

Концерт
в музыкальной
школе

ПЬЕСЫ НА БИС

для ансамбля виолончелей

в сопровождении фортепиано

ПАРТИТУРА И ПАРТИИ

Concert
in the music
school

PIECES AN ENCORE

*Collection of pieces
for violoncello ensemble*

accompanying by piano

SCORE AND PARTS



3

Предлагаемый сборник для ансамбля виолончелей составлен композитором Н. Н. Карш, содержит сделанные ею переложения (аранжировки и свободные транскрипции), а также собственные произведения. Вся эта музыка расширяет кругозор учеников, воспитывает их музыкальный вкус.

Надо отметить, что фактура пьес предполагает любой состав — от 2-3 до 12-16 человек. Как правило, педагогу необходимо выбрать учеников по голосам. Первые голоса нужно отдавать учащимся 6-7 классов или хорошо продвинутым, знающим верхние позиции и обладающим красивым звуком, хорошей интонацией. Что касается вторых голосов, менее технически сложных, — их могут исполнять ученики 4-5 классов. Очень важно воспитывать умение слушать голоса, переходы фраз от голоса к голосу, уважение друг к другу. Ансамбль предполагает улучшение слуховых навыков, дети очень любят играть вместе. Иногда можно заниматься по голосам, а иногда полезно собирать разные голоса (2-3 человека), чтобы в индивидуальных занятиях отшлифовать ритм и интонационную точность. Что касается штрихов и аппликатуры, то составитель предлагает педагогам корректировать их по составу ансамбля, по возможностям детей в звуковом, техническом и ансамблевом отношениях. Можно пользоваться и открытыми струнами, предварительно хорошо настроив ансамбль. Еще раз хочется подчеркнуть, что штрихи, аппликатура — это приемы чисто индивидуальные и возможны многочисленные варианты. Естественно, штрихи должны быть скорректированы между голосами. Надо прививать детям ансамблевые ритмические навыки — вместе вступать, вместе снимать смычки и т. д. Педагог, который занимается с ансамблем, должен понимать сложность и многоплановость этой работы, которая в результате приносит радость и детям и самому руководителю.

Удачи всем, всем!

Елена Дернова

The proposed collection for the ensemble of violoncellists is compiled by the composer N. Karsh. It contains the sorts of arrangements by Natalia Karsh made from original texts, random versions and also the compositions by Natalia Karsh herself. All this music broadens the students' outlook, mastering their music taste.

The facture of these pieces may be suitable for any cast of musicians — from 2—3 persons to 12—16 ones. Usually the teacher selects the pupils according to the voices. The first voices are to be given to the pupils of the 6—7th grades (advanced level), whom the upper position is known to, who have fine sound and good intonation. As to the second voices, less complicated by the technique — they are to be played by the pupils of 4 — 5th grades. It's important to master the voices, phrases passages from voice to voice. Ensemble playing improves ear experiences. Besides, children enjoy executing together. Of course they should be taught to respect each other.

Teacher may work with homogeneous group of voices or with some representatives of different voices for to attain rhythm and precise intoning. Strikes and fingering are to be chosen according to the cast, taking into consideration sound and technique aspects. Open strings may be used if the ensemble is tuned beforehand. It ought to be mentioned once more, that strikes and fingering are individual devices. Thus many variants are possible. Surely, the strikes are to be verified between the voices. Ensemble skills, including rhythmical ones should be trained — mutual entrances and unstringings.

The teacher, starting to work with ensemble must understand how difficult and long this work may be, involving many stages.

However it may bring joy to the children and the conductor himself.

Good luck to everybody!

*Elena Dernova
(translated by Asya Ardova)*

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97174

PARAPHRASE
TO THE ITALIAN POLKA

ИТАЛЬЯНСКАЯ
ПОЛЬКА

С. РАХМАНИНОВ—Н. КАРШ
S. RAKHMANINOV—N. KARSH
(1873—1943)

Allegretto

Violoncello I

Violoncello II

Piano

Violoncello I: B-flat major, 2/4 time.

Violoncello II: B-flat major, 2/4 time.

Piano: B-flat major, 2/4 time, dynamic 'mf'.

Violoncello I: B-flat major, 2/4 time.

Violoncello II: B-flat major, 2/4 time.

Piano: B-flat major, 2/4 time, dynamic 'sim.'

Musical score page 3, measures 1-4. The score consists of four staves. The top two staves are bass staves (F clef) in common time, with a key signature of one sharp. The bottom two staves are treble staves (G clef) in common time, with a key signature of one sharp. Measure 1: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Measure 2: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Measure 3: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Measure 4: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs.

Musical score page 3, measures 5-8. The score consists of four staves. The top two staves are bass staves (F clef) in common time, with a key signature of one sharp. The bottom two staves are treble staves (G clef) in common time, with a key signature of one sharp. Measure 5: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Measure 6: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Measure 7: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Measure 8: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs.

Musical score page 3, measures 9-12. The score consists of four staves. The top two staves are bass staves (F clef) in common time, with a key signature of one sharp. The bottom two staves are treble staves (G clef) in common time, with a key signature of one sharp. Measure 9: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Measure 10: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Measure 11: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Measure 12: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs.

Musical score for two staves, measures 4-6.

Measure 4: Treble staff: eighth note followed by sixteenth-note pairs. Bass staff: eighth notes.

Measure 5: Treble staff: eighth notes. Bass staff: eighth notes.

Measure 6: Treble staff: eighth notes. Bass staff: eighth notes.

Measure 7: Treble staff: eighth notes. Bass staff: eighth notes.

Measure 8: Treble staff: eighth notes. Bass staff: eighth notes.

Measure 9: Treble staff: eighth notes. Bass staff: eighth notes.

Measure 10: Treble staff: eighth notes. Bass staff: eighth notes.

Measure 11: Treble staff: eighth notes. Bass staff: eighth notes.

Measure 12: Treble staff: eighth notes. Bass staff: eighth notes.

Measure 13: Treble staff: eighth notes. Bass staff: eighth notes.

Measure 14: Treble staff: eighth notes. Bass staff: eighth notes.

Measure 15: Treble staff: eighth notes. Bass staff: eighth notes.

Measure 16: Treble staff: eighth notes. Bass staff: eighth notes.

Measure 17: Treble staff: eighth notes. Bass staff: eighth notes.

