








2015-2018

EDUCATIONAL MUSIC
selection

PWM
—
EDITION

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Piano



GARŚCIA JANINA

Musical Pictures for the Youngest for Piano Op. 21

PWM 11 664

- Four Little Frogs •
- The Naughty Doll •
- At Nursery School •
- Photographer •
- Johnny's Dream •
- A Little Dog •
- On a Summer's Day •
- St. Florian's Gate •
- The Squirrels •
- Snowberries • The Goldfishes • Lady Fog •
- Father Christmas • Christmas Tree •
- Little Snow-bearing Clouds



The collection of 15 pictures intended for beginners. They are tuneful, with varied texture, easy to remember.

GARŚCIA JANINA

Teasers for Piano Op. 23

PWM 11 670

- Young Drummer •
- Before the Start • Kite •
- Fountain •
- Dance on the Ice •
- Old Willow •
- Cross-country Race •
- Seaplane • Dew-drops •
- Fanfare



The collection of 10 miniatures dedicated to the youngest pianists. Pieces have different degrees of difficulty and introduce students gradually, in more and more difficult configurations.

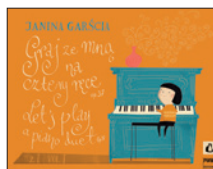
GARŚCIA JANINA

Let's Play a Piano Duet Op. 37

vol. 1

PWM 11 467

- The Drum •
- Echo •
- Lullaby •
- Kitten and Mouse •
- Tarantella



GARŚCIA JANINA

Let's Play a Piano Duet Op. 37

vol. 2

PWM 11 468

- A Country Melody •
- Kujawiak •
- Our Paths Shall Never Meet •
- The Little Bird Has Flown Away •
- Maciek •
- Brigands' Dance



The collection of short pieces composed by Janina Garścia especially for the youngest pianists, who have just started their adventure with music. These are a challenge for beginners who wish to try the difficult art of playing for four hands.

KOWALOWSKI ZENON

Scraps. Three Pieces for Piano

PWM 11 327

Burlesque •
Nocturne •
Humoresque



The miniatures, presented in archaic musical forms that are rarely used by contemporary music composers, can be played separately or in the order indicated in the collection. The arrangement is not accidental: *Burlesque* and *Humoresque* are fast and expressive. In contrast, the *Nocturne* is peaceful and very intimate. All compositions have a light and clear structure, a bit dissonant harmonics and a considerable emotional load.

KOWALOWSKI ZENON

Hello Reksio! for Two Pianos

PWM 11 522

Hello Reksio! • *Morning Mood* • *Short and Sweet* •
A Moment of Rest •
The Dancing Clock •
Backyard Griets •
A Pipe of Peace • *March* •
Joyful notes • *Lullaby*

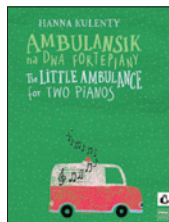


Hello Reksio! for two pianos is a collection of short music pieces for young performers. A few titles included in it refer to the themes from the well-known TV series for children, created by Lechosław Marszałek. The main hero is a very popular character in Poland: a nice dog Reksio who, together with his friends, has accompanied the successive generations, entertaining and educating them. The collection also comprises pieces that do not directly refer to the series.

KULENTY HANNA

The Little Ambulance for Two Pianos

PWM 11 640



ŁUCIUK JULIUSZ

Children's Improvisations for Piano

PWM 5738

Changing Colours •
A Sound-wheel •
A Magic Clock •
A Moon Rocket •
An Obstinate Little Bee •
The Frogs' Band •
A Mysterious Waterfall •
An Evening Party of Birds



8 atonal sonoristic miniatures utilizing contemporary notation. The treatment of the instrument goes beyond the stereotypes, inviting the student to participate in composing by giving the pieces their final shape – these are suggestions for remarkably talented children with creative fantasy.

