1 attachements
- source 1.1 -
- Russian (from Ukrainian traditions?) and Polish text (which - so far I know - are applicable only to part 1, A) plus rather poor German text from little bit corrected automatical translation
5.2 special
- Due to the complicated story of development of official and unofficial 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 surprisingly we even found NEW texts reflecting more recent developments from political history, especially as connected with Solidarnosc-movement and the years of law martial leading eventually around 1989 to breakdown of Communism, which normally is felt as intolerable system of suppression, in comparison with which the “Western ways” of “Western freedom” are said, to be much more preferable.

Buike Science and Music
Neuss / Germany – August 2013
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 phrase "Boshe chranij moij kraij", 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 or any other overemphasized manner of 19th century ... 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" ...
<table>
<thead>
<tr>
<th>Polish</th>
<th>German rough translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pieśni do Ojczyzny zna swój szlak</td>
<td>Song of the Motherland kennt Ihre Route</td>
</tr>
<tr>
<td>wirując w niebie niby ptak</td>
<td>Verwirbelung in den Himmel wie ein Vogel</td>
</tr>
<tr>
<td>do kraju leci, gdzie jest ojców dom,</td>
<td>Fliegen, das Land, wo die Väter Haus,</td>
</tr>
<tr>
<td>gdzie czeka na mnie mila i kochana,</td>
<td>wo auf mich wartet schön und gut,</td>
</tr>
<tr>
<td>co na zawsze mi oddana</td>
<td>was für mich schon immer gegeben</td>
</tr>
<tr>
<td>tam, gdzie polonezem każda księżycona noc zaczarowana</td>
<td>wo jeder Polonaise Mondnacht verzaubern</td>
</tr>
<tr>
<td></td>
<td>(bitte mit ganz unten vergleichen!!)</td>
</tr>
<tr>
<td>Z tamtych pól i wód wszyscy pochodzimy,</td>
<td>Von diesem Land und Wasser stammen wir ab</td>
</tr>
<tr>
<td>stanąt jest nasz rodowód</td>
<td>[kommen wir her],</td>
</tr>
<tr>
<td>dokąd kiedyś powrócimy,</td>
<td>Das ist unser/e [Stammbaum] Abstammung,</td>
</tr>
<tr>
<td>nie opuścimy go już</td>
<td>Wohin wir dermaleinst zurückkehren,</td>
</tr>
<tr>
<td>(kochany kraj, kochany kraj)</td>
<td>um sie nie mehr zu verlassen</td>
</tr>
<tr>
<td></td>
<td>[bis zum Tod zu bleiben?]</td>
</tr>
<tr>
<td></td>
<td>(Geliebtes Land, mein geliebtes Land)</td>
</tr>
<tr>
<td>Kościół na górze stoi tam</td>
<td>Auf dem Gipfel steht die Kirche, zu der ich als</td>
</tr>
<tr>
<td>biegalem doň w dzieciństwie sam</td>
<td>Kind unter [dem] [hellem] Himmel gelaufen bin</td>
</tr>
<tr>
<td>z błękitu nieba, w blasku słońca mi</td>
<td>In der schimmernden Sonne I</td>
</tr>
<tr>
<td>śpiewali dla mnie słodko aniołowie</td>
<td>erschienen mir süße Engel</td>
</tr>
<tr>
<td>i przemawiali ojcowie</td>
<td>und [die] Väter hielten eine Ansprache [sprachen</td>
</tr>
<tr>
<td>świecił do mnie tam z ambony</td>
<td>mich an?) scheinbar wie von einer Kanzel</td>
</tr>
<tr>
<td>i koły mnie kościelne dzwony</td>
<td>Und Kirchenglocken beruhigten mich</td>
</tr>
<tr>
<td>Boże, dodaj nam siły</td>
<td>Gott, gib uns Kraft!</td>
</tr>
<tr>
<td>Boże, bądź miśśiwy</td>
<td>Gott, sei uns gnädig!</td>
</tr>
<tr>
<td>Boże, bróż nas przed wrogjem</td>
<td>O Gott, behüte uns gegen den Feind</td>
</tr>
<tr>
<td>Boże, wskazuj nam drogi</td>
<td>Gott zeigt uns den Weg [dorthin]:</td>
</tr>
<tr>
<td>tam, gdzie czarujący kraju blask</td>
<td>Wo der bezaubernde Glanz des Landes [ist]</td>
</tr>
<tr>
<td>tam, gdzie najpiękniejszy w świecie las</td>
<td>[wo das Land herrlich-sthalend ist],</td>
</tr>
<tr>
<td>tam, i rzeka czekają na nas</td>
<td>wo [es] in der Welt den schönsten Wald</td>
</tr>
<tr>
<td>skąd płynie do nas życia czas</td>
<td>gibt, und wo der Fluss auf uns wartet,</td>
</tr>
<tr>
<td>tam jest Ojczyzna</td>
<td>wo das Leben fließt (an uns Zeit?).</td>
</tr>
<tr>
<td>tam jest nasz kraj</td>
<td>[Da ist die Heimat,</td>
</tr>
<tr>
<td>do ziemi swej</td>
<td>Da ist unser [gelobtes] Land [Garten Eden],</td>
</tr>
<tr>
<td>powińśmy powróćić</td>
<td>In das wir zurückkehren sollten.]</td>
</tr>
<tr>
<td>Pieśni do Ojczyzny zna swój szlak</td>
<td>Das Lied vom Vaterland kennt seinen Weg,</td>
</tr>
<tr>
<td>wirując w niebie niby ptak</td>
<td>{um wie auf den Lüften des Himmels der Vogel</td>
</tr>
<tr>
<td>do kraju leci, gdzie jest ojców dom,</td>
<td>dorthin zu fliegen,</td>
</tr>
<tr>
<td>gdzie czeka na mnie mila i kochana,</td>
<td>Wo das Land ist, wo das Vaterhaus steht,</td>
</tr>
<tr>
<td>co na zawsze mi oddana</td>
<td>wo meine Schöne und Gute auf mich wartet,</td>
</tr>
<tr>
<td>tam gdzie polonezem każda księżycona noc zaczarowana</td>
<td>[die mir schon seit immer bestimmt ist,?]</td>
</tr>
<tr>
<td></td>
<td>für die [wo die] Polonaise die Mondnacht verzaubert ...</td>
</tr>
</tbody>
</table>
Attachement: Basic version to this arrangement, probably from Ukrainian traditions
the Russian phrase at end simply means: "Da Capo dal segno al fine"
149.0 - Oginski - Polonez - d-minor - orchestra - Din A4 - general score - part I