Measure 18: Treble staff: eighth notes. Bass staff: eighth notes.

Measure 19: Treble staff: eighth notes. Bass staff: eighth notes.

Measure 20: Treble staff: eighth notes. Bass staff: eighth notes.

The musical score is divided into three systems, each consisting of three staves. The top staff is in bass clef, the middle staff is in bass clef, and the bottom staff is in treble clef. The key signature is one sharp (G major). The time signature is 2/4.

- System 1:** Starts with a dynamic marking "div.". The bass staff has a single note followed by a grace note. The middle staff has a sustained note with a grace note. The treble staff has a sustained note with a grace note. Measures 1-2.
- System 2:** The bass staff has eighth-note pairs. The middle staff has eighth-note pairs. The treble staff has eighth-note pairs. Measures 3-4.
- System 3:** The bass staff has eighth-note pairs. The middle staff has eighth-note pairs. The treble staff has eighth-note pairs. Measures 5-6.

Dolce, cantabile

Musical score for three voices (Soprano, Alto, Bass) and piano.

Measure 1: Soprano and Alto sing eighth-note patterns. Bass rests. Piano accompaniment: dynamic *p*, bass note, then *div.* (divisi), bass note, then bass notes with accidentals. Measures 2-3: Soprano and Alto sing eighth-note patterns. Bass rests. Piano accompaniment: dynamic *p*, bass notes with accidentals. Measures 4-5: Soprano and Alto sing eighth-note patterns. Bass rests. Piano accompaniment: bass notes with accidentals.

Musical score for three voices (Soprano, Alto, Bass) and piano.

Measure 6: Soprano and Alto sing eighth-note patterns. Bass rests. Piano accompaniment: bass notes with accidentals. Measure 7: Soprano and Alto sing eighth-note patterns. Bass rests. Piano accompaniment: bass notes with accidentals. Measure 8: Soprano and Alto sing eighth-note patterns. Bass rests. Piano accompaniment: bass notes with accidentals. Measure 9: Soprano and Alto sing eighth-note patterns. Bass rests. Piano accompaniment: bass notes with accidentals. Measure 10: Soprano and Alto sing eighth-note patterns. Bass rests. Piano accompaniment: bass notes with accidentals.

Musical score for three voices (Soprano, Alto, Bass) and piano.

Measure 11: Soprano and Alto sing eighth-note patterns. Bass rests. Piano accompaniment: bass notes with accidentals. Measure 12: Soprano and Alto sing eighth-note patterns. Bass rests. Piano accompaniment: bass notes with accidentals. Measure 13: Soprano and Alto sing eighth-note patterns. Bass rests. Piano accompaniment: bass notes with accidentals. Measure 14: Soprano and Alto sing eighth-note patterns. Bass rests. Piano accompaniment: bass notes with accidentals. Measure 15: Soprano and Alto sing eighth-note patterns. Bass rests. Piano accompaniment: bass notes with accidentals.

*Ped.** *Ped.** *sim.*

unis.

8va--

Molto presto

(8va)

f

ff

f

(8va)

Musical score for page 8, featuring four staves of music. The top two staves are in common time, G major, and show eighth-note patterns. The bottom two staves are in common time, A major, and show eighth-note patterns. Measures 1 through 4 are shown.

Grazioso

Continuation of the musical score. The top two staves continue in common time, G major, with eighth-note patterns. The bottom two staves change to common time, E major, with eighth-note patterns. Measures 5 through 8 are shown.

Continuation of the musical score. The top two staves continue in common time, G major, with eighth-note patterns. The bottom two staves change to common time, E major, with eighth-note patterns. Measures 9 through 12 are shown.

WALTZ

To the film

"My Tender and Caressing Beast"

ВАЛЬС

Из кинофильма

"Мой ласковый и нежный зверь"

Е. ДОГА

Ye. DOGA

(1937)

Moderato

Violoncello I

Violoncello II

Piano

1

div.

p

ff

p

ff

p

ff

unis.

f

ff

2

pizz.

unis.

mf

pizz.

arco

mf

mp

8va

8va

arco

unis.

cresc.

(8va)

cresc.

12

3

ff
div.
ff
ff

unis.

unis.

div.

ff

ff

unis.

4

div.

13

Musical score page 13, measures 4 through 8va. The score consists of six staves, each with a treble clef and a key signature of two sharps. Measure 4 starts with a dynamic *p*. The first staff has eighth-note patterns. The second staff has eighth-note patterns with a dynamic *p*. The third staff has sixteenth-note patterns. The fourth staff has eighth-note patterns. The fifth staff has eighth-note patterns. The sixth staff has eighth-note patterns. Measures 5 through 8va follow a similar pattern, with each staff containing eighth-note patterns. Measure 8va begins with a dynamic *mp*.

unis.
unis.

div. 5 V

ff
div. V

ff

mf = pp
mf = pp

c 2947 k

SACHIDAO

Folk Georgian Tune, usually
performed at sport competitions

САЧИДАО

Народная грузинская мелодия,
исполняемая на спортивных состязаниях

С. ЦИНЦАДЗЕ
S. TSYNTSADZE
(1925)

Allegro

Violoncello I

Violoncello II

Piano

1

pizz.

cresc.

2

f

sf

3

f

secco

8vb

c 2947 k

18

Musical score page 18, measures 1-4. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measures 2 and 3 show sixteenth-note patterns. Measure 4 concludes with a sixteenth-note pattern. Measure 4 ends with a repeat sign and a dashed line, indicating a repeat of the section.

Musical score page 18, measures 5-8. The top two staves continue with sixteenth-note patterns. Measures 6 and 7 show eighth-note pairs. Measure 8 concludes with a sixteenth-note pattern. Measure 8 ends with a repeat sign and a dashed line, indicating a repeat of the section.

Musical score page 18, measures 9-12. The top two staves begin with eighth-note pairs. Measures 10 and 11 show sixteenth-note patterns. Measure 12 concludes with a sixteenth-note pattern. Measure 12 ends with a repeat sign and a dashed line, indicating a repeat of the section. Measure 13 starts with a forte dynamic (f).

5

ff

p

pizz. +

pp

arco

pizz. +

arco

pizz. +

arco

pizz. +

pp arco

div.

pp

pp

pp

pizz.

c 2947 k

unis.