RYBICKI FELIKS

I Am Already Playing for Piano Op. 21

PWM 11 665

At Twilight • *On the Pond* • *Kujawiak (Dance)* • *A Walk* • *Reverie* • *Prelude* • *A Dream* • *Golden Waltz* • *Dwarfs' Parade* • *Recollection* • *Ballade* • *Girl with the Giggles* • *Krakowiak (Dance)* • *A Breeze* • *Chatter-boxes* • *The Owlglass* • *Romance* • *Playing Tag*



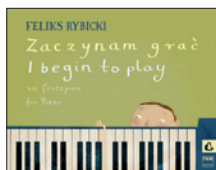
A successive – as regards the degree of difficulty – collection of 18 pieces, in which the composer combines in a skilful way the problems of technique and rhythm with an attractive melodic and expressive aspect, through which the difficulties become easy to overcome and the pieces are pleasant to play and listen to.

RYBICKI FELIKS

I Begin to Play for Piano Op. 20

PWM 5630

First Steps • *A Quarrel* • *A Stroll* • *On a Swing* • *Tittle-tattle* • *The Bagpiper* • *The Stork* • *Skipping-rope* • *In a Boat* • *Water Nymphs* • *The Little Orphan* • *Mountaineers' Tune* • *Sorrow* • *Little Soldiers* • *Cradle-song* • *The Mischief-maker* • *A Sleepy Doll* • *Sad Autumn* • *The Stream* • *In a Meadow* • *Longing* • *The Shepherdess* • *The Grasshopper* • *Gypsy Dance* • *A Wish* • *Merry-go-round*



This cycle of 26 short miniatures is arranged according to the degree of difficulty. The book is intended for students beginning to play the piano. The illustrative nature of motifs stimulates imagination, facilitates remembering and encourages exercising.

RYBICKI FELIKS

I Can Play Everything for Piano Op. 22

PWM 11 671

An Orphan's Song • *At the Spinning-wheel* • *The Marchioness* • *A Frolicsome Polka* • *A Cradle-song for Little Eve* • *The Pussy-cats Give a Ball* • *Russian Dance* • *Grand-dad's Polonaise* • *Young Sparrows* • *Mazurka* • *Kujawiak (Dance)* • *Song* • *Courtly Dance* • *A Stroll*



A third collection of Rybicki's pieces of great didactic value, intended for more advanced pupils. It contains popular dances characterized by original formal structure and traditional accompaniment. The showpiece nature of the works qualifies them for public performance.

RYBICKI FELIKS

Concerto for Small Hands for Piano and Orchestra Op. 53

piano reduction

PWM 4930

Despite the words 'for small hands' used in the title of the Concerto, it is not an easy piece aimed at children.

The work requires high manual agility, as well as imagination and virtuosity at times. Once the performer of this concert has overcome the hardships of comprehending and mastering parts I and II, there awaits an award – part III: uncomplicated text, pure joy, life, temperament, wit, cheek. The piece ends with the *krakowiak* in *fff* dynamics.



Violin



BACEWICZ GRAŻYNA

Easy Pieces for Violin and Piano

vol. 1

PWM 6559

*Prelude • Melody •
March • Lullaby •
Scherzino*

This cycle of easy works intended for violin with piano accompaniment was composed in 1945. Perfectly written, excellently sounding, suitable for music schools, teacher training colleges, domestic music-making, community centers and popular concerts.



DOLEŻAL WANDA

Singing Violin.

Popular Pieces for Violin and Piano

vol. 1

PWM 5311

Henryk Wieniawski

– *Kujawiak* •

Johannes Brahms

– *Waltz* •

Luigi Boccherini

– *Minuet* •

Enrico Toselli

– *Serenade* •

Antonin Dvořák

– *Humoresque* •

Nikołaj Rimski-Korsakow – *Indian Song* •

Vittorio Monti – *Csárdás*



DOLEŻAL WANDA

Singing Violin.

Popular Pieces for Violin and Piano

vol. 2

PWM 5894

Johann Sebastian Bach/

Charles Gounod – *Ave*

Maria • Christoph Willibald

Gluck – *Melody* • Franz

Schubert – *A Little Bee* •

Alfons Czibulka

– *Stephanie-Gavotte* •

Piotr Czajkowski

– *Chanson Triste* •

Zdeněk Fibich – *Poem* • Izaak Albeniz – *Tango* •

Witold Friemann Charles – *Highland Dance*



IWAN EWA

I Play Violin Nicely

PWM 10 399

PWM 10 400 – piano

accompaniment



KRZANOWSKA GRAŻYNA

Four Caprices for Violin Solo

PWM 12 173



KRZANOWSKA GRAŻYNA
Nursery Rhymes. Three Easy Pieces
for Violin and Piano

PWM 12 174

Nursery Rhymes introduce very young violinists and pianists to the world of interesting musical narrative. The first performance was made by Agnieszka Dziubek and Sylwia Chęcińska during the Do-Re-Mi – National Festival of Contemporary Music for Children and Young People in Łódź in 1981.



