

**ŁUKASZEWSKI Paweł**  
**Aria**  
for Cello and Piano  
ed. P. Wojciechowski  
PWM 11315

**MYKIETYN Paweł**  
**Sonata**  
for Cello Solo  
PWM 11428

## DOUBLE BASS

**SIKORA Elżbieta**  
**Titane**  
for Double Bass Solo  
PWM 11433

## IN PREPARATION:

**PALESTER Roman**  
**Concerto pour alto et orchestra**  
ed. B. Kominek, S. Kamasa  
piano red.  
PWM 11293

**TOMASIK Stawomir**  
**A Little Something: Duets**  
for 2 Violins  
PWM 11463

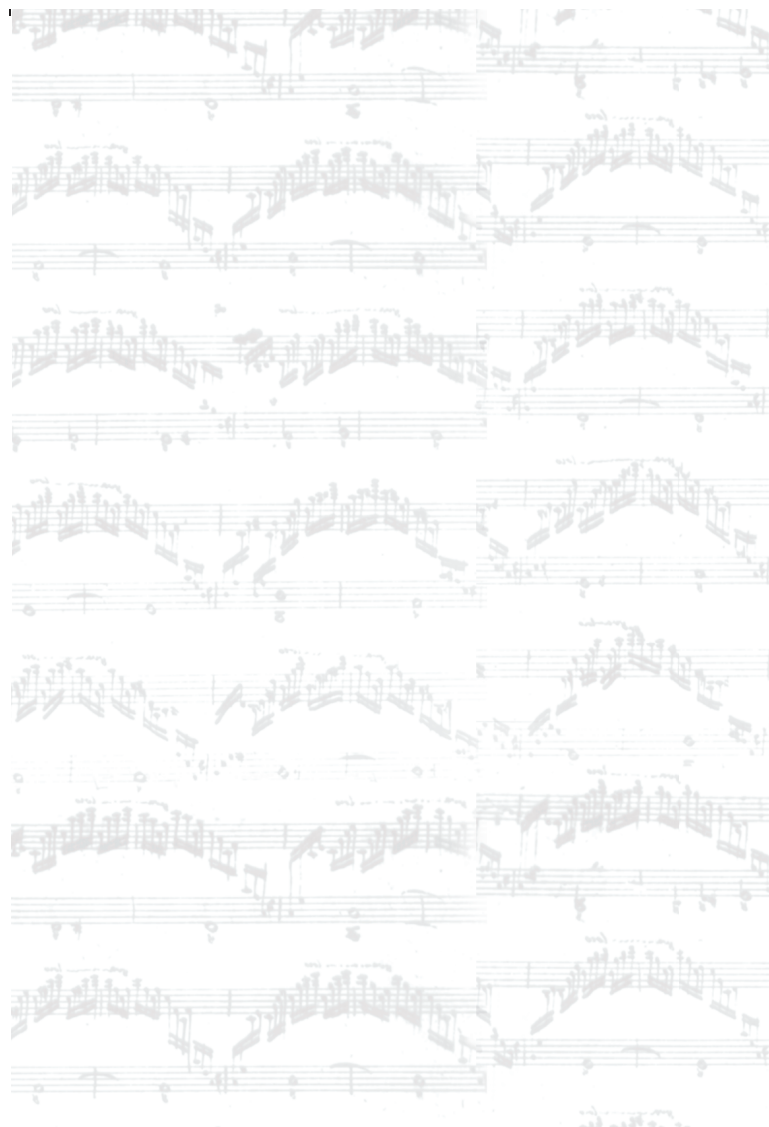
**WIENIAWSKI Henryk**  
**Polonaise brillante Ré majeur**  
pour violon avec accompagnement de piano Op. 4  
HW CW S.A. Vol. 3  
ed. I. Poniatowska  
PWM 11417

**Souvenir de Moscou**  
pour violon avec accompagnement de piano Op. 6  
HW CW S.A. Vol. 14  
ed. Z. Chechlińska  
PWM 11288

**Souvenir de Moscou**  
pour violon avec accompagnement d'orchestre Op. 6  
HW CW S.A. Vol. 14a  
ed. R. Suchowiejko  
score

**WÓJTOWICZ Paweł**  
**Etiudes-Capriccios**  
for Violin Solo

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EDITION

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# New Titles

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String Catalogue

**PWM**  
EDITION

## VIOLIN

**BACEWICZ Grażyna**  
**Easy Duets on Folk Themes**  
for 2 Violins  
PWM 11466



A new edition of one of Bacewicz's most popular works for children. The texture of these didactic pieces is fairly simple, but they are not devoid of 'modernist harmonic techniques' aimed at introducing young musicians, amateur musicians as well as listeners to contemporary music.

**COFALIK Antoni**  
**Little ABC**  
for Violin  
PWM 11456



A book intended for four- and five-year-olds displaying an early interest in music, whose caregivers would like to introduce them to the world of beautifully-organized sounds even before enrolling them in school. Children's prior contact with music and the violin, permits them later to begin their education at music school without stress and with a technical surplus; the progress of a thus-prepared child is, as a rule, much faster and more harmonious.

