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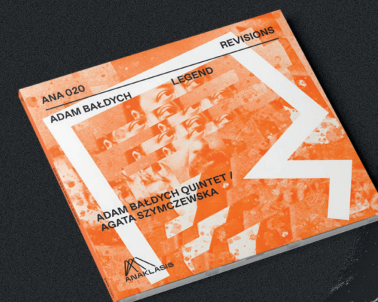
2019-2022

NEW ISSUES

PWM
EDITION




ANAKLISIS



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PUBLISHER



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Series “The Most...”

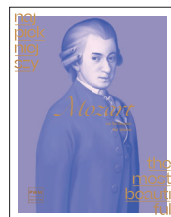
BACEWICZ GRAŻYNA
The Most Beautiful
Bacewicz for violin
and piano

PWM 10321



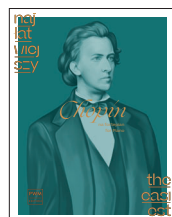
MOZART WOLFGANG AMADEUS
The Most Beautiful
Mozart for piano

PWM 10314



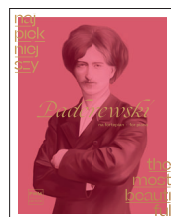
CHOPIN FRYDERYK
The Most Beautiful
Chopin for piano

PWM 9889



PADEREWSKI IGNACY JAN
The Most Beautiful
Paderewski for piano

PWM 10175



**The Easiest Chopin
for piano**

PWM 9995



SZYMANOWSKI KAROL
The Most Beautiful
Szymanowski for piano

PWM 10134



LUTOSŁAWSKI WITOLD
The Most Beautiful
Lutosławski for piano

PWM 10226



WIENIAWSKI HENRYK
The Most Beautiful
Wieniawski for violin
and piano

PWM 9997



MONIUSZKO STANISŁAW
The Most Beautiful
Moniuszko for piano

PWM 10431



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We present you a catalog of new releases from 2019–2022. It contains educational pieces, pieces by Polish contemporary and 19th-century composers, both for solo instruments and chamber ensembles, as well as vocal-instrumental publications and choral pieces.

The catalog also includes piano pieces that we presented in 2020 in our extensive online international campaign *Music from Chopin's Land* addressed to beginner and intermediate pianists and their teachers. We prepared a series of five demonstration classes presenting the educational aspects of the works by selected Polish composers such as I.J. Paderewski, S. Moniuszko, K. Kurpiński, M. Szymanowska, W. Kilar, T. Bądarzewska and many others for each of the partner countries of the project – Italy, France, the United Kingdom, Japan and Germany. The classes are conducted by an excellent teaching pianist in the language of the country in question. All videos cover performance and interpretation, along with proposed technical solutions. In order to enable the active use of all 25 tutorials recorded as part of the project, the videos include translations into

the languages of all partner countries. The demonstration classes are complemented by showcase recordings of performances of the pieces presented in the tutorials, added as a bonus to each of the educational videos.

All the materials of the *Music from Chopin's Land* project are published according to the campaign schedule on PWM's YouTube channel.



We would also like to draw your attention to the source-critical editions of our outstanding composers like K. Szymanowski, M. Karłowicz, S. Moniuszko, H. Wieniawski, I.J. Paderewski, which constitute an important part of our publishing offer. We have prepared a special catalog dedicated to these editions, which can be found on our website at the link provided:



We invite you to familiarize yourself with our rich offer, hoping that you will find a number of interesting items.



“THE MOST...”

series presents the most popular, most beautiful and famous pieces of famous composers. These pieces for piano or a solo instrument with piano accompaniment are of various difficulty levels, therefore it can be used at all levels of education. The aim of the edition is to disseminate the music of famous composers in the widest circles of young virtuosos, both professionals and amateurs.

Stage works

NOWOWIEJSKI FELIKS
Legend of the Baltic,
opera in 3 acts, series F
vol. 1
 score
 PWM 12038



Legend of the Baltic,
opera in 3 acts, series F
vol. 1 a
 piano reduction
 PWM 12041



STEFANI JAN
The Supposed Miracle
or Cracovians and
Highlanders, vol. 1
 score
 PWM 12062



Books

GWIZDALANKA DANUTA
One Hundred Years of Polish Music History
 PWM 20775

Danuta Gwizdalanka's *One Hundred Years of Polish Music History* is a fascinating journey through the last hundred years in Polish musical culture. In this book, written in a vivid and highly expressive style, the author highlights the most important historical events that influenced the work of Polish composers from 1918 to 2018. She leads the reader through the meanders of aesthetic currents, points out stylistic contexts and discusses compositions, evoking often forgotten facts and anecdotes. She both peruses the past and looks to the musical future. And she begins her account with the piano, an instrument inextricably associated with Poland...

HUZAR-CZUB KATARZYNA
Impro Frederic
 PWM 20923

Our book show that Frederic's talents were both acting and music, of course. You know Chopin the serious composer, now discover how funny he was!



Keyboard instruments

PIANO

BACEWICZ GRAŻYNA
Children's Suite for
piano
 PWM 5888



Sonata No. 1 for piano
 PWM 12897



Thanks to this edition of *Sonata No. 1* for piano, composed in 1949, all of the composer's known works for piano are now published. The *Sonata* is a demanding work cast in four movements (Moderato, Andante sostenuto, Scherzo, Finale); it is technically challenging while at the same time requiring nuanced dynamics and sensitive interpretative skills of the performer. The *Sonata* is rich in the variety of rhythmic, motivic and harmonic elements that undergo development and transformation.

BARGIELSKI ZBIGNIEW
A Flea Market, b. 3,
pieces for piano for
four hands
 PWM 12043



Panopticum for piano
for four hands
 PWM 12321



Panopticum is a musical joke of grotesque/ironic character. The work is based on 16 fragments or motifs from works by 12 composers. The composition should be performed according to instrumental theater rules, i.e. using theatrical performance elements and props. The musical interpretation of the work (above all, the quoted motifs) should be exaggerated, grotesque/ironic/pompous.

Vienna Stories
for two pianos
 PWM 12320



The work was composed in 1981. The world premiere took place on 25 January 1982 in Vienna (Konzerthaus, Anna Pfeifer and Klara Baranyi). The composition is, as it were, a 'variation', a carefree reminiscence of the atmosphere of old-time Vienna, an audible symbol of which is the slightly distorted motif from Johann Strauss *The Blue Danube* appearing in the piece's final phase.

**BĄDARZEWSKA
TEKLA**
**Memories of My
Cottage, a collection
of works for piano,**
PWM 12546



There is a collection of most popular composition of Tekla Bądarzewska. They are of similar character and level of difficulty. The collection comprises five pieces. Although these compositions are not complicated to play, Bądarzewska's musical language is beguilingly gentle and elegant. The themes are songful, richly ornamented and most often presented in variation. Characteristic of her music are melodies based on a dotted rhythm, entwined with cascading passages and octave progressions. One senses the Polish character of this music, the almost tangible inspirations from the native landscapes.

The maiden's prayer, Mazurka in G minor, Mazurka brillante in E flat major, Memories of my cottage, The prayer heard



**DOBZYŃSKI IGNACY
FELIKS**
Two Mazurkas for piano
PWM 12793



Despite the considerable simplification of means and the use of a conventional form, the composer succeeded in creating miniatures not devoid of charm, elegance and a certain unpretentious freshness. Their performance does not require advanced skill, so they may represent valuable additions to the repertoire for older pupils of primary schools of music, at the same time preparing them to play more difficult nineteenth-century miniatures, including the mazurkas of Chopin. Dobrzyński's mazurkas are

also worth using in piano teaching as an extra or special item on the secondary-school level.