KRZANOWSKA GRAŻYNA
Variations on Lech Miklaszewski's Song
'Uczeń pierwszej klasy' ('First year pupil')
for Violin and Piano

PWM 12 093

The piece was created in 1985 and contains some basic problems of playing violin, but it also introduces new performance activities. Variations were performed by many young violinists and pianists.



KULENTY HANNA
The Little Ambulance for Violin and Piano

PWM 11 002

A miniature dedicated to the students of primary music schools. This story about the adventures of the little ambulance contributes to the development of young instrumentalists' musicality and skills.

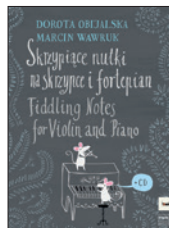


OBIJALSKA DOROTA,
WAWRUK MARCIN
Fiddling Notes for Violin and Piano

+ CD

PWM 10 037

- Kajtuś on a Pony* •
- Dancing Snow-flakes* •
- Autumn in Beijing* •
- Delightful Laying Hens* •
- A Little Bark Boat* •
- A Fast Old-fashioned Train* •
- Running Downhill* •
- Little House on the Prairie* •
- Ouchchch!!! (I don't like injections)* •
- Hodge Patters Along* •
- The Moose Called Patataj* •
- Nowhere's Better than at Mum's* •
- The Last but One Stage-coach* •
- Slovenly Little Fly (ragtime)* •
- The Little Polar Rocking Horse* •
- The Loathsome Alarrm Clock* •
- Gadabout Cat (ragtime)* •
- Pinocchio*



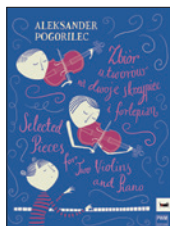
These pieces are based on situations and characters close to a child's perception of the world. Designed for use during the initial years of study, these works could supplement the existing repertory, the more so as they touch on the full range of technical problems (including the less popular ones in elementary education, such as syncopation, compound metre etc.).

POGORILEC ALEKSANDER

Selected Pieces for Two Violins and Piano

PWM 11 559

Habanera • *Nocturne* •
Sentimental March •
Express



The collection was written for students from music primary school, adjusting the level of difficulty to their level of education.

The composers' goal was broadening the repertoire for two violins with piano accompaniment. The works included in this publication are very popular and are willingly played by young violinists at competitions and concerts.

POGORILEC ALEKSANDER

Suite in G minor in an Old Style for Four Violins or String Quartet

PWM 11 694

Suite in G minor in an Old Style was written for students so that they could jointly play and develop their skills. This publication will help to expand a circle of young amateurs of chamber music. It can be played by four violinists but also by a traditional string quartet.



WÓJTOWICZ PAWEŁ

Miniatures for Violin and Piano

vol. 1

PWM 11 682

Chinese Dragon •
Mazurka •
Polonez •
American Dance •
Arabic Dance •
Polish Dance



WÓJTOWICZ PAWEŁ

Miniatures for Violin and Piano

vol. 2

PWM 11 683

Cracovienne •
Oberek •
Sea Battle •
Valse Folijo •
Tango I •
Tango II



Cello



IWAN EWA

I Play Cello Nicely

PWM 12 120

PWM 12 119 piano accompaniment

The publication is intended for children starting their musical adventure with cello. It was created on the basis of an extremely popular textbook of the same title for children learning to play the violin.

The music material in *I Play Cello Nicely* is equipped with texts added to the melody, thanks to which the student enters the world of music as in the world of a fascinating adventure.



TWARDOWSKI ROMUALD

Singing Cellos. Easy Pieces for Two Cellos

PWM 11 569

*Gavotte • Barcarole •
Lithuanian Song •
Autumn Song •
Dance • Spring •
Polonaise •
Mountaineer •
Serenade •
Toccatina • Study*



Singing Cellos is a collection of a dozen miniatures, diverse in character and mood, addressed to the older classes of primary music school or the early classes of secondary music school. The titles of particular pieces reflect their programmatic character and serve to stimulate the imagination of young performers.