6

ff

ff

VVV

VVVV

7

Musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 7 starts with a sustained note on the first line of the treble staff. The bass staff has eighth-note patterns with vertical stems. Measure 8 begins with a dynamic *p*. The treble staff has sixteenth-note patterns with vertical stems. The bass staff has eighth-note patterns with horizontal stems.

Musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. Measures 9 and 10 show continuous eighth-note patterns with horizontal stems in both staves.

8

Musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 11 features sixteenth-note patterns with vertical stems in the treble staff, and eighth-note patterns with horizontal stems in the bass staff. Measure 12 begins with a dynamic *mf*. The treble staff has sixteenth-note patterns with vertical stems. The bass staff has eighth-note patterns with horizontal stems.

9

arco

Measure 9 ends with a fermata over the violins.

Measure 10:

- Violin I: Eighth-note patterns.
- Violin II: Sixteenth-note patterns.
- Viola: Sixteenth-note patterns.
- Cello: Sixteenth-note patterns.
- Dynamic: *sf*, *v*.

10

poco dim.

poco dim.

Violin I: Sixteenth-note patterns.

Violin II: Sixteenth-note patterns.

Viola: Sixteenth-note patterns.

Cello: Eighth-note patterns.

Violin I: Eighth-note patterns.

Violin II: Eighth-note patterns.

Viola: Sixteenth-note patterns.

Cello: Sixteenth-note patterns.

Dynamic: *pizz.*

Dynamic: *pp*

Dynamic: *p*

Dynamic: *morendo*

Dynamic: *pp*

Dynamic: *svb.*

ДВЕ РОЖДЕСТВЕНСКИЕ ПЕСНИ
TWO CHRISTMAS SONGS

QUIET NIGHT**ТИХАЯ НОЧЬ**

Ф. ГРУБЕР
F. GRUBER
(1787—1863)

Un poco sostenuto

Violoncello I

Violoncello II

Triangolo

Piano

1 div.

mf

mf

f

p

f

p

26

Musical score page 26, featuring six staves for two pianos. The score consists of two systems of music. The first system begins with a treble clef, a bass clef, and a key signature of one sharp. It contains six staves, with the bottom two staves grouped by a brace. The second system begins with a bass clef and a key signature of one sharp. It also contains six staves, with the bottom two staves grouped by a brace. Various musical markings are present, including dynamic signs (e.g., piano, forte), articulation marks (e.g., accents, slurs), and a rehearsal mark '2' in a box above the second system. The score concludes with a repeat sign and the instruction '8va'.

Musical score for three voices (Bass, Tenor, Alto) and piano. The vocal parts are in bass clef, and the piano part is in treble clef. Measure 1: Bass has eighth-note pairs, Tenor has eighth notes, Alto has eighth notes. Measure 2: Bass has eighth-note pairs, Tenor has eighth notes, Alto has eighth notes. Measure 3: Bass has eighth-note pairs, Tenor has eighth notes, Alto has eighth notes. Measure 4: Bass has eighth-note pairs, Tenor has eighth notes, Alto has eighth notes. The piano part consists of chords.

Musical score for three voices (Bass, Tenor, Alto) and piano. The vocal parts are in bass clef, and the piano part is in treble clef. Measure 5: Bass has eighth-note pairs, Tenor has eighth notes, Alto has eighth notes. Measure 6: Bass has eighth-note pairs, Tenor has eighth notes, Alto has eighth notes. Measure 7: Bass has eighth-note pairs, Tenor has eighth notes, Alto has eighth notes. Measure 8: Bass has eighth-note pairs, Tenor has eighth notes, Alto has eighth notes. The piano part consists of chords. Dynamics: *dim.* (Measure 6).

Musical score for three voices (Bass, Tenor, Alto) and piano. The vocal parts are in bass clef, and the piano part is in treble clef. Measure 9: Bass has eighth-note pairs, Tenor has eighth notes, Alto has eighth notes. Measure 10: Bass has eighth-note pairs, Tenor has eighth notes, Alto has eighth notes. Measure 11: Bass has eighth-note pairs, Tenor has eighth notes, Alto has eighth notes. Measure 12: Bass has eighth-note pairs, Tenor has eighth notes, Alto has eighth notes. The piano part consists of chords. Dynamics: *8va* (Measure 10). Metronome marking: c 2947 k (Measure 12).

RINGING BELLS

ЗВЕНИЯЩИЕ КОЛОКОЛЬЧИКИ

Allegretto

Violoncello I

Violoncello II

Triangolo

Piano

1 3

f

mf

mf

div.

>>> > >

c 2947 к

Musical score for two staves, measures 29-31.

Measure 29: The top staff begins with a melodic line consisting of eighth and sixteenth notes. The bass staff has sustained notes. Measure 30 starts with a dynamic *f*. The top staff features eighth-note chords, and the bass staff has eighth-note patterns. Measure 31 begins with a dynamic *f*, followed by *sim.* The top staff continues eighth-note chords, and the bass staff has eighth-note patterns.

Measure 32: The top staff consists of eighth-note chords. The bass staff has eighth-note patterns. Measure 33 continues with eighth-note chords for both staves. Measure 34 begins with a dynamic *f*. The top staff has eighth-note chords, and the bass staff has eighth-note patterns. Measure 35 concludes with a dynamic *f*.

Measure 36: The top staff begins with eighth-note chords. The bass staff has eighth-note patterns. Measure 37 continues with eighth-note chords for both staves. Measure 38 begins with a dynamic *f*. The top staff has eighth-note chords, and the bass staff has eighth-note patterns. Measure 39 concludes with a dynamic *f*.

col legno

Musical score for measures 30-4. The score consists of four staves. The top two staves are bass staves (F#) and the bottom two are treble staves (G). Measure 30 starts with a dynamic *p* and a instruction *col legno*. Measures 31 and 32 continue with *col legno* markings. Measure 33 begins with a dynamic *p*.

Continuation of the musical score. Measures 34 and 35 show the same pattern as the previous measures. Measure 36 begins with a dynamic *p*. The section ends with a repeat sign and a first ending symbol, followed by a dynamic *v* and a instruction *div.*

Final section of the musical score. It begins with a dynamic *v*, a repeat sign, and a first ending symbol. The section continues with a dynamic *v* and a instruction *div.* The score concludes with a final dynamic *v*.