**Two Nocturnes
for piano**
PWM 12794



GARŚCIA JANINA
**Six Expressive Minia-
tures op. 74 for piano**
PWM 9758



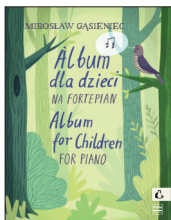
A collection of extraordinarily vivid miniatures for children and teenagers learning to play the piano. The texts included in the introduction set the mood for each composition.

**Two Sonatinas
op. 68 for piano**
PWM 9316



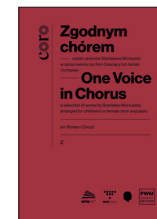
The *Sonatinas* prepare children for performance of 2-3 movement pieces with a slightly larger form.

**GAŚIENIEC
MIROSLAW**
**Album for Children
for piano**
PWM 12681



The *Album for Children* consists of over a dozen pieces composed in the spring of 2019. The works are ordered according to the level of difficulty. They are valuable in terms of educational purposes, as well as artistically. A colourful cover encourages young pianists to play the pieces inside.

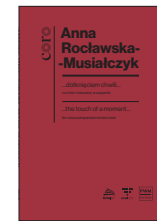
**One Voice in Chorus,
b. 2, selection of works
arranged for children's
or female choir and piano**
SCORE
PWM 12412



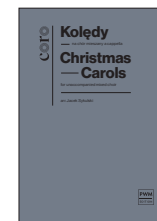
RACZYŃSKI MAREK
**I'd Like to Sing to You for
unaccompanied mixed
choir**
PWM 12630



**ROCLAWSKA-
MUSIAŁCZYK ANNA**
**...the touch of a mo-
ment... for unaccompa-
nied mixed choir**
PWM 12656



SYKULSKI JACEK
**Christmas Carols
for unaccompanied
mixed choir**
PWM 12364



**SZYMAŃSKI
SEBASTIAN**
**Sing! for unaccompanied
mixed choir**
PWM 12671



**TWARDOWSKI
ROMUALD**
**Sacrum · Profanum
for mixed choir**
PWM 12890



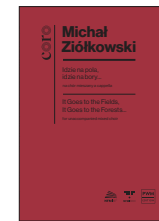
URBANIAK ŁUKASZ
**Cantus for three
unaccompanied
mixed choir**
PWM 12631



WIDŁAK WOJCIECH
**Misericordias Domini for
6-part unaccompanied
mixed choir**
PWM 12454



ZIÓŁKOWSKI MICHAŁ
**It Goes to the Fields,
It Goes to the Forests...
for unaccompanied
mixed choir**
PWM 12657



KUPCZAK SŁAWOMIR
Glosolalia for 24-part
mixed choir
PWM 12552



ŁUKASZEWSKI PAWEŁ
Corpus Christi hymnus
for unaccompanied
mixed choir
PWM 12795



Corpus Christi respon-
soria for unaccompanied
mixed choir
PWM 12501



Missa Sancti Papæ
Ioannis Pauli Secundi
Magni for unaccompa-
nied mixed choir
PWM 12776



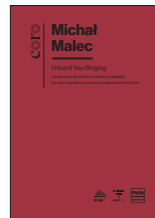
Popule meus for
unaccompanied
mixed choir
PWM 12502



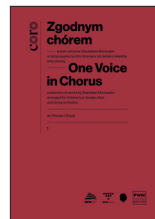
Sub tuum præsidium
for unaccompanied
mixed choir
PWM 12796



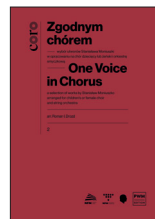
MALEC MICHAŁ
I Heard You Singing for
solo soprano and unac-
companied mixed choir
PWM 12655



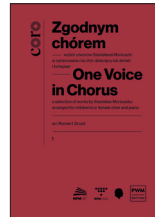
**MONIUSZKO
STANISŁAW**
One Voice in Chorus,
b. 1, selection of works
arranged for children's
or female choir and string
orchestra
score
PWM 12395



One Voice in Chorus,
b. 2, selection of works
arranged for children's
or female choir and string
orchestra
score
PWM 12396



One Voice in Chorus,
b. 1, selection of works
arranged for children's
or female choir and piano
score
PWM 12362



**GOWIK
KRYSZYNA**
My Little World
for piano
PWM 12259



The publication, con-
sisting of 12 pieces,
is a set intended for pupils of second and third
grade of primary music schools. It will also work
well in the initial stage of playing the piano as
an additional instrument in the higher classes of
primary music school.



My Favourites
for piano
PWM 12341



The clear melodies
of the works can be
appreciated by young
addressees of the
publication, while the logical form and structure
of the composition, using repetitive elements, fa-
cilitates their mastery of memory. The collection
also deals with various technical problems, so
it can be a good support material for learning to
play the piano or a base for works extending the
classical school repertoire.

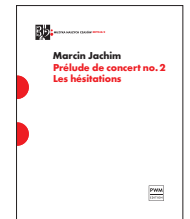


**GRABIŃSKI
WŁODZIMIERZ**
Piano Miniatures
PWM 12379



Collection consists
of eleven short works
of increasing difficulty
for children and young-
sters. Most of them have titles indicating the
form or genre, but programme elements also
appear. Their artistic expression is genuine,
tension is built up in a natural way, and the
transparent melodic lines help young pianists
to learn the works. Consequently, the last few
pieces represent a very good introduction to
works from the standard pianistic repertoire,
such as etudes by Moritz Moszkowski and
nocturnes by Fryderyk Chopin.

JACHIM MARCIN
Prelude de concert
No. 2, Les hésitations
for piano solo
PWM 12443



JUNG JAKUB
Five-moment for piano
and accordion
PWM 12690



**KASSERN
TADEUSZ
ZYGFYD**
Candy Music Box
for piano
PWM 5493



KOWALOWSKI ZENON
Hello Little Doggy! Play
with us for four hands
PWM 12604



KURPIŃSKI KAROL
Fugue and Coda
on *Jeszcze Polska
nie zginęła* for piano
PWM 12713



Overture to the opera
„Jadwiga, the Polish
queen” for piano
PWM 12748



Polonaises, b. 1 for piano
PWM 12295

In his output, Kurpiński realised the ideas of the national current. In a divided Poland, his numerous polonaises represented an ardent manifestation of patriotism. This musical genre aroused in listeners a sense of longing for the lost Homeland. Kurpiński's compositions, written in the national spirit, were an inspiration and a model for the youthful polonaises of Chopin. Originally a „walked” rustic dance, the polonaise entered the courtly repertoire, its popularity peaking in the eighteenth and nineteenth centuries. With its moderate tempo, dignified (major) or elegiac (minor) expression, triple metre and characteristic cadence, it is impossible to confuse with any other dance.



**Polonaises, b. 2
for piano**
PWM 12303



LESSEL FRANCISZEK
Fugue op. 11 for piano
for four hands
PWM 12749



MANIA GRZEGORZ
For Four Children's
Hands, selected piano
pieces for primary mu-
sic school students
PWM 12381



The idea for this collection stems from a deep belief that a piano duet should be an essential part of pianistic education from its very beginnings.