Double Bass



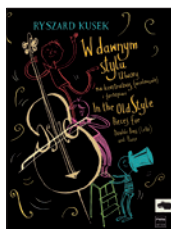
KUSEK RYSZARD

In the Old Style

Pieces for Double Bass (Cello) and Piano CONTRABASSO or VIOLONCELLO: G/D/A/E

PWM 11 691

The compositions in this set are supposed to inspire young musicians, encourage them to play and search for beauty already at the start of their musical career. They are also a perfect introduction to typical musical genres. Young students will find in them the characteristic articulation that is useful at the first stage of their education, the bowing technique and different dynamic tones, as well as suggestive representations of styles to which they refer.



KUSEK RYSZARD

Twenty One Studies.

Stories for Double Bass Solo

PWM 11 628

The rhythmic element in all examples is mostly based on quarter and eighth notes that are supposed to promote an appropriate bowing habit, which, when introduced and practiced gradually, will lead to easy and certain playing, and at the same time will bring freedom and joy of performing other repertoire pieces that are available at a given stage of musical education. Developing proper articulation and dynamics guides the student into extremely important aspects of phrasing. Consequent studies propose bold „strolling” on the strings, freeing the world of flageolets and playing in higher positions at comfortable fingering. There are also fragments with a tenor clef, and even the first doubles. Moreover, the author included fingering suggestions.



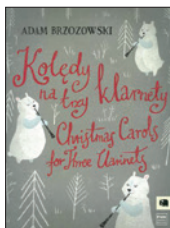
Wind instruments



BRZOZOWSKI ADAM

Christmas Carols for Three Clarinets

PWM 12 118



Let's Play Together for Three Clarinets ed. Adam Brzozowski

PWM 11 613

The Sidewalks of New York (Charles B. Lawlor) •

There is Music in the Air (George F. Root) •

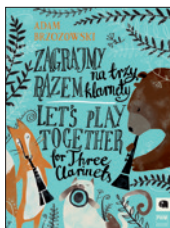
Melody (Anton G. Rubinstein) •

Chorale no. 83 (Johann Sebastian Bach) •

Moderato con moto from *Sonata in F Minor op. 120*

no. 1 (Johannes Brahms) •

Ode to Joy from the *Symphony no. 9 in D Minor Op. 125* (Ludwig van Beethoven)



This collection of popular melodies by greatest composers, in an easy arrangement for three clarinets allows even the 1st grade students to play them easily. The collection comprises both lighter compositions and fragments of greatest Classical music *oeuvres*.

GARŚCIA JANINA

Funny Stories for Recorders Op. 55

PWM 8345

Two-part pieces

The Jolly Bullfinch

(two descants) •

Bolek and Lolek

(two descants) •

Maggie's Problem

(two descants) •

Two Titmice (two descants) •

Dance (two descants) • *Lullaby* (two descants) •

The Fox and the Hare (two descants) •

Girlfriends (descant and treble) •

On a Swing (descant and treble) •

On a Slide (two trebles)



Three-part pieces

Reveille (three descants) •

Shepherd's Song (two descants and one treble) •

On the Train (two descants and one treble)

Four-part pieces

An Autumn Story (four descants) •

Toy Soldiers (four descants) •

Out Walking (descant and three tenors)

KRZANOWSKA GRAŻYNA

Chorale and Tarantella for Bassoon and Piano

PWM 12 092

These two short pieces are intended for beginner students, but with several years of experience - due to the rhythmic complexity and equivalence of the bassoon and piano parts in polyphonic Tarantella.



Accordion



GALAS STANISŁAW

The Most Beautiful Polish Christmas Carols for Accordion

PWM 3706



KRZANOWSKI ANDRZEJ

Gakkaj. Five Pieces for Accordion

PWM 12 060

- Canon •
- Memories of Greece •
- Dream •
- In the Wood •
- Joy-stick

Gakkaj is a series of five pieces for children, which, however, are not the simplest ones. Due to the degree of advancement, they can be a challenge for the young performer at both technical and interpretative level.