HYMN TO LOVE

ГИМН ЛЮБВИ

M. МАНО
M. MONNOT
(1903—1961)

Comodo

Violoncello I

Violoncello II

Piano

1

p

cresc.

cresc.

I

II

1

2

3

4

5

unis.

2

f

p dolce

f

p

2

mp

mp

mp

mp

3

p

div.

unis. 4

mf

mf

ff

ff

c 2947 K

div.

2.

mf

ff

f

c 2947 K

This musical score page contains six staves of music. The top two staves are for strings (two violins, viola, cello, double bass). The third staff is for woodwind instruments (two oboes, two bassoons, two clarinets, two bass clarinets). The fourth staff is for brass instruments (two tubas, two basses). Measure 34 starts with a dynamic 'div.' followed by a melodic line for the strings. Measure 35 shows a rhythmic pattern of eighth notes for the woodwinds. Measure 36 features a dynamic 'mf' and a sustained note for the brass. Measure 37 begins with a dynamic 'ff' and concludes with a dynamic 'f'. The score ends with a dynamic marking 'c 2947 K'.

5 Poco animato

d.

Musical score page 36, featuring six staves of music. The score includes dynamic markings such as v , 8^{va} , 8^{va} (dashed), ff , fff , and 8^{vb} . Measure numbers 3, 6, and 3 are indicated on the staves. The score consists of two systems of three staves each. The top system starts with a bass clef and a key signature of two sharps. The bottom system starts with a treble clef and a key signature of one sharp. Measures 1-2 show sustained notes and rests. Measures 3-4 show eighth-note patterns with slurs and grace notes. Measures 5-6 show sixteenth-note patterns with slurs and grace notes. Measures 7-8 show eighth-note patterns with slurs and grace notes. Measures 9-10 show sixteenth-note patterns with slurs and grace notes. Measures 11-12 show eighth-note patterns with slurs and grace notes. Measures 13-14 show sixteenth-note patterns with slurs and grace notes. Measures 15-16 show eighth-note patterns with slurs and grace notes. Measures 17-18 show sixteenth-note patterns with slurs and grace notes. Measures 19-20 show eighth-note patterns with slurs and grace notes. Measures 21-22 show sixteenth-note patterns with slurs and grace notes. Measures 23-24 show eighth-note patterns with slurs and grace notes. Measures 25-26 show sixteenth-note patterns with slurs and grace notes. Measures 27-28 show eighth-note patterns with slurs and grace notes. Measures 29-30 show sixteenth-note patterns with slurs and grace notes. Measures 31-32 show eighth-note patterns with slurs and grace notes. Measures 33-34 show sixteenth-note patterns with slurs and grace notes. Measures 35-36 show eighth-note patterns with slurs and grace notes.

ROSY LEAF RAG

РЭГТАЙМ РОЗОВОГО ЛИСТА

С. ДЖОПЛИН
S. JOPLIN
(1868—1917)

Tempo lento march

Violoncello I

Violoncello II

Piano {

div.

unis. div.

unis.

1.

unis.

1.

2.

f

2.

f

div.

39

Musical score page 39, measures 1-4. The top two staves show melodic lines with grace notes and slurs. The bottom two staves show harmonic support with sustained notes and chords.

unis.

div.

unis.

Musical score page 39, measures 5-8. The top two staves continue melodic lines with grace notes. The bottom two staves introduce a bass line with eighth-note patterns.

Musical score page 39, measures 9-10. The top staff shows a melodic line with grace notes. The bottom staff shows harmonic support with sustained notes and a bass line.

Musical score page 39, measures 11-12. The top staff shows a melodic line with grace notes. The bottom staff shows harmonic support with sustained notes and a bass line.

с 2947 к

40

A musical score page featuring four systems of music for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes throughout the page, indicated by various sharps and flats. Measure numbers 40 through 43 are present above the first system. The notation includes a variety of note values such as eighth and sixteenth notes, rests, and dynamic markings like 'V' and 'F'. The score is divided into systems by vertical bar lines.

I ONLY WANT TO SAY

From the musical "Jesus Christ Superstar" Из мюзикла "Иисус Христос-суперзвезда"

Я ТОЛЬКО ХОЧУ СКАЗАТЬ

Из мюзикла "Иисус Христос-суперзвезда"

Э. УЭББЕР
A. WEBBER
(1948)

Moderato

The musical score is arranged as follows:

- Violoncello I:** Bass clef, 4/4 time. Starts with a sustained note followed by eighth-note pairs.
- Violoncello II:** Bass clef, 4/4 time. Sustains a note.
- Piano:** Treble clef, 4/4 time. Sustains a note.
- Piano:** Bass clef, 4/4 time. Sustains a note.
- Piano:** Treble clef, 4/4 time. Eighth-note patterns.
- Piano:** Bass clef, 4/4 time. Eighth-note patterns.

Performance Instructions:

- Moderato:** Indicated by the tempo marking above the first two staves.
- solo:** Indicated by a curved line above the second staff of the cellos.
- p:** Indicated by dynamics below the piano staves.

1 div.

p dolce

p dolce

p dolce

2

unis.

unis.

div.

3 unis.

4

div. unis. div.

c 2947 k

unis.

div.

c 2947 k

6 rall.

Pno

7 Tempo I

p

pp

8
solo

altri cresc.

cresc.

Musical score for string quartet (Violin I, Violin II, Viola, Cello) in 3/4 time, key signature of two sharps.

System 1: Violin I plays eighth-note pairs. Violin II and Cello play sustained notes. Viola rests. Dynamic: ***ff***.

System 2: Violin I and Cello play eighth-note chords. Violin II and Viola play sustained notes. Dynamic: ***ff***.

System 3: Violin I and Cello play eighth-note chords. Violin II and Viola play sustained notes. Dynamic: ***dim.***

System 4: Violin I and Cello play eighth-note chords. Violin II and Viola play eighth-note chords. Dynamic: ***dim.***

System 5: Violin I and Cello play eighth-note pairs. Violin II and Viola play sustained notes. Dynamic: ***p***.

System 6: Violin I and Cello play eighth-note pairs. Violin II and Viola play sustained notes. Dynamic: ***p***.

System 7: Violin I and Cello play eighth-note chords. Violin II and Viola play eighth-note chords. Dynamic: ***p***.

System 8: Violin I and Cello play eighth-note chords. Violin II and Viola play eighth-note chords. Dynamic: ***p***.