The collection includes 29 pieces and comes with a CD that contains most of the pieces recorded by professional pianists. Its purpose is not only to present the pieces but also to show different ways of interpretation and space for artistic freedom.

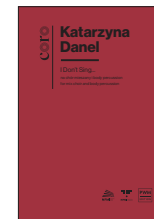
H. Bertini, *Study in A major op. 149 No. 6, Study in E minor op. 97 No. 22*, A. Diabelli, *Sonatina in A minor op. 58, Sonatina in A major op. 163 No. 5*, P. Eben, *I'll have another look*, J. Garścia, *Drum op. 37*, I. Garztecka, *Railway*, C. Gurlitt, *The beginner op. 211 No. 13, Capriccietta op. 147 No. 12, Hours of rest op. 102 No. 14, Valse noble op. 147 No. 4*, E. Hradecky, *Tango*, A. Jensen, *Evening music op. 59 No. 1*, F. Kiel, *Ländler op. 74 No. 6, Sonatina in D major op. 6 No. 1*, F. Kuhlau,

Choral music

**CHMIELEWSKA
ALEKSANDRA**
The Singers for unaccom-
panied mixed choir
PWM 12627



DANEL KATARZYNA
I Don't Sing...
for mixed choir and
body percussion
PWM 12670



**FALKOWSKA
ZUZANNA**
Singin' for
unaccompanied
mixed choir
PWM 12666



**FARCINKIEWICZ
ŁUKASZ**
Canticum novum
for unaccompanied
mixed choir
PWM 12652



**Quem diligit anima mea
for mixed choir and piano**
PWM 12653



**GODZIEMBA-TRYTEK
SZYMON**
Sonnet VIII for
unaccompanied
mixed choir
PWM 12629



KNITTEL KRZYSZTOF
Out of the Depth Have
I Cried unto thee, o Lord,
Psalms for mixed choir
and tape
PWM 12430



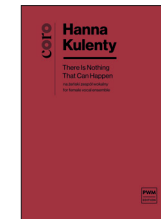
**De profundis clamavi
ad Te, Domine, Psalms
for mixed choir and tape**
PWM 12091



KRUTUL JAN
Let Your Singing
Transcend the Borders!
for mixed choir and body
percussion
PWM 12735

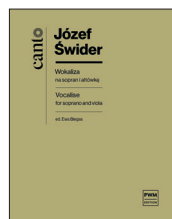


KULENTY HANNA
There is Nothing That
can Happen for female
vocal ensemble
PWM 12724



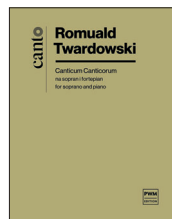
ŚWIDER JÓZEF
Vocalise for soprano
and viola

PWM 12350



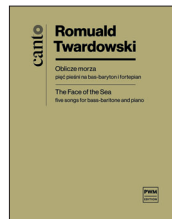
TWARDOWSKI ROMUALD
Canticum Canticorum
for soprano and piano

PWM 12336



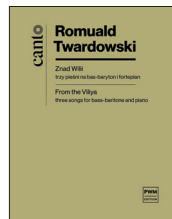
The Face of the Sea,
five songs for bas-bari-
tone and piano

PWM 12558



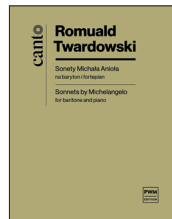
From Viliya, three songs
for bas-baritone and
piano

PWM 12594



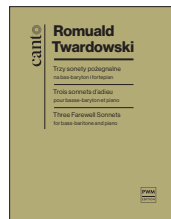
Sonnets by
Michelangelo for
baritone and piano

PWM 12593



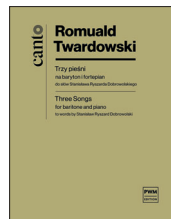
Three Farewell Sonnets
for bas-baritone and
piano

PWM 12592



Three Songs for
baritone and piano,

PWM 12591



Sonatina in F major op. 17, Waltz in E flat major op. 28 No. 2, Waltz in G minor op. 24 No. 2, J. Lefeld, March, H. Lemoine, Rondo brilliant in G major, J. Moser, Just for fun, M. Moszkowski, Children's march op. 33 No. 1, I.J. Paderewski, Tatra album op. 12 No. 1, E. Putz, Come here and play, C. Reinecke, Silent night, holy night op. 181 No. 4, Humoresque op. 130 No. 4, Love happiness op. 165 No. 7, R. Schumann, Parade op. 85 No. 8, R. Twardowski, Ragtime

Lets Play More for four hands, selected pieces for advanced students

+ CD

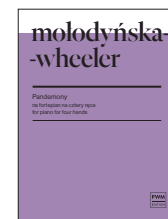
PWM 12598



The aim of this collection is to show the variety and beauty of the piano duo repertoire. A piano duo is an essential part of the piano education and one of the most demanding yet rewarding chamber formations. Not only does it require high level chamber skills, but also a great awareness of one's pianistic skills, as both pianists are to create not only a common sound, but whole musical phrases, which is not an easy task for two different people and individual piano styles. This collection helps to develop those skills. It was designed for an intermediate and advanced level as well as for professional piano duos.

MOŁODYŃSKA-WHEELER MARTA
Pandemony for piano
for four hands

PWM 12799



MONIUSZKO STANISŁAW
The Most Beautiful
Tunes in easy arrange-
ments for piano, b. 1

PWM 3761



**The Most Beautiful
Tunes in easy
arrangements
for piano, b. 2**

PWM 4222



PACHULSKI HENRYK
Etudes for piano, b. 1

PWM 12914



Didactic works dedicated to the piano were the most frequently performed, best known and appreciated part of his art. Credits were given to them by e.g. Alexander Scriabin, Sergei Rachmaninoff, Alexander Goldenweiser and Konstantin Igumnov, who used those pieces in pedagogical work. Etudes are still used in primary and secondary music schools as they combine accurately artistic meaning and didactic purpose. The author, an outstanding pianist and pedagogue himself, wrote compositions which not only included a selected piano issue, but also left the performer space to express their own emotions.

**PADEREWSKI
IGNACY JAN**
Humoresques de concert op. 14
for piano
PWM 12727



Miscellanea op. 16.
a collection of works
for piano
PWM 12728



The works contained in the *Miscellanea op. 16* were written over the course of eleven years. This set opens with *Legende I*. In this composition, Paderewski juxtaposed different impressions: calm, anxiety, dynamism, and buoyancy. The next work is *Melodie*, characterised by a beautiful sweeping cantilena, which begins and ends with the composer's favourite interval: a fourth. Meanwhile, the *Variations* attest to Paderewski's considerable compositional skill. We find here both simple harmonic structures and passages with an almost polyphonic texture. The next work is the *Nocturne* in which the significant role is played by impressions and emotions. In the next miniature in this set *Legende II* one hears distinct reminiscences of the ballades of Chopin. The *Moment musical*, the shortest piece in the set, written in a Schumannian-Schubertian spirit is the penultimate composition in the cycle *Miscellanea*, which ends with the *Minuet*. In this piece, Paderewski returns to his favourite stylisation. *Legende I*, *Melodie*, *Variations*, *Nocturne*, *Legende II*, *Moment musical*, *Minuet*

**Sonata in E flat minor
op. 21 for piano**
PWM 12881



Paderewski consciously referred to the Romantics in his compositional work, as is manifest in the *Sonata* in the rich array of pianistic means developed by Chopin and Liszt. Paderewski remains also faithful in this work to early Romantic aesthetic ideals; important to him was a pleasant, harmonious sound allied to a distinct formal structure. He cherished the idea of objective beauty and favoured keeping a tight rein on expression and leading a characteristic melodic line as a modified recurring musical idea. The *Sonata* is a reflection of Paderewski's views.