This graphically charming little collection contains 36 short pieces, children's songs and musical tales which children can first clap out or, in some cases, sing – and then play. The enlarged notes, set on a widely-spaced staff, will facilitate reading and memorizing the melodies being played.

**Scales Two-, Three- and Four-Octave**  
for Violin Solo  
PWM 11287

**DOBRZYŃSKI Michał**  
**Elegy No. 1**  
for Violin Solo  
ed. B. Siarkiewicz  
PWM 11371

**KARŁOWICZ Mieczysław**  
**Violin Concerto in A major Op. 8**  
Dz. Vol. 5  
ed. W. Gładysz  
score  
PWM 11442



The style of the Concerto was conditioned, on the one hand, by the peculiar character of the genre and allusion to certain established traditional forms of development; and on the other, by general compositional ideas arising from Neoromantic aesthetic assumptions. A fact of great importance, particularly from the standpoint of the solo part's texture, was that the composer knew the violin from personal experience. This can be seen in the

eloquently rich use of its technical and expressive capabilities: from the confident use of complex, but always 'violinistic' double stops, through broad application and coloristic variation of registers, to the finesse of the passagework in the finale.

**KREUTZER Rodolphe**  
**42 Studies**  
for Violin Solo  
ed. A. Cofalik  
PWM 11388

**LUTOSŁAWSKI Witold**  
**Lullaby for Anne-Sophie\***  
for Violin and Piano  
PWM 11387

**TWARDOWSKI Romuald**  
**The Little Coloured Notes**  
Easy Pieces for Violin and Piano  
ed. A. Gębski  
PWM 11422



A collection of violin miniatures intended for beginners in the first year of study. They can be performed accompanied by piano pupils from the same class, so that the young learners can become acquainted with chamber music from an early age, an important element in the development of each instrumentalist. The editor omitted some technical-performance comments, leaving room for the teacher who best knows their students and can adapt to their individual needs.

**WIENIAWSKI Henryk**  
**2me Polonaise brillante**  
pour violon avec accompagnement d'orchestre Op. 21  
HW CW S.A. Vol. 4a  
ed. Z. Chechlińska  
score  
PWM 11280

**Second Concerto**  
pour violon avec accompagnement  
d'orchestre Op. 22  
HW CW S.A. Vol. 2a  
ed. R. Suchowiejko  
score  
PWM 11195



The 'Second Concerto in D' minor is one of Wieniawski's best known and most often played works. We can see here a perfect sense of proportion between dazzling virtuosity and subtle cantilena, between outpourings of emotion and moments of calm and reflection. It gives the violinist a great deal of satisfaction, as it calls for the display of a whole arsenal of performance and interpretative capabilities, as well as the ability to work well with the orchestra. The orchestra itself is treated like a single organism, sensitive and alert, reacting quickly to every impulse from the soloist.

**Souvenir de Posen**  
pour violon avec accompagnement de piano Op. 3  
HW CW S.A. Vol.12  
ed. M. Chylińska, Z. Chechlińska, R. Lasocki  
PWM 11289

## VIOLA

**GÓRECKI Henryk Mikolaj**  
**Sonata Op. 10**  
for 2 Violas  
tr. B. Hubisz-Sielska  
PWM 11420

This early work (1957) already bears such marks of the later masterpieces of one of the 20th century's most distinguished artists as: sharp contrasts, sudden accents (1st movt); an energetically pulsating, rhythmically-driven dialogue (3rd movt); a lyrical phrase shaped with extraordinary subtlety (in an unsophisticated rhythmic language), maintained in piano dynamics (2nd movt). The present transcription for two violas is exclusively a transposition of the work a fifth down, which in no measure detracts from its concept, but gives it a slightly deeper sound. In this edition, we have also given proposed fingerings and bowings.

**HUBISZ-SIELSKA Bogustawa**  
**Scales and Arpeggios**  
for Viola Solo  
PWM 11328

**LUTOSŁAWSKI Witold**  
**Bucolics**  
for 2 Violas  
tr. S. Kamasa  
ed. B. Hubisz-Sielska  
PWM 11447

The version for two violas presented here utilizes the viola part from the original arrangement and adds a slightly modified 2nd viola part based on the cello part, with an enharmonically simplified notation transferred to alto clef. The 1st viola part, as well, has been transferred to alto clef, in which it differs from the composers original notation. Having in mind the young instrumentalist, we have also introduced an ossia notation for the segments with doubling at the octave, proposed by Prof. Stefan Kamasa, the author of this transcription.

## CELLO

**An Anthology of Contemporary Music**  
for Cello and Piano, Vol. 2  
ed. K. Michalik, M. Paderewski  
(M. Szymanowska, *Serenade* · I.F. Dobrzyński, *Lament* Op. 41 ·  
W. Żeleński, *Lullaby* Op. 32 · M. Karłowicz, *Serenade* ·  
H. Waghalter, *Gavotte* Op. 5)  
PWM 11393