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Аранжировки Натальи КАРИ

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*для ансамбля виолончелей
в сопровождении фортепиано*

Партитура и партии

Тетрадь 3

Составители Наталья Кари и Елена Дернова

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Наталия Карш — петербургский композитор, окончила Петербургскую консерваторию имени Н. А. Римского-Корсакова по двум специальностям — русский фольклор и композиция. Она автор большого количества произведений в разнообразных жанрах. Среди них Концерт для фортепиано и симфонического оркестра, Концертину для гобоя и камерного оркестра, Квартет для флейты, кларнета, скрипки и виолончели, вокальные циклы, камерная кантата "Лимерики".

Многолетняя дружба связывает Н. Карш с исполнителями на струнных смычковых инструментах, в результате чего были созданы виолончельная и скрипичная сонаты, сочинения для ансамбля скрипачей и ансамбля виолончелистов, многочисленные транскрипции. Все они написаны с великолепным знанием инструментов, их технических и художественных возможностей.

Н. Карш принимала участие в I Международном фестивале экспериментальных искусств (1996), ежегодно участвует в Детском музыкальном фестивале Санкт-Петербурга, ее музыка звучала на XXXVI фестивале "Музыкальная весна в Санкт-Петербурге — 2000".

Сочинения Наталии Карш исполнялись в Германии, Финляндии, США. Одна из последних премьер — исполнение Фантазии на темы оперы "Пиковая дама" П. Чайковского для скрипки, скрипки-пикколо и фортепиано в сентябре 2000 года в Японии.

Вот уже сорок лет Елена Дернова является ведущим детским педагогом по игре на виолончели в России. Многие из ее учеников стали профессиональными виолончелистами и работают в лучших оркестрах Санкт-Петербурга. В классе Елены Дерновой — победители российских международных конкурсов в Чехии, Хорватии и Германии.

Елена Дернова регулярно участвует в работе жюри — в качестве члена или председателя — многих российских детских музыкальных конкурсов, в частности конкурса в Твери (1990), "Виртуозы — 2000" в Санкт-Петербурге (1995) и в др.

Е. А. Дернова проводит мастер-классы по всей России: в Саратове, Нижнем Новгороде, Костроме, Иванове, Воронеже и Тольятти, а также за рубежом — в Риге, Вене, Сеуле.

Ее ученики выступают в Большом и Малом залах Петербургской филармонии, на телевидении, концертируют с Воронежским, Ульяновским, Санкт-Петербургским и Минским симфоническими оркестрами. В 1995 году ученики Дерновой принимали участие в юбилейном концерте, проходившем в Малом зале Петербургской филармонии.

Елена Дернова гастролирует вместе со своими студентами в странах Европы — Австрии, Германии, Финляндии и Голландии.

Natalia Karsh — The petersburgean composer. She studied composition and Russian folk-lore in the St Petersburg Conservatoire. Natalia Karsh is the author of many compositions in different genres.

Among them there is the Concerto for piano and symphony orchestra, Concertino for hautboy and chamber orchestra, Quartet for flute, clarinet, violin and violoncello; vocal cycles, chamber cantata "Limericks".

During quite a long period of time N. Karsh works together with the bow-instruments performers. This cooperation caused the appearance of the following compositions: violoncello and violin sonatas; ensembles for violoncellists and violinists; lot of arrangements. All of them are written capably, taking into consideration the instruments' technique and artistic peculiarities.

N. Karsh took part in the first International Festival of Experimental Arts (1996 year). She annually participates in the Children Music Festival in St Petersburg. Her music was exposed at the 36th festival "Music Spring in St Petersburg — 2000".

The compositions by Natalia Karsh are performed in Germany, Finland, USA. One of the last premières took place on September 2000 in Japan, where the Fantasy to Tchaikovsky opera themes for violin, violin-piccolo and piano, was performed.

(translated by Asya Ardova)

Elena Dernova is considered to be the leading violoncello teacher in Russia for almost 40 years. Many of her students became professional violoncellists, working in the best orchestras of St Petersburg. Among her pupils there are the winners of Russian and International competitions in Czechia, Croatia and Germany.

Elena Dernova regularly participates in the jury's work as the member or the chairman of many Russian children music competitions, in particular, the competition in Tver (1990), "Virtuosos — 2000" in St Petersburg (1995) etc.

Mme Dernova conducts mastering classes along Russia — in Saratov, Nizhny Novgorod, Kostroma, Ivanovo, Voronezh and Togliatti and abroad — in Riga, Viena and Seoul.

The students of Elena Dernova play in the Bolshoy and Maly Halls of St Petersburg Philharmonic Society, at the TV. They appear with Voronezh, Ulyanovsk, St Petersburg and Minsk symphony orchestras. In 1995 Mme Dernova's students took part in the jubilee concert in the Maly Hall of St Petersburg Philharmonic Society.

Elena Dernova tours together with her students via the European countries — Austria, Germany, Finland and Holland.

(translated by Asya Ardova)

Violoncello II

**PARAPHRASE
TO THE ITALIAN POLKA**

**ИТАЛЬЯНСКАЯ
ПОЛЬКА**

C. РАХМАНИНОВ—Н. КАРШ
S. RAKHMANINOV—N. KARSH
(1873—1943)

Allegretto

The musical score consists of six staves of cello music. The first three staves are in 2/4 time with a key signature of one flat. The fourth staff begins a section in 8/8 time with a key signature of two sharps. The music features various dynamics including forte (f), piano (p), and accents. Performance instructions like 'sim.' (simile) and slurs are also present. The score is divided into measures by vertical bar lines.

Violoncello II

Dolce, cantabile

div.

The musical score consists of four staves of bass clef music. The first staff starts with a key signature of two sharps. It features a series of eighth-note patterns with grace notes and dynamic markings *p* and *unis.*. The second staff begins with a key signature of one flat. The third staff starts with a key signature of one sharp. The fourth staff begins with a key signature of one flat. All staves include measure numbers 1 through 4.

Molto presto

7

ff

This section contains three staves of bass clef music. The first staff begins with a key signature of two sharps. The second staff begins with a key signature of one sharp. The third staff begins with a key signature of one flat. Measure number 7 is indicated above the first staff. The dynamic *ff* is marked below the second staff. Measures 8 through 11 are shown across the three staves.