RYTERBAND ROMAN
Sonata No. 1 for piano
PWM 12505

STOLPE ANTONI
Moment musical,
Variations for piano
PWM 12554

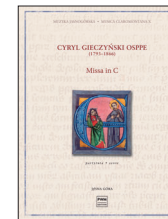


The present publication fills a gap in the publishing market caused by the lack of access to the piano works of Antoni Stolpe (1851–1872). These valuable and striking compositions deserve a lasting place in the repertoire of concert pianists. This is a youthful work, consisting of a theme and twenty-one variations. Mirosław Gąsieniec, who prepared this first edition, ultimately chose from the manuscript seventeen variations and proposed a specific order to them, guided by the intention of forging an optimal architecture and dramatic structure to the cycle. The *Moment musical* appended to this edition is one of the more elaborate piano works by the eighteen-year-old Stolpe.

Vocal-instrumental music

GIECZYŃSKI CYRYL
**Missa in C a canto, alto,
tenore, basso, due vio-
lini, viola, due flauti, due
clarinetti, due corni, due
clarini, timpani, fagotto
e organo**

SCORE
PWM 11611



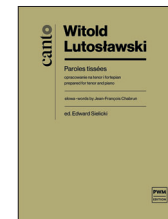
KUPCZAK SŁAWOMIR
**Diva for soprano and
string quartet**

score and parts
PWM 12462



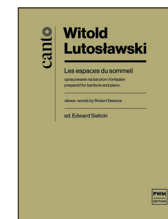
LUTOSŁAWSKI WITOLD
**Paroles tissées for tenor
and piano**

PWM 12179



**Les espaces du sommeil
for baritone and piano**

PWM 12178



**ŁUKASZEWSKI
WOJCIECH**
**Seven Songs for
children for voice
and piano**

PWM 12365



**MONIUSZKO
STANISŁAW**

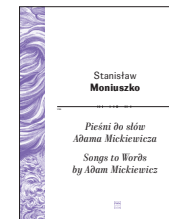
**A Singer in the Foreign
Land, a selection of
songs in historical
translations for voice
and piano**

PWM 12435



**Songs to words
by A. Mickiewicz for
voice and piano**

PWM 12345



**The Most Beautiful
Songs, a selection for
voice and piano**

PWM 12302

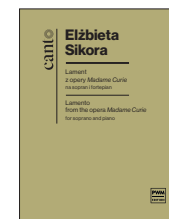
**NOWOWIEJSKI
FELIKS**
**Songs for Voice and
Piano, arrangements
of secular folk songs,
series D vol. 1**

PWM 12097



SIKORA ELŻBIETA
**Lamento from Opera
Madame Curie for so-
prano and piano**

PWM 12324



**WYGLĄDACZ
KRZYSZTOF
Of Hope for string
quartet**

score and parts
PWM 12889



**ZARĘBSKI JULIUSZ
Piano Quintet in
G minor op. 34**

score and parts
PWM 8427



Piano Quintet op. 34 is no doubt Zarębski's finest work, written in 1885.

Advanced harmony, richness of colour and an enterprising use of rhythm, as well as the full exploitation of the piano and its skilful blending with the strings, combine to make it one of the most remarkable Polish chamber works of the second half of the 19th century.

ORCHESTRA

**ŻELEŃSKI
WŁADYSŁAW
In the Tatra Mountains,
characteristic overture
op. 27**

score
PWM 2767



**Selected pieces
for piano**

PWM 12553

This collection is the first ever presentation of works which Stolpe composed during the Warsaw period in his life, before he left, in June 1869, to study music in Berlin. The piano works of Antoni Stolpe (1851–1872) place this young composer and pianist in the same rank as such talented Polish composers of the second half of the nineteenth century as Juliusz Zarębski and Ignacy Jan Paderewski.



**Sonata in D minor
for piano**

PWM 12555



**TWARDOWSKI
ROMUALD
Fanfair for piano**

PWM 8866

Six short characteristic pieces preparing for listening to and performing atonal music, intended for somewhat advanced (third year of tuition) young pianists for stage performance.



**WALACIŃSKI ADAM
Sonata B minor
for piano**

PWM 12504



**ZUBEL AGATA
Piano Piano but not
Pianissimo for two pian-
os and one pianist**

PWM 12654



**ŻELEŃSKI
WŁADYSŁAW
Six Character Pieces
op. 17 for piano, b. 1**

PWM 12815

The compositions collected in Żeleński's opus 17 have been unjustly forgotten. Their undeniable qualities include advanced harmonies and expressive melodic writing, as well as a wide range of textural means and composition techniques. Quite „densly” written, these miniatures may prove challenging, but the right fingering eliminates many difficulties of performance. Each of these miniatures can function as a separate work, but when played as two three-part cycles they fall into logical wholes, in which the climax is reached in the last, most elaborate piece.



**Six Character Pieces
op. 17 for piano, b. 2**

PWM 12816



Sonata in G minor op. 5 for piano

PWM 12847

Theme varie for piano

PWM 8638

Two Mazurkas op. 31 for piano

PWM 12886

ACCORDION

CHUDOBA MIECZYSLAW The Young Accordeonist, b. 1

PWM 6149



Two books containing settings of Polish popular and folk melodies, along with little pieces by Polish composers (book 1), as well as arrangements of well-known works by foreign composers (book 2) for beginners and for intermediate-level pupils. The attractive, yet simple settings and arrangements permit young artists-in-training to step into the world of rich and colorful Polish folklore, as well as to encounter great works by recognized masters of composition at an early stage in their education. The collections are intended both for beginning and intermediate-level amateurs, and for pupils at primary-level schools in the artistic education system.

The Young Accordeonist, b. 2

PWM 6150



B. Bartok, *Folk Song*, L. van Beethoven, *Dance, Contradance*, F. Le Couppey, *Bourée*, W.A. Mozart, *Waltz*, D. Kabalewski, *Minuet*, M. Glinka, *Andalusian dance*, *Mazurka*, C.M. von Weber, *Berceuse*, S. Majkapar, *The musical treasure box*, *Berceuse*, *Polka*, R. Schumann, *Der fröhliche Landmann*, B.L.P. Godard, *Berceuse from the opera „Jocelyn”*, A. Goedicke, *Scherzo*, F. Schubert, *Waltz*, D. Shostakovich, *Hurdy-Gurdy*, P. Tchaikovsky, *The doll's burial*, *Waltz from the „Four seasons cycle”*, *The nutcracker balet*, J. Strauss, *Feuerfest*, E. Grieg, *Norwegian dance*, A. Dargomyżski, *Laura's romance from the opera „The stone guest”*, J.-Ph. Rameau, *Tambourin*.