The image contains musical notation with various instruments such as Flughorn, Oboe, Bass Clarinet, Bassoon, Cello, and Violin. The notation includes elements such as accents, crescendos, and dynamic changes, indicating a performance with emphasis and increasing intensity.
8 149.0 - Oginski - Polonez - d-minor - orchestra - Din A4 - general score - part I
Les Adieux a la Patrie - Pozegnanie Ojczyzny
Polonaise - Polonez - d-minor
orchestra - BBWV 149.0 - Din A4 - general score - part III

Michael Kleofas Oginski 1765-1833
arr. Bruno Antonio Buile 2013
Les Adieux a la Patrie - Pozegnanie Ojczyzny
Polonaise - Polonez - d-minor
organ-reduction - BBWV 149.2

Part I

Organ

Part I

Part I

Part I

BBWV 149.2 organ-reduction
29

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.
149.3 - Oginski - Polonez - d-minor - orchestra - string-group

Vln. I
Vln. II
Vla.
Vc. 1
Vc. 2
Cb.

Vln. I
Vln. II
Vla.
Vc. 1
Vc. 2
Cb.

10 149.3 - Oginski - Polonez - d-minor - orchestra - string-group
Les Adieux a la Patrie - Pozegnanie Ojczyzny
Polonaise - Polonez - d-minor - orchestra
- flute 1/II- BBWV 149.4

Michael Kleofas Oginski 1765-1833
arr. Bruno Antonio Buike 2013

BBWV 149.4
Les Adieux a la Patrie - Pozegnanie Ojczyzny
Polonaise - Polonez - d-minor - orchestra
- oboe / oboe d`amore- BBWV 149.5

Michael Kleofas Oginski 1765-1833
arr. Bruno Antonio Buike 2013
Les Adieux a la Patrie - Pozegnanie Ojczyzny
Polonaise - Polonez - d-minor - orchestra
- clarinet Bb 1 - BBWV 149.6

Michael Kleofas Oginski 1765-1833
arr. Bruno Antonio Buike 2013

Clarinet in Bb 1
149.7 - Oginski - Polonez - orchestra - d-minor - clarinet Bb 2
Les Adieux a la Patrie - Pozegnanie Ojczyzny
Polonaise - Polonez - d-minor - orchestra
- clarinet Bb 3 - BBWV 149.8