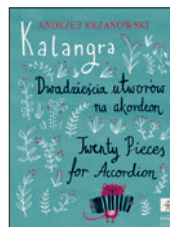


KRZANOWSKI ANDRZEJ

Kalagra. Twenty Pieces for Accordion

PWM 12 068

- Signal • Leaping Thirds •
- Andantino • Bagatelle •
- Echo • Scherzo •
- Ostinato • Study •
- Prelude • Invention •
- Canon (B-A-C-H) •
- Chorale • March •
- Sketch • Lullaby •
- Game • Sing-song



Kalagra is a series of twenty simple, short pieces intended for beginners. The compositions contain a varied metre and a set of interesting rhythmic connections. They are an excellent material for practicing staccato and legato articulation.

KRZANOWSKI ANDRZEJ

Little Drizzle in Urmatt for the Youngest Children's Accordion Orchestra

PWM 12 175



Chamber ensemble



Jazz standards arranged for Dixieland Band arr. ADAM BRZOZOWSKI

For Clarinet, Trumpet, Trombone, Piano,
Electric Guitar/Banjo, Bass Guitar, Drum Set:

ALEXANDER'S RAGTIME BAND

PWM 12 057

This work, composed in 1911 by Irving Berlin, was an immediate smash. It is worth playing today in its original form, preserving its traditional flavour. It is an excellent piece for musicians beginning their adventure in jazz.



BASIN STREET BLUES

PWM 12 058

This composition employs a form unusual for the genre, but it is clear from the mood that this piece belongs to the blues family. It was written in 1927 as a song, but like many other jazz standards it has received several marvellous instrumental arrangements. All jazz musicians play it. The most popular arrangements are those of Louis Armstrong, who recorded his first version in 1927.



ST. JAMES INFIRMARY BLUES

PWM 12 063

This composition has also functioned as *St James Infirmary Blues* and *Gambler's Blues*.

It is based on a traditional American melody, which in turn derives from an eighteenth-century English song also known under the titles *Unfortunate Rake*, *Unfortunate Lad* and *The Young Man Cut Down in His Prime*. The arrangement was made in 1927 by Irving Harold Mills (pseud. Goody Goodwin or Joe Primrose), an American musician, journalist and lyricist born in Odessa on 16 January 1894.



SWEET GEORGIA BROWN

PWM 12 066

This work was written as a song in 1925 by Maceo Pinkard (music) and Kenneth Casey (lyrics). During the 20s, its performers included the vocalist and actress Ethel Waters, nominated for an Oscar for her supporting role in the film *Pinky*. With time, it became one of the most frequently played jazz standards in an instrumental version.



WHEN THE SAINTS GO MARCHING IN

PWM 12 067

This is an excerpt from the lyrics of the old song *When the Saints Go Marching In* – the work with which almost everyone begins their jazz education. It has a simple, easily memorised tune and repeated lines of text and makes it easy to obtain striking combinations of instruments.



For Clarinet, Tenor Saxophone, Trumpet, Trombone, Piano, Electric Guitar/Banjo, Bass Guitar, Drum Set:

DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

PWM 12 061

Written in 1946 by Edgar Leslie (lyrics) and Louis Alter (music), this song at once became the most popular work in the Louis Armstrong repertoire. During the swing age, it was sung by nearly all the world's vocalists, and that's hardly surprising, because it's the most beautiful standard of those times.



SWANEE RIVER

PWM 12 065

Swanee River, dating from 1851, is one of the greatest and most popular jazz standards. It first functioned under the title *Old Folks at Home*. Millions of copies were printed. It is probably the best-selling song of that period, also known under the titles *Swanee Ribber* and *Suwanee River*.



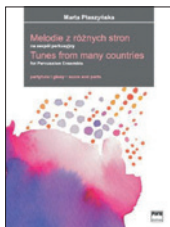
Percussion

ADVANCED
LEVEL

PTASZYŃSKA MARTA **Tunes from Many Countries** **for Percussion Ensemble**

PWM 11 464

The collection created for older students includes pieces from all around the world, not only from Europe. A great advantage of this publication is that you can combine and set different percussion instruments available in a particular school.