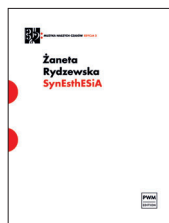
KRAUZE ZYGMUNT Portrait of the Lover for accordion

PWM 12445



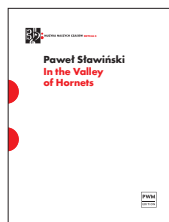
RYDZEWSKA ŻANETA SynEsthESiA for accordion

PWM 12451



SŁAWIŃSKI PAWEŁ In the Valley of Hornets for accordion

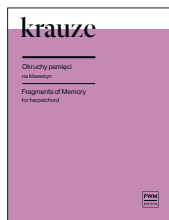
PWM 12684



HARPSICHORD

KRAUZE ZYGMUNT Fragments of Memory for harpsichord

PWM 12375



SARAD MIKOŁAJ The Lure of the Abyss for clarinet, bassoon and marimba

score and parts

PWM 12772



SPORNIAK FILIP Contemporary Music for string trio

score and parts

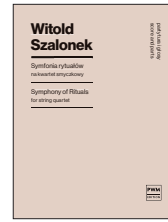
PWM 12453



SZALONEK WITOLD Symphony of Rituals for string quartet

score and parts

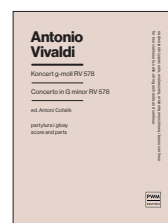
PWM 12166



VIVALDI ANTONIO Concerto in G minor RV 578 from L'estro armonico op. 3 for two violins solo, cello, string orchestra and continuo

score and parts

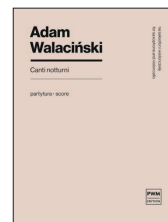
PWM 12276



WALACIŃSKI ADAM Canti notturni for saxo- phone and cello

score and parts

PWM 12494



Cinque episodi for violin, violoncello and piano

score and parts

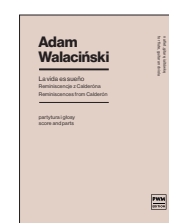
PWM 12495



La vida es sueño, Reminiscences from Calderón for flute, guitar and viola

score and parts

PWM 12497



WIDŁAK WOJCIECH Horizontes for two flutes and piano

score and parts

PWM 12455



WITKOWSKI BARTOSZ Im Namen... for reed trio

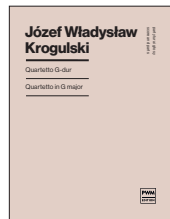
score and parts

PWM 12688

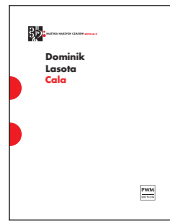


Im Namen... should stir associations with Baroque melody. Here, however, intricate counterpoints give way to tonal games: accumulated dissonances or quasi-tonal chorales, which are like a reflection of former simplicity in a crooked mirror. The title – German for 'In the name of...' – refers to the musical tetragram hidden in the score, which forms the harmonic basis for one of the sections of the work. In *Im Namen...*, irony mingles with Baroque emphasis, and the whole work adheres to a spirit of nonchalance and a play with affects.

KROGULSKI JÓZEF
Quartetto in G major for string quartet
 score and parts
 PWM 12764



LASOTA DOMINIK
Cala for clarinet, cello, vibraphone, accordion and piano
 score and parts
 PWM 12447



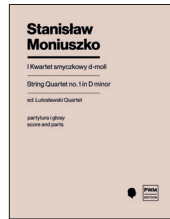
...daybreak... for piano, accordion, viola, cello and double bass
 score and parts
 PWM 12683



MONIUSZKO STANISŁAW
String Quartets, vol. 36
 score
 PWM 12167



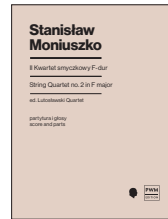
String Quartet No. 1 in D minor
 score and parts
 PWM 12464



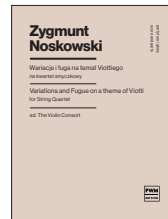
Edition included parts of *String Quartet* No. 1 in D minor prepared for performance by Lutosławski Quartet. This work is juvenile composition completed most probably in autumn 1839. This is characterised by simplicity and tunefulness

typical of Moniuszko and from the stylistic point of view they remain under the influence of Viennese classics (the minuet character of scherzo).

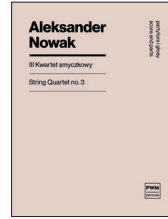
String Quartet No. 2 in F major
 score and parts
 PWM 12610



NOSKOWSKI ZYGMUNT
Variations and Fugue on a theme of Viotti for string quartet
 score and parts
 PWM 12548



NOWAK ALEKSANDER
String Quartet No. 3
 score and parts
 PWM 12661



NOWOWIEJSKI FELIKS
Ellenai op. 32a
Symphonic fragment for clarinet and string quintet (expanded)
 score
 PWM 12040



PALESTER ROMAN
String Quartet No. 2
 score and parts
 PWM 13001



String instruments

VIOLIN

BACEWICZ GRAŻYNA
Concertino for violin and piano
 PWM 6558



Grażyna Bacewicz's popular three-movement *Concertino* is intended to be performed by young violin students. The piece does not impose high technical requirements (1st-3rd positions). The outer movements are in fast tempo, while the middle *Romance* involves a tuneful cantilena in long phrases.

Easy Pieces for Violin and Piano, b. 1
 PWM 6559



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

Easy Pieces for Violin and Piano, b. 2
 PWM 5608



Légende for violin and piano
 PWM 12624



The *Légende* refers to one of the most popular Polish miniatures for violin – Henryk Wieniawski's *Légende op. 17*. There are many similarities between the two works, including in their form, the rhythmic subdivisions in the piano part, and the intense climax, with a similar glissando as in the Wieniawski and a rapidly descending scale progression, in the violin part. Yet Grażyna Bacewicz's musical language is more innovative, distinguished by an interesting harmonic layer, characteristic of this composer, and an airy, somewhat mysterious, melody in the violin.

Partita (youthful work) for violin and piano
 PWM 12625



Three-movement work written at the beginning of the 30s while composer was studying composition in Warsaw and Paris. The opening *Allegro* is remarkably lively, dancing and lyrical. Thanks to the counterpointing or complementing of motifs, the violin part corresponds excellently with the piano part. The middle *Andante* is marked by considerable calmness, although at times the narrative becomes somewhat agitated. The punchy *Vivo finale*, containing elements of a rondo with variations, ends with a striking coda in the parts of both instruments.

**Partita, Scherzo
for solo violin**

PWM 12626



This three-movement Partita is marked on one hand by the great exuberance of the outer movements and on the other by the tangible Parisian elegance. The middle movement *Andante* is a very lyrical, somewhat melancholy song. These skilfully contrasted movements make up a composition that is complete in terms of form and variety of characters. *Scherzo* is an exceptional and very valuable work. It expands the still modest repertoire for unaccompanied violin. This virtuosic miniature, lasting just a few minutes, was written in 1945. The motif that evolves as the work progresses is initially presented in the key of C major, before modulating to many different keys, sometimes quite distant from one another, in a sequential manner that is characteristic of many of Bacewicz's works. This light, airy and joyful *Scherzo* will certainly be to the taste of all violinists seeking striking and interesting works. It will be a splendid choice for every concert occasion, as part of a recital or as an encore piece.

**Sonata No. 1 for violin
and piano**

PWM 12623



Composing her *First Sonata* in 1929, the barely 20-year-old Grażyna Bacewicz was taking her first steps in the world of chamber music. At that time, Bacewicz was hugely influenced by the music of Karol Szymanowski, while at the same time seeking her own individual style. Studying both violin and piano at the same time gave her the perfect opportunity to perform her own works in concerts and thereby verify her compositional ideas. Together with the *Second String Quartet* and the

Symphonietta, *First Sonata* formed part of the programme of her composition exam. Yet it has never been included in the official catalogue of her works.