Grazioso

p

p — *ff*

This section contains two staves of bass clef music. The first staff begins with a key signature of one flat. The second staff begins with a key signature of one sharp. The dynamic *p* is marked below the first staff. The dynamic *p* followed by *ff* is marked below the second staff. Measures 12 through 15 are shown across the two staves.

WALTZ

To the film

"My Tender and Caressing Beast"

ВАЛЬС

Из кинофильма

"Мой ласковый и нежный зверь"

ModeratoЕ. ДОГА
Ye. DOGA
(1937)

Moderato

6 *mf*

1 *div.* *p* *ff*

f

2 *pizz.* *unis.* *arco* *mf*

arco

Violoncello II

cresc.

3 div. unis.

4 div. *p*

5 div. *ff*

mf *pp*

SACHIDAO

Folk georgian Tune, usually
performed at sport competitions

САЧИДАО

Народная грузинская мелодия,
исполняемая на спортивных состязаниях

С. ЦИНЦАДЗЕ
S. TSYNTSADZE
(1925)

Allegro

mf

1
pizz.

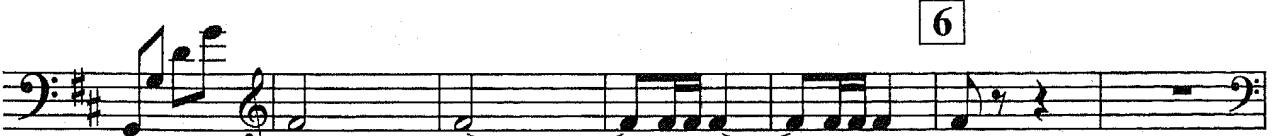
cresc. **f**

2

3

Violoncello II

7



Violoncello II

The sheet music consists of ten staves of musical notation for Violoncello II. The key signature is A major (two sharps). The time signature varies throughout the piece.

- Staff 1:** Features sixteenth-note patterns with grace notes and slurs. Dynamics: **p**.
- Staff 2:** Features sixteenth-note patterns with grace notes and slurs. Dynamics: **p**.
- Staff 3:** Features sixteenth-note patterns with grace notes and slurs. Measure 7 is marked **p**.
- Staff 4:** Features sixteenth-note patterns with grace notes and slurs. Measure 8 is marked **f**.
- Staff 5:** Features sixteenth-note patterns with grace notes and slurs.
- Staff 6:** Features sixteenth-note patterns with grace notes and slurs. Measure 9 is marked **f**.
- Staff 7:** Features eighth-note patterns with slurs and dynamics: **3**, **arco**.
- Staff 8:** Features eighth-note patterns with slurs.
- Staff 9:** Features sixteenth-note patterns with slurs. Measure 10 is marked **poco dim.**
- Staff 10:** Features eighth-note patterns with slurs. Dynamics: **pizz.**, **pp**.

Violoncello II

ДВЕ РОЖДЕСТВЕНСКИЕ ПЕСНИ
TWO CHRISTMAS SONGS

QUIET NIGHT**ТИХАЯ НОЧЬ****Un poco sostenuto**

Ф. ГРУБЕР
F. GRUBER
(1787—1863)

solo

2 5

1

f

p

2

dim.

RINGING BELLS

ЗВЕНИЩИЕ КОЛОКОЛЬЧИКИ

Allegretto

1 3

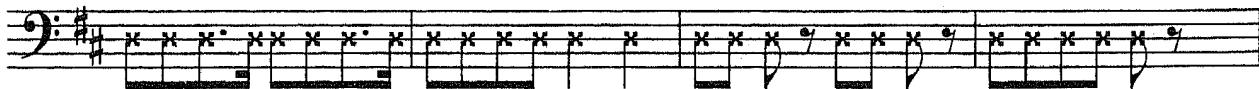
4

mf

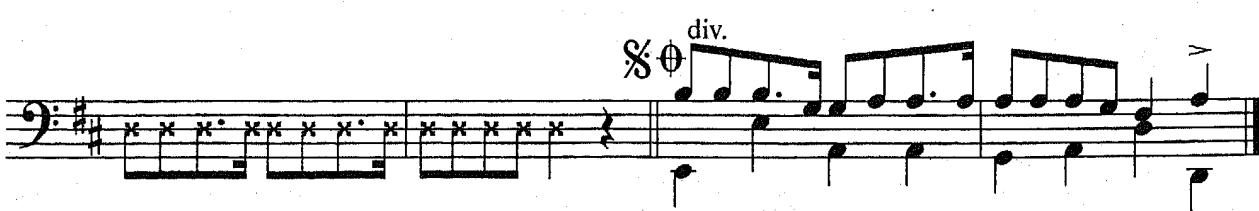
2



4

*col legno**p*

div.



HYMN TO LOVE

ГИМН ЛЮБВИ

М. МАНО
M. MONNOT
(1903—1961)

Comodo

1

4 12

f

p *mp*

3

p

4

5 Poco animato

ff

v

ff

Violoncello II

ROSY LEAF RAG

РЭГТАЙМ РОЗОВОГО ЛИСТА

С. ДЖОПЛИН
S. JOPLIN
(1868—1917)

Tempo lento march

Violoncello II

I ONLY WANT TO SAY

From the musical "Jesus Christ Superstar"

Я ТОЛЬКО ХОЧУ СКАЗАТЬ

Из мюзикла "Иисус Христос суперзвезда"

Э. УЭББЕР
A. WEBBER
(1948)

Moderato

1

14

div.

p dolce

2

unis.

3

3

4

5

Violoncello II

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С. Джоплин. Рэгтайм розового листа	12
Э. Уэббер. Я только хочу сказать. Из мюзикла "Иисус Христос – суперзвезда"	13

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Violoncello I

PARAPHRASE
TO THE ITALIAN POLKA

ИТАЛЬЯНСКАЯ
ПОЛЬКА

C. РАХМАНИНОВ — Н. КАРШ
S. RAKHMANINOV — N. KARSH
(1873–1943)

Allegretto

The musical score consists of six staves of music for Violoncello I. The first staff begins with a bass clef, a key signature of one flat, and a 2/4 time signature. It features dynamic markings '2', 'V', and '2' above the notes, and a forte dynamic 'f' below the notes. The second staff continues with a bass clef, a key signature of one flat, and a 2/4 time signature. It includes dynamic markings 'V' and 'V'. The third staff begins with a treble clef, a key signature of one flat, and a 15/8 time signature. The fourth staff begins with a treble clef, a key signature of one flat, and a 15/8 time signature. The fifth staff begins with a treble clef, a key signature of one flat, and a 15/8 time signature. The sixth staff begins with a treble clef, a key signature of one sharp, and a 15/8 time signature.