BARGIELSKI ZBIGNIEW

A Flea Market. Pieces for Piano Solo

vol. 1

PWM 12 028

- Elegy •
- Nocturne, Ballad and Fantasy •
- Tango I •
- Tango II •
- Tango III •
- Caprice •
- Aria and couplet •
- Blues I • Blues II •
- Song I • Song II •
- Lullaby



BARGIELSKI ZBIGNIEW

A Flea Market. Pieces for Piano Solo

vol. 2

PWM 12 042

- Scrabble •
- 7 studies •
- Sonatina •
- Theme with Variations •
- Miniature I •
- Musical moment à la Brahms •
- Miniature II •
- The last post •
- Miniature III •
- Fun and games •
- Miniature IV •
- A lion in the bath •
- Miniature V •
- Chorale •
- Beethoven's Journey to Prince Lichnowsky



BARGIELSKI ZBIGNIEW

A Flea Market.

Pieces for Piano for Four Hands

vol. 3

PWM 12 043

- Tangoroso •
- Miniature I – Musical moment à la Brahms •
- Miniature II – The last post •
- Miniature III – Fun and games •
- Miniature IV – A lion in the bath •
- Stäeirisch – Styrian dance •
- Crescendo-decrescendo

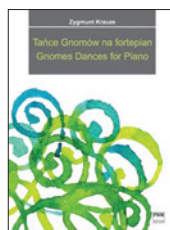


KRAUZE ZYGMUNT

Gnomes Dances for Piano

PWM 11 390

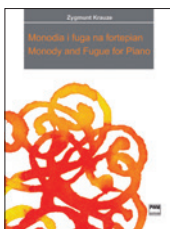
Gnomes Dances are four works that can be performed as a cycle or separately. Proper use of the pedal and precision of articulation and dynamics are very important. The Gnomes of the title are small creatures that in dancing show us their rich nature: funny, though shy in the first dance; mysterious and fearful in the second dance; sad, eager for reverie in the third and confident, decisive in the final dance.



KRAUZE ZYGMUNT
Monody and Fugue for Piano

PWM 11 557

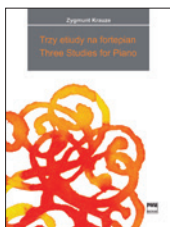
Compositions by Zygmunt Krauze are prepared for older students of music high schools. The steady quaver pulse of *Monody* creates an unending melody which step by step wanders from the highest to lowest register. The four-voice *Fugue* has a classic polyphonic construction. A characteristic feature of the *Fugue* is its even pulse: in the first part semiquavers, the second minims.



KRAUZE ZYGMUNT
Three Studies for Piano

PWM 11 558

The studies set different performance challenges for the player. The first – the problem of articulation, the second – the problem of releasing the key and in the third study – keeping the specific rhythm is very important.



KRAUZE ZYGMUNT
Two Inventions for Piano

PWM 11 556

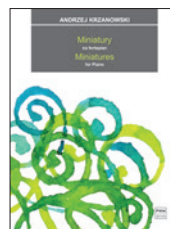
Both inventions require careful interpretation of the dynamics and tempo. Polyphonic construction is combined with diverse dynamics and articulation.



KRZANOWSKI ANDRZEJ
Miniatures for Piano

PWM 12 176

Miniatures is a set of pieces for piano that are transcriptions of accordion songs from different collections. This type of transcriptions are often found in the works by Andrzej Krzanowski.



SEROCKI KAZIMIERZ
Sonatina for Piano

PWM 12 070

Sonatina composed in 1949, received an honorable mention at the 2nd Fryderyk Chopin Composers' Competition organized by the Polish Composers' Union. This three-movement composition, a sonically interesting showpiece, combines folkloric elements with modern musical language. Bold harmonizations, elements of polyphony, especially in the second movement allude to the ideas of Sergei Prokofiev and Béla Bartók. The composition is the first of Serocki's works to attest to his interest in the folkloric trend, which continued in his later *oeuvre*.



Piano collections from the series 'MUSIC FROM CHOPIN'S LAND'

Music from Chopin's Land for Piano

vol. 1

PWM 11 695

The Dance (1st half of the 18th century) •
Fryderyk Chopin,
Waltz in A Minor •
Franciszek Mirecki,
Sonata no. 3 Op. 12, part 2 •
Zygmunt Noskowski,
Elegiac Polonaise •
Witold Lutosławski,
Folk Melodies: Oh, My Johnny;
An Apple Hangs on the Apple-tree; Flitring •
Marek Stachowski, *Odysseus amidst the White Keys; The Sirens; The Home-coming of Odysseus* •
Janina Garścia, *Ikebana: Mount Fuji*



The compositions included in this series allow for a global overview of the Polish piano music – its pathway, development and unique style. However, in the pedagogical framework they constitute an exquisite study of many performative problems and feature the specificity of Polish dances.