**BACH JOHANN
SEBASTIAN
Sonatas and Partitas
for violin solo**

PWM 12607



The present edition based on a facsimile of a Bach manuscript represents an attempt to take a new look at this music, taking account of the realities of the Baroque, including the technical advancement of instruments at that time, which differed from modern-day instruments (shorter, arched bow, delicately sounding gut strings, shorter finger-board), and also the Baroque way of thinking about music. The present edition is aimed both at classical violinists trained in a modern way and specialists in Baroque performance. Both camps are offered a text that is complete in terms of technical execution (fingering, bowing), with the aspect of interpretation left open.

**COFALIK ANTONI,
GARŚCIA JANINA
The Aviary for violin
and piano**

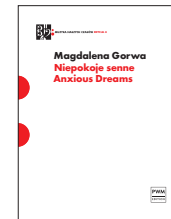
PWM 9719



The three miniatures for violin and piano are the cycle of illustrative pieces, in which the virtuoso element plays a prominent role. Intended as studies devoted to specific technical problems they possess both a didactic value and musical attractiveness. The student should already be familiar with, and have mastered the problems that they contain at primary school. The technical content and the degree of difficulty of particular pieces are differentiated.

**GORWA MAGDALENA
Anxious Dreams for
flute, marimba and cello**

score and parts
PWM 12768



**HERTZ MICHAŁ
Fugue for string quartet**

score and parts
PWM 12547



**KACA
ALEKSANDRA
Shadow Lines for
harp, cello and piano**

score
PWM 12330



**Volière II for clarinet,
cello and double bass**

score and parts
PWM 12444



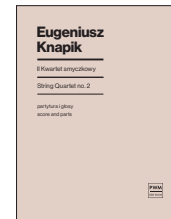
**KILAR WOJCIECH
Orawa for string quartet**

score and parts
PWM 12052



**KNAPIK EUGENIUSZ
String Quartet No. 2**

score and parts
PWM 12515



**KOLBUSZ
ALEKSANDRA
Passalega for string
quartet**

score and parts
PWM 12771



**KRUK KAMIL
Adolescere for
violin, cello, double
bass, percussion
and accordion**

score and parts
PWM 12446



**KULENTY HANNA
Tap-Blow-Dance 4 for
two bass clarinets, vibra-
phone and violoncello**

score and parts
PWM 12775



Tap-Blow-Dance 4 lasts around 12 minutes.

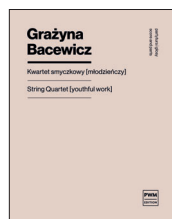
The title refers to Kulenty's earlier work for solo trumpet. The composer sought to obtain a similar character and emphasise the role of rhythm. Besides playing notes in the traditional way, the musicians stamp in a strictly defined manner, which makes it seem as though they are dancing.

Kulenty's composition is another manifestation of her 'musique surréaliste', characterised by a focus on the relations between time and space, with musical and temporal structures overlapping in such a way as to convey various emotional states and gestures.

Chamber music

BACEWICZ GRAŻYNA String Quartet (youthful work)

score and parts
PWM 12637



Quatuor (a cordes)

score and parts
PWM 12636



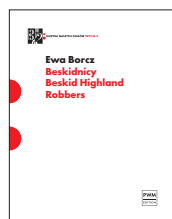
BARGIELSKI ZBIGNIEW String Quartet No. 5 The Time that has passed

score and parts
PWM 12123



BORCZ EWA Beskid Highland Rob- bers for violin, viola, cello and double bass

score and parts
PWM 12766



CICHOR SŁAWOMIR Works for trumpet ensemble, for 2, 3 and 4 trumpets

score and parts
PWM 12492



The idea of writing *Works* for trumpet ensemble arose out of composer's fascination with early music. The compositions included in this collection were intended for performers at various levels of ability: for secondary school pupils, students and also professional trumpeters. All the scores were written out without transcription and can be performed on instruments tuned in C or in B. However, on account of the sound qualities, some of the works (marked with an asterisk) are recommended to be played on trumpet in B.

DZIĘCIOŁ ALINA Trio for clarinet, cel- lo and piano

score and parts
PWM 12767



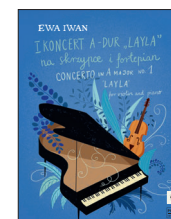
FABIAŃSKA- JELIŃSKA EWA Toccata for piano and accordion

PWM 12442



IWAN EWA Concerto in A major No. 1 Layla for violin and piano

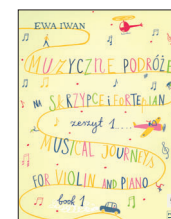
PWM 12641



The *Concerto in A major Layla* for violin and piano is an interesting proposition for the primary music school students. A good choice for teachers, who are searching for new, rarely performed repertoire for their students. Short, catchy themes resemble the melodies from the fairy tales – the main protagonists embark on different, sometimes dangerous, adventures. Fortunately, everything ends well!

Musical Journeys b. 1 for violin and piano

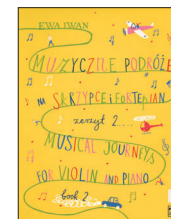
PWM 12642



A collection of pedagogical works for violin and piano for the primary music school students. *Musical Journeys* lead us through the lands, in which we encounter various insects, including a butterfly dancing a waltz, a flea hopping in time with polka, or a termite entertaining with ragtime music.

Musical Journeys b. 2 for violin and piano

PWM 12643



In her second book of 'Musical Travels' for violin and piano, Ewa Iwan invites young violinists on a long journey, during which they will learn dances from Europe (tarantella, waltz, csardas, a Spanish dance) and rhythms from New Orleans (ragtime). They will also make a brief stop in the Polish mountains. As they travel, they will learn several new violin skills: playing in fifth position, even on the G string, more difficult double stops and chords, and above all – bowing articulation.

LASKOWSKI WOJCIECH Barocchi-Cocchi for violin and viola organista

PWM 12733



The piece shows the Baroque idea of competition in an original instrumental texture: a combination of violin and viola organista. The tone colour contrasts are emphasized by tonality, juxtaposed with Messiaen's *modi*, and by the contrapuntal rhythm. References to Bach's output fit into the surconventional concept of the work, giving the elements of the Baroque language a contemporary context.

ŁUCIUK JULIUSZ Three Miniature Pieces for violin and piano

PWM 12645



This work forms cycle, to be performed as a whole, although each of the pieces can also function independently. As a cycle, it has an inner logic, based on an organisation modelled on a three-movement sonata. It also displays some similarity to Szymanowski's *Mythes*, particularly in terms of the combinations of different types of expression.

ŁUKASZEWSKI PAWEŁ Neopolis concertino for violin and piano

PWM 12908

MACIEJEWSKI ROMAN Sonata for violin and piano

PWM 12116



MALAWSKI ARTUR
Burlesque for violin and piano
 PWM 12596



Mazurka for violin and piano
 PWM 12597



Malawski's fascination with highland music is expressed in such works as the *Mazurka* for violin and piano. In this short work, the combination of a typical shepherd's song and refined harmonic writing, together with Malawski's typical jagged rhythms in the middle section, give a unique effect. This miniature piece, not reissued for many years, should interest budding young musicians and concert artists alike with its characteristic colouring and freshness.