Michael Kleofas Oginski 1765-1833
arr. Bruno Antonio Buike 2013

Clarinet in B♭

Les Adieux a la Patrie - Pozegnanie Ojczyzny
Polonaise - Polonez - d-minor - orchestra
- clarinet Bb 3 - BBWV 149.8

Michael Kleofas Oginski 1765-1833
arr. Bruno Antonio Buike 2013

BBWV 149.8
Les Adieux a la Patrie - Pozegnanie Ojczyzny
Polonaise - Polonez - d-minor - orchestra
- bassoon I/II - BBWV 149.9

Michael Kleofas Oginski 1765-1833
arr. Bruno Antonio Buïke 2013

BBWV 149.9
149.9 - Oginski - Polonez - orchestra - d-minor - bassoon I/II

Reprise A

Reprise B

martellato
Les Adieux a la Patrie - Pozegnanie Ojczyzny
Polonaise - Polonez - d-minor - orchestra
horn F - BBWV 149.11

Michael Kleofas Oginski 1765-1833
arr. Bruno Antonio Buike 2013

Horn in F
149.11 - Oginski - Polonez - orchestra - d-minor - horn F

Trio  PART II

Marcia martellato

end martellato

Reprise A

end martellato
Les Adieux a la Patrie - Pozegnanie Ojczyzny
Polonaise - Polonez - d-minor
- cornet (or trpt Bb) - BBWV 149.12

Michael Kleofas Oginski 1765-1833
arr. Bruno Antonio Buike 2013

Cornet
(or trpt. Bb)

Les Adieux a la Patrie - Pozegnanie Ojczyzny
Polonaise - Polonez - d-minor
- cornet (or trpt Bb) - BBWV 149.12

Michael Kleofas Oginski 1765-1833
arr. Bruno Antonio Buike 2013

Cornet
(or trpt. Bb)
Flghn. 1

Flghn. 2

Flghn. 1

Flghn. 2

Flghn. 1

Flghn. 2

Flghn. 1

Flghn. 2

Flghn. 1

Flghn. 2

Flghn. 1

Flghn. 2
Les Adieux a la Patrie - Pozegnanie Ojczyzny
Polonaise - Polonez - d-minor - orchestra
- tuba - BBWV 149.15

Michael Kleofas Oginski 1765-1833
arr. Bruno Antonio Buike 2013

BBWV 149.15
Les Adieux a la Patrie - Pozegnanie Ojczyzny
Polonaise - Polonez - d-minor - orchestra
- bass tuba - BBWV 149.16

Michael Kleofas Oginski 1765-1833
arr. Bruno Antonio Buike 2013

BBWV 149.16
Reprise A

\[ \begin{align*} \text{Reprise A} & \quad \text{\textcolor{red}{\# = 80}} \\ \text{S.Dr.} & \quad \text{\textcolor{red}{\# = 80}} \\ \text{Long Dr. Landsknecht} & \quad \text{\textcolor{red}{\# = 80}} \end{align*} \]

Reprise B

\[ \begin{align*} \text{Reprise B} & \quad \text{\textcolor{red}{\# = 80}} \\ \text{S.Dr.} & \quad \text{\textcolor{red}{\# = 80}} \\ \text{Long Dr. Landsknecht} & \quad \text{\textcolor{red}{\# = 80}} \end{align*} \]
149.17 - Oginski - Polonez - orchestra - d-minor - rhythm-group

\( \text{Reprise C} \)

\( \text{end martellato} \)

\( \text{d} = 80 \)

\( \text{PART III} \)

\( \text{accel. crescendo} \)

\( \text{d} = 80 \)
Les Adieux a la Patrie - Pozegnanie Ojczyzny
Polonaise - Polonez - d-minor - orchestra
- violin I - BBWV 149.18

Michael Kleofas Oginski 1765-1833
arr. Bruno Antonio Buike 2013

Violin I

BBWV 149.18
Oginski: Polonez - d-minor - orchestra - violin I

158

164

168
Les Adieux a la Patrie - Pozegnanie Ojczyzny
Polonaise - Polonez - d-minor - orchestra
- violin II - BBWV 149.19

Michael Kleofas Oginski 1765-1833
arr. Bruno Antonio Buike 2013

Violin II

BBWV 149.19
149.19 - Oginski - Polonez - d-minor - orchestra - violin II
Part III

\[ \text{accel. crescendo} \]

\[ \text{ritardando} \]
149.21 - Oginski - Polonez - d-minor - orchestra - cello I