Music from Chopin's Land for Piano

vol. 2

PWM 11 696

Maria Szymanowska,
Contredance •
Karol Kurpiński,
Polonaise in D Minor •
Fryderyk Chopin, *Mazurka in B flat Major Op. 7 No. 1* •
Ignacy Jan Paderewski,
Nocturne Op. 16 No. 4 •
Tadeusz Szeligowski,
Sonatine part 1 •
Wojciech Kilar, *Music of the Cruise from the film The Shadow Line*



Piano collections, handed to pedagogues and students as well as all music fans interested in Polish music, exemplify merely a fraction of inexhaustible repository of remarkable piano works among Polish composers competitions. This volume contains miniatures dedicated to an intermediate-level young pianist.

Music from Chopin's Land for Piano for Four Hands

vol. 1

PWM 11 714

Stanisław Moniuszko,
Polonaise in D Major •
Fryderyk Chopin,
Variations in D Major •
Witold Lutosławski,
An Overheard Tune



These compositions, dedicated for students aged 14–16 and amateur pianists, shall help acquaint them with the issues of a piano duo and the charm of four-hand piano playing. This unique type of chamber music has a great impact on the development of pianists and their musicality, the ability to listen to the partner and the mastering of piano playing technique. This collection of works shall certainly bring music satisfaction to the performers, as it includes three different compositions in terms of form and style. What is more, pianists outside of Poland may develop an interest in exploring the works of various composers that created music within the same country.

TWARDOWSKI ROMUALD
Pavana e Tarantella per Viola (Violino)
e Pianoforte

PWM 11 561

This work is an answer for the request from professors-altoviolinists, who pointed out the lack of virtuoso repertoire for viola. The success of this piece achieved in 2013 has encouraged the composer to arrange it also for violin and piano. This edition combines both versions (includes parts for viola and violin).



GAŚNIEC MIROŚŁAW

Collection of Dances for Violin and Piano

PWM 11 614

Polka • Gavotte •
Barkarole • Bolero •
Spanish Dance •
Tarentella • Tango •
Highlander Dance •
March • Oberek



VIVALDI ANTONIO

Concerto in d minor RV 541 for Violin, Organ, String Orchestra and Basso Continuo

piano reduction and violin part prepared by
Antoni Cofalik

PWM 12 036

The *Concerto in d minor* RV 541 is intended for primary school (grades 4 and 5). Its fundamental performance problems are: the articulation of the initial 8th note (soft *martelé*), the expression of the slurred 16th notes, *spiccato*, 'bringing out' of the more important notes in the 16th-note figurations (1st movement); flexible phrasing, differentiation of dynamics (2nd movement); not too short *spiccato* in conjunction with *legato* playing, precision and lightness in fingering in fast scalar passages (3rd movement).



VIVALDI ANTONIO

Concerto in F major RV 284 from *La stravaganza* for Violin, String Orchestra and Basso Continuo

piano reduction and violin part prepared by
Antoni Cofalik

PWM 11 971

The *Concerto in F major* RV 284 is intended for primary school (grades 5 and 6). Its fundamental performance problems are: the articulation of the initial quarter notes (appropriate energy management in the right hand), and further on, 8th notes as well; mixed bowings; 'bringing out' the more important notes in figurations and bariolages (1st movement); proper execution of the dotted rhythm in the *tutti* fragments; saturation of slurred groups with peculiar drama (2nd movement); *martelé* articulation in the case of a *moderato* tempo, *spiccato* in the case of the fast tempo, bow division, evenness of fingering in *legato* playing (3rd movement).



Wind instruments

ADVANCED
LEVEL

BACEWICZ GRAŻYNA **Polish Caprice for Clarinet and Piano**

PWM 8492

One of the best-known violin compositions by Grażyna Bacewicz arranged for clarinet and piano.

The work presents a number of technical problems that can be useful for advanced students playing clarinet.



SEROCKI KAZIMIERZ **Dance for Clarinet and Piano**

PWM 1848

One of the most frequently performed compositions by Kazimierz Serocki. This transcription of the *Third Sonatina* for Trombone, made by the composer himself in 1954, is a valuable addition to the clarinet repertory.