PALESTER ROMAN
Polish Dance from the balet Song of the Earth for violin and piano
 PWM 12448



POGORILEC ALEKSANDER
Selected pieces for three violins and two and three violins and piano
 PWM 12378



PRZEGENZA JAN PAWEŁ
ToccatAria for violin and harpsichord/positiv
 PWM 12734



ToccatAria consists of two equal, independent (in terms of form) instrumental parts, juxtaposed within one piece. Reference to Baroque traditions is present here in two ways: the violin part is structured in compliance with the principles of shaping the evolution of the Baroque aria according to Johann Mattheson, whereas the harpsichord/positive part alludes to the *stilus phantasticus* in the form of a toccata in relation to the output of Dietrich Buxtehude.

SIKORA ELŻBIETA
Soleos for violin solo and electronics
 PWM 12405



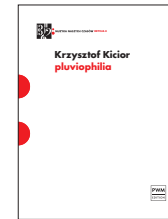
SZALONEK WITOLD
Chaconne-fantaisie for violin
 PWM 12905



This work reveals the remarkable world of Szalonek's imagination. Making use of the traditional form of the chaconne, he leaves the soloist ample possibilities for interpretation – *avec fantaisie* – particularly in terms of agogic shifts, and also in the way the narrative is led. In *Chaconne-fantaisie*, the soloist displays the whole spectrum of the violin's sonoric capacities, especially part playing, producing contrasts of sound through characteristic figurations juxtaposing playing in different registers, playing arco and pizzicato in alternation, double stops and chords.

Percussion instruments

KICIOR KRZYSZTOF
pluviophilia for marimba and piano
 PWM 12770



KWAPIŃSKI PAWEŁ
On the Other Side of the Mirror for multipercussion
 score
 PWM 12457



PTASZYŃSKA MARTA
The Twittering Tree for xylophone
 PWM 12322



CARILLON

KRAUZE ZYGMUNT
Reveille for carillon
 PWM 12902



NOWAK ALEKSANDER
Three Callings for carillon
 PWM 12510



MYKIETYN PAWEŁ
STOP for carillon
 PWM 12678



SIKORA ELŻBIETA
Running North for carillon
 PWM 12729

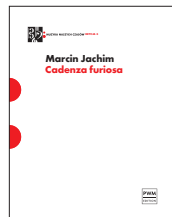


ZUBEL AGATA
Memory of Bronze for carillon
 PWM 12972



key or with altered articulation. In his foreword, the author explains to pupils why it is worth playing studies even though there are so many interesting works around, and he adds a few hints that make the practice more effective and enjoyable.

JACHIM MARCIN
Cadenza furiosa
for trumpet
PWM 12682



ZUBEL AGATA
Aria from the opera
Bildbeschreibung for
trumpet
PWM 12706



TUBAX

ZUBEL AGATA
Aria from the opera
Bildbeschreibung
for tubax
PWM 12707



Plucked instruments

GUITAR

GÓRECKI MIKOŁAJ
PIOTR
Mesto I, Mesto II
for guitar solo
PWM 12411



RYTERBAND ROMAN
Sonatina for guitar
PWM 12313



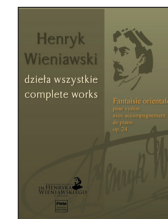
ŚWIDER JÓZEF
Sonata for violin
and piano
PWM 12349



VIVALDI ANTONIO
Concerto in D minor
RV 541 for violin, organ,
string orchestra and
basso continuo
piano reduction
PWM 12036



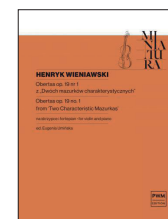
WIENIAWSKI HENRYK
Fantaisie orientale
pour violon avec accom-
pagnement de piano
op. 24, CW A vol. 23
PWM 12503



The *Fantaisie orientale* op. 24 is one of the two works with opus number to be published after the death of Henryk Wieniawski. It was written in 1876 in Brussels.

Fantaisie is a short, cohesive work in one movement with a rhapsodic form and improvisational character. Wieniawski's *Fantaisie orientale* is a virtuosic work for the salon. The level of technical demands placed on violinist high.

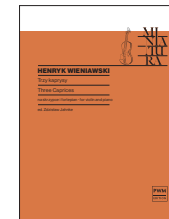
Obertas op. 19 No. 1
from *Two Characteristic*
Mazurkas for violin
and piano
PWM 2317



Two Salon Mazurkas
op. 12 for violin
and piano
PWM 6896



Three Caprices for
violin and piano
PWM 5905



ZELEŃSKI
WŁADYSŁAW
Courting Scene for
violin and piano
PWM 6314



Romance, Danse
fantastique for violin
and piano
PWM 12812



Both the opus 29 works are of a showstopping character and they possess undeniable artistic qualities. The *Romance in G major* with its lyrical character and drawn-out melody, points unequivocally to vocal, song prototypes for this genre, as also evidenced by the composer's reference to the model of reprise-type ternary form. Contrasting with the *Romance's* cantilena songfulness is the lively *Danse fantastique* that follows it. This piece requires considerable technical proficiency of the performer and truly virtuosic form.

**Sonata in F major op. 30
for piano and violin**
PWM 8615

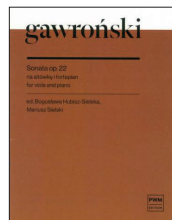
A performance of *Sonata in F major* requires great musical maturity of the players and the ability to think in terms of larger formal plans. This work can be recommended more to experienced chamber musicians than to soloists, who have little scope here for individual virtuosic display. It is worth pointing out that this work adheres entirely to the stylistic conventions of its times, and in terms of the quality of its design and its overall artistic value, it is a match for the violin sonatas of Brahms.



VIOLA

**GAWROŃSKI
WOJCIECH
Sonata for viola
and piano**
PWM 838

Sonata op. 22 probably composed at the very end of the nineteenth century, is by any standards worthy of attention. It is of crucial historical significance, as the first known Polish chamber work to use viola and the first cyclical work for viola in the Polish musical literature. The *Sonata* opens with a dignified polonaise theme, which, together with the intertwining quick triplet second theme, forms the basis for the quite distinct sonata allegro form. The second movement, a gloomy, solemn funeral march in ABA₁ form, is followed by a third movement ripe with humour, but mixed with a touch of reflection, in a quite elaborate sonata-rondo form. Compared to the quite abundant, albeit little known, British and German literature for viola and piano from the turn of the twentieth century this work is an extremely interesting, if rather forgotten, example.



**ŁUKASZEWSKI
PAWEŁ
Aria for viola and piano**
PWM 12895

**Neopolis concertino
for viola and piano**
PWM 12907

Neopolis Concertino is a chamber version of *Neopolis Concerto*, and consists of three movements. The first is songful, full of expression and varied in terms of tone colour. The second is dominated by a moving cantilena. The energetic third movement, with an elaborate solo cadenza, draws the listener into a world of amusement and grotesqueness. The *Concertino* ends with a reminiscence of the opening motif from the first movement. This composition highlights the most individual features of Paweł Łukaszewski's music. Contemplation combined with moving harmonies, emotionally heightened chords and energetic phrasing demands maturity of the performer, as well as an openness to seeking new timbral qualities in the instrument. At the same time, all these elements of the work mean that working on it provides exceptionally beautiful creative experiences and encourages the artist to develop in terms of both technique and interpretation.