Violoncello I

3

Musical score for three staves. The top staff shows a bass line with eighth-note patterns and grace notes, followed by a dynamic 'div.' and a melodic line. The middle staff continues the bass line with eighth-note patterns. The bottom staff begins with a bass note, followed by a treble clef, and a series of eighth-note patterns with grace notes.

Dolce, cantabile

A musical score for a single melodic line. The key signature is one flat (G minor). The time signature is common time. The dynamic is marked 'p' (piano) at the beginning. The melody consists of eighth and sixteenth note patterns, primarily on the B, A, G, and F strings.

A musical staff in G clef, starting with a sharp sign. It consists of eight measures. The first measure has a quarter note followed by a half note. The second measure has a quarter note followed by a half note. The third measure has a quarter note followed by a half note. The fourth measure has a quarter note followed by a half note. The fifth measure has a quarter note followed by a half note. The sixth measure has a quarter note followed by a half note. The seventh measure has a quarter note followed by a half note. The eighth measure has a quarter note followed by a half note.

Molto presto

Musical score for piano, page 7, measures 7-8. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. Measure 7 begins with a rest followed by a eighth note. The melody continues with eighth notes and sixteenth-note patterns. Measure 8 starts with a dynamic marking *ff*. The melody concludes with eighth notes and sixteenth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp. It features sustained notes and eighth-note patterns throughout both measures.

Grazioso

A musical score for piano, showing two staves. The left staff uses a bass clef and a common time signature, with a key signature of one sharp. The right staff uses a treble clef and a common time signature, with a key signature of one sharp. Measure 11 begins with a eighth-note followed by a sixteenth-note pattern of B, A, C, B, D, C, E, D. Measure 12 begins with a eighth-note followed by a sixteenth-note pattern of B, A, C, B, D, C, E, D.

A musical score page for piano. The right hand part starts with a sixteenth-note pattern on the first two strings, followed by a rest. It then continues with eighth-note patterns on different pairs of strings. The left hand part consists of sustained notes on the bass strings. Dynamics include *p*, *p*, and *ff*.

WALTZ
To the film
"My Tender and Caressing Beast"

ВАЛЬС
Из кинофильма
"Мой ласковый и нежный зверь"

Е. ДОГА
Ye. DOGA
(1937)

Moderato

Staff 1: 12/8 time, dynamic *p*. Measures 1-4.

Staff 2: 15/8 time, dynamic *mf*. Measures 5-8.

Staff 3: Common time, dynamic *ff*. Measures 9-12. Includes a dynamic *p* before the repeat sign.

Staff 4: Common time. Measures 13-16. Includes a dynamic *ff*.

Staff 5: Common time, dynamic *f*. Measures 17-20.

Staff 6: Common time, dynamic *mf*. Measures 21-24.

Violoncello I

arco
unis.

cresc.

3

ff

unis.

4

div.

p

V

unis.

div.

5

ff

V

mf

pp

SACHIDAO

Folk Georgian Tune, usually
performed at sport competitions.

САЧИДАО

Народная грузинская мелодия,
исполняемая на спортивных состязаниях

С. ЦИНЦАДЗЕ

S. TSYNTSADZE

(1925)

Allegro

1

2

cresc. **f**

2

Violoncello I

7

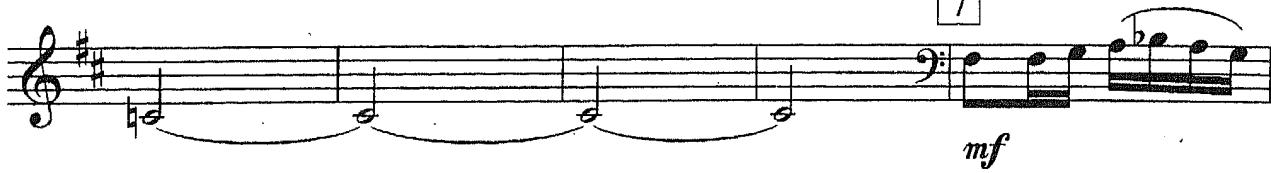
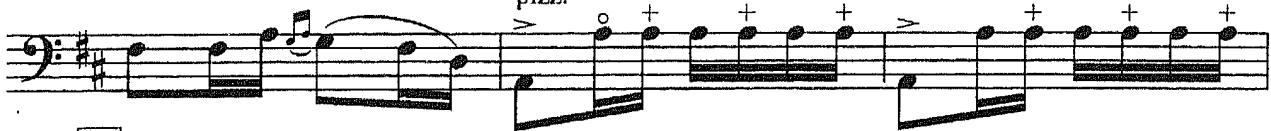
3

4

5

6

7

*pizz.*

8



arco



9

3

f*poco dim*

pizz.

*pp*

ДВЕ РОЖДЕСТВЕНСКИЕ ПЕСНИ
TWO CHRISTMAS SONGS

QUIET NIGHT**ТИХАЯ НОЧЬ**

Ф. ГРУБЕР
F. GRUBER
(1787—1863)

Un poco sostenuto

2

mp

div.

1

5

mf

f

p

2

dim.

RINGING BELLS

ЗВЕНИЯЩИЕ КОЛОКОЛЬЧИКИ

Allegretto

1 3

4

mf

div.

2

f

4 unis.
col legno

p

div.