KRAUZE ZYGMUNT **Reed Trio for Oboe, Clarinet and Bassoon**

PWM 11 368

Reed Trio for Oboe, Clarinet and Bassoon consists of four short movements of a total duration of about 7 minutes. The main form-generative element is the variability of time signature. This feature gives the music its energetic nature, which is further enhanced with surprising general pauses. The work was composed with limited sound material, thanks to which it is easy to listen to and at the same time effective.



ŚWIDER JÓZEF **Allegretto for Flute and Piano** **ed. Maria Grochowska**

PWM 12 021

Allegretto for flute and piano by Józef Świder is a work of a great artistic value that comprises a perfect didactic material, filling a gap in the Polish flute literature. *Allegretto* is a one-part composition of an ABA₁ structure with a cadenza. The dialogue between the flute and the piano involves mutual motif complementation. The application of the minor mode, the economy of expressive means and a changeable course of narration reflect introvert characteristics of the composer – a man of outstanding humbleness and modesty, at the same time full of unrest, self-criticism and little faith towards himself, which is confirmed by recently found notes of his.



ŚWIDER JÓZEF

Andante for Oboe and Piano

ed. Piotr Pyc

PWM 12 018

Józef Świder's *Andante* for oboe and piano, despite its charming simplicity, is a work full of reverie, nostalgia and subtle melancholy. This proves the composer's liking for clarity, lyricism and romantic expression, typical of his late artistic work.



ŚWIDER JÓZEF

Improvisation for Clarinet and Piano

ed. Roman Widaszek

PWM 11 659

Improvisation for Clarinet and Piano is a compact, single-movement composition of clear formal division. Quasi-improvisational, twenty five-bar introduction of the clarinet shows its acoustic qualities, by guiding the melodic line mostly in the lower register. Entrance of piano *Vivo* accompaniment, as a back-ground for clarinet figurations leading again to a solo clarinet improvisation, gives the piece a bit ironic character. The entrance is followed by the main part of the piece that is to be played *Allegro ma non troppo*, with a clearly expanded clarinet part. The fragment surely refers to neoclassical trends.



ŚWIDER JÓZEF

Caprice for Clarinet and Piano

PWM 6097



ŚWIDER JÓZEF

Mini-Quintetto for Flute, Oboe, Clarinet, Bassoon and Horn

score and parts

ed. Roman Widaszek

PWM 12 019

In its character, *Mini-Quintetto* is a neo-classical composition comprised of seven parts. After 22 years since the first staging of the work, in 2005, Józef Świder decided to supplement the quintet with additional parts: *Imitazione* and *Polonaise*. The work was kept in the drawer another 11 years in order to be finally recorded and staged (7th December 2016, The Józef Świder Festival in Cieszyn) as well as released.



ŚWIDER JÓZEF

Scherzo for Flute and Guitar

ed. Maria Grochowska, Wanda Palacz

PWM 12 265

The *Scherzo* for Flute and Guitar is a musical 'joke' on which Józef Świder worked for several years.

The one-movement, just under 6-minute composition has an ABA' structure. The main melodic thread in the form

of 'little' motifs is carried here by the flute; the guitar, on the other hand, provides a distinctive accompaniment; only at moments do the instruments dialogue with each other. In the middle section, the flute initiates a quasi-lyrical – as the composer wrote – 'amusing secondary theme'; the guitar, in turn, complements it with a harmonic and rhythmic accompaniment. What dominates is the grotesque, sarcasm, an Oriental melodic line in the flute part. Further along in the narrative, there ensues an only somewhat modified A' section.



ŚWIDER JÓZEF

Sonata for Bassoon and Piano

ed. Marek Barański

PWM 12 020

The first part of *Sonata* is written in a form of scherzando of a light and witty character, where the composer fully uses the facture and bassoon's sound potential.

The second part, full of meditation and cantilena, bears a particular expression of lower registers of the instrument. Part three is a traditional minuet in moderato tempo, with stylised folk elements in the middle fragment. The last part resumes the scherzo form, capped by a cadenza, in which – attempting to imitate the language of Józef Świder's compositions that include numerous elements of a synthetic finale – most of the music concepts outlined in the entire *Sonata* were included.



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