**POGORILEC
ALEKSANDER
Selected Pieces for viola
and piano**
PWM 12417

Making music – like having fun – brings great joy to everyone who plays, and when you have the chance to make music



OBOE

**ŁUKASZEWSKI
PAWEŁ
Trinity Concertino
for oboe and piano**
PWM 12600

This is a chamber version of the *Trinity Concerto* (2007) for oboe or soprano saxophone and strings. The title refers to the place where the concerto was written: Trinity College Cambridge. The three movements (Larghetto, Agitato and Largo) are linked by a fusion of meditative, lyrical and dramatic elements, formed by structural tensions and dense textures. Vitality and exuberance are merged with some quite startling lyrical and melancholy strands, thus forging unity through contrast. The piano part comprises subtly modified sound layers based on selected material.



SAXOPHONE

**CHAŁUPKA
WOJCIECH
Empusa for alto
saxophone**
PWM 12687



**ŁUKASZEWSKI
PAWEŁ
Aria for alto or soprano
saxophone and piano**
PWM 12599

This work is an instrumental version of the second movement of the *Luctus Mariae* (*Mary's mourning*, 2010) for solo voices and instrumental ensemble. The original work



refers to Pergolesi's *Stabat Mater*. The use of simple means – a songful melody, major-minor harmony and a quasi-polymeric writing – allows the work's emotional layer, shaped by sonoric-colouristic qualities, to come to the fore.

**Trinity Concertino
for alto or soprano
saxophone and piano**
PWM 12601



**SIKORA ELŻBIETA
Lisboa, Tramway 28
Hommage a Fernando
Pessoa for saxophone(s)
and tape**
PWM 12138



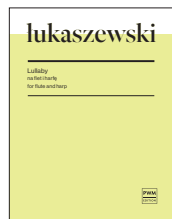
TRUMPET

**CICHOR SŁAWOMIR
Play it all! A set of
studies for trumpet**
PWM 12954

Play it all! is a collection of studies for budding young trumpeters. The progressively arranged exercises will help the young musician to master the basic ways of articulating the sound, to consolidate characteristic rhythms and to develop a sensitivity to phrasing. Each work is preceded by a note on the technical elements it addresses, with a suggestion as to what the pupil should pay particular attention to while practising. One exceptional feature of the collection is that the studies come with variants, marked with the letter 'a', thanks to which each of them can be practised in a more accessible



**Lullaby for flute
and harp**
PWM 12926



**SIKORA ELŻBIETA
Voyage III for flute**
PWM 12667



**ZUBEL AGATA
Aria from the opera
Bildbeschreibung for
bass flute**
PWM 12702



**Aria from the opera
Bildbeschreibung for
contrabass flute**
PWM 12701



CLARINET

**DANEL KATARZYNA
Hall of Mirrors for
clarinet and piano**
PWM 12689



In this work the main idea consists of sequences of pairs of notes in the piano part, inspired by the phenomena of reflection and vanishing. They may bring to mind a fading echo or the electronic effect of delay. The mood and narrative of this work are forged partly by the clarinet, which sometimes dominates the piano melodically and at other times discreetly enhances its sound by means of delicate tremolandos. The timbres of piano and clarinet complement one another in a musical game of light and dark.

**LUTOSŁAWSKI
WITOLD
Subito for clarinet
and piano**
PWM 12820



**ZUBEL AGATA
Aria from the opera
Bildbeschreibung for
contrabass clarinet**
PWM 12704



with your schoolfriends, the joy is greater still. These works for viola and piano were written for pupils, so that they could play together and develop their skills. The viola literature often consists of transpositions of violin works; here there are a few compositions written specially for viola that they will enhance the repertoire of music school pupils playing the viola.

**RUDZIŃSKI WITOLD
Sonata for viola
and piano**
PWM 345

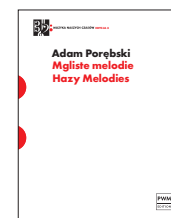


CELLO

**ŁUKASZEWSKI
PAWEŁ
Neopolis concertino for
cello and piano**
PWM 12909



**PORĘBSKI ADAM
Hazy Melodies for cello
and piano**
PWM 12679



**SIKORA ELŻBIETA
Cadenza for cello**
PWM 12452



During one performance of the *Suite* for cello and tape, the apparatus playing back the electro-acoustic part suddenly

stopped working, and the performer finished playing the work alone. It was then that the idea arose to single out a passage from the closing part of the cello in the fifth movement of the *Suite*, beginning with the solo instrument's cadenza, and recompose it into a separate work: *Cadenza*. It begins with a simple ostinato motif, which, developing and transforming to a paroxysmal finale, creates a form that gives the performer a great deal of freedom and the opportunity to display his or her own inventiveness and interpretation.

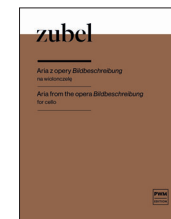
**SPORNIAK FILIP
Wildness for cello**
PWM 12685



**WALACIŃSKI ADAM
Fantasia sopra Ave Maris
Stella for cello solo**
PWM 12496



**ZUBEL AGATA
Aria from the opera
Bildbeschreibung for
cello**
PWM 12703



DOUBLE BASS

ANTKOWIAK MARCIN
Connexion for double bass and tape
PWM 12261



GRAJNERT PAWEŁ
My Magic Double Bass
PWM 12325



My Magic Double Bass, accompaniment for double bass in solo tuning
PWM 12334



My Magic Double Bass, accompaniment for double bass in orchestral tuning
PWM 12514



SŁYŻ ALEKSANDRA
Glossy for double bass and electronics
PWM 12882



STAŃCZYK MARCIN
Three Afterimages for double bass
PWM 12662



ZUBEL AGATA
Aria from the opera Bildbeschreibung for double bass
PWM 12705



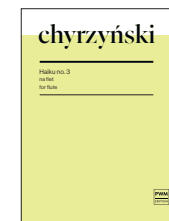
Wind instruments

FLUTE

CHMIELEWSKA ALEKSANDRA
Mohawk Tale for flute and piano
12441



CHYRZYŃSKI MARCEL
Haiku No. 3 for flute
PWM 12675

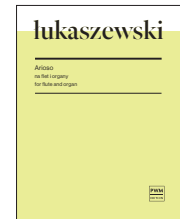


Haiku No. 3 alludes to the original Japanese form. The manner of performance of the individual fragments, as well as the mood being built by the composer, are clearly specified here. For this reason, the performer has little space for emotional over-interpretation of the work, which in itself arouses various emotions in the listener. The work is composed for an instrumentalist who has mastered the technique of permanent breathing. The composer also allows the performance of the work by flutists who do not have this technique mastered. In this case the breaths and dropping of notes (mainly in the last part of the piece) depend on the individual preferences of the instrumentalist. A piece is intended for the last years of the 2nd grade of a music school, academic performers or professional musicians.

KUPCZAK SŁAWOMIR
Res facta for flute and piano
PWM 11440



ŁUKASZEWSKI PAWEŁ
Arioso for flute and organ
12923



Idiom for flute or piccolo flute and organ
PWM 12924



Kurpian Impressions for flute and piano
PWM 12925



Kurpian Impressions is a work of a didactic character, from the youthful period in the oeuvre of Paweł Łukaszewski. It is distinguished by its vitality and lightness. The composer introduces an interesting stylisation of varied character, referring to the traditional song repertoire, in which the flute part is given a vocal treatment. This seemingly uncomplicated work poses considerable challenges for the performers in terms of interpretation.