HYMN TO LOVE

ГИМН ЛЮБВИ

М. МАНО
M. MONNOT
(1903—1961)

Comodo

div. 1

3

p

cresc.

f

unis. 2

dolce mp

3

p

div.

unis. 4

mf

ff

div.

ff

5 Poco animato

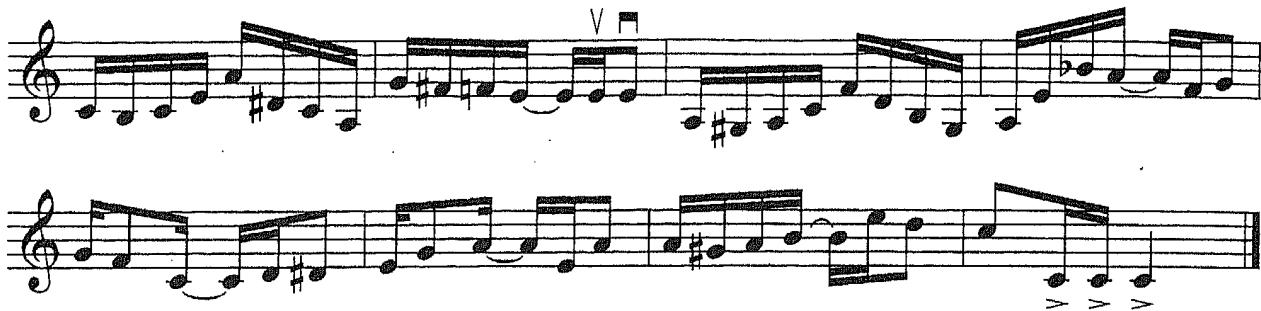
ff

ROSY LEAF RAG

РЭГТАЙМ РОЗОВОГО ЛИСТА

С. ДЖОПЛИН
S. JOPLIN
(1868—1917)

Tempo lento march



I ONLY WANT TO SAY

From the musical "Jesus Christ Superstar"

Я ТОЛЬКО ХОЧУ СКАЗАТЬ

Из мюзикла "Иисус Христос суперзвезда"

Э. УЭББЕР
A. WEBBER
(1948)

Moderato

solo

2

p

1 div.

p dolce

f

unis.

2

3

div.

3 unis.

p — **f** **mp** — **f**

c 2947 к

4 div. unis. div. unis.

5 div.

6 rall. 7 Tempo I

8 solo cresc.

ff

dim. p

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98-70

Наталия Карш — петербургский композитор, окончила Петербургскую консерваторию имени Н. А. Римского-Корсакова по двум специальностям — русский фольклор и композиция. Она автор большого количества произведений в разнообразных жанрах. Среди них Концерт для фортепиано и симфонического оркестра, Концертин для гобоя и камерного оркестра, Квартет для флейты, кларнета, скрипки и виолончели, вокальные циклы, камерная кантата "Лимерики".

Многолетняя дружба связывает Н. Карш с исполнителями на струнных смычковых инструментах, в результате чего были созданы виолончельная и скрипичная сонаты, сочинения для ансамбля скрипачей и ансамбля виолончелистов, многочисленные транскрипции. Все они написаны с великолепным знанием инструментов, их технических и художественных возможностей.

Н. Карш принимала участие в I Международном фестивале экспериментальных искусств (1996), ежегодно участвует в Детском музыкальном фестивале Санкт-Петербурга, ее музыка звучала на XXXVI фестивале "Музыкальная весна в Санкт-Петербурге — 2000".

Сочинения Наталии Карш исполнялись в Германии, Финляндии, США. Одна из последних премьер — исполнение Фантазии на темы оперы "Пиковая дама" П. Чайковского для скрипки, скрипки-пикколо и фортепиано в сентябре 2000 года в Японии.

Вот уже сорок лет Елена Дернова является ведущим детским педагогом по игре на виолончели в России. Многие из ее учеников стали профессиональными виолончелистами и работают в лучших оркестрах Санкт-Петербурга. В классе Елены Дерновой — победители российских и международных конкурсов в Чехии, Хорватии и Германии.

Елена Дернова регулярно участвует в работе жюри — в качестве члена или председателя — многих российских детских музыкальных конкурсов, в частности конкурса в Твери (1990), "Виртуозы — 2000" в Санкт-Петербурге (1995) и в др.

Е. А. Дернова проводит мастер-классы по всей России: в Саратове, Нижнем Новгороде, Костроме, Иванове, Воронеже и Тольятти, а также за рубежом — в Риге, Вене, Сеуле.

Ее ученики выступают в Большом и Малом залах Петербургской филармонии, на телевидении, концертируют с Воронежским, Ульяновским, Санкт-Петербургским и Минским симфоническими оркестрами. В 1995 году ученики Дерновой принимали участие в юбилейном концерте, проходившем в Малом зале Петербургской филармонии.

Елена Дернова гастролирует вместе со своими студентами в странах Европы — Австрии, Германии, Финляндии и Голландии.

Natalia Karsh — The petersburgean composer. She studied composition and Russian folk-lore in the St Petersburg Conservatoire. Natalia Karsh is the author of many compositions in different genres.

Among them there is the Concerto for piano and symphony orchestra, Concertino for hautboy and chamber orchestra, Quartet for flute, clarinet, violin and violoncello; vocal cycles, chamber cantata "Limericks".

During quite a long period of time N. Karsh works together with the bow-instruments performers. This cooperation caused the appearance of the following compositions: violoncello and violin sonatas; ensembles for violoncellists and violinists; lot of arrangements. All of them are written capably, taking into consideration the instruments' technique and artistic peculiarities.

N. Karsh took part in the first International Festival of Experimental Arts (1996 year). She annually participates in the Children Music Festival in St Petersburg. Her music was exposed at the 36th festival "Music Spring in St Petersburg — 2000".

The compositions by Natalia Karsh are performed in Germany, Finland, USA. One of the last premières took place on September 2000 in Japan, where the Fantasy to Tchaikovsky opera themes for violin, violin-piccolo and piano, was performed.

(translated by Asya Ardova)

Elena Dernova is considered to be the leading violoncello teacher in Russia for almost 40 years. Many of her students became professional violoncellists, working in the best orchestras of St Petersburg. Among her pupils there are the winners of Russian and International competitions in Czechia, Croatia and Germany.

Elena Dernova regularly participates in the jury's work as the member or the chairman of many Russian children music competitions, in particular, the competition in Tver (1990), "Virtuosos — 2000" in St Petersburg (1995) etc.

Mme Dernova conducts mastering classes along Russia — in Saratov, Nizhny Novgorod, Kostroma, Ivanovo, Voronezh and Togliatti and abroad — in Riga, Viena and Seoul.

The students of Elena Dernova play in the Bolshoy and Maly Halls of St Petersburg Philharmonic Society, at the TV. They appear with Voronezh, Ulyanovsk, St Petersburg and Minsk symphony orchestras. In 1995 Mme Dernova's students took part in the jubilee concert in the Maly Hall of St Petersburg Philharmonic Society.

Elena Dernova tours together with her students via the European countries — Austria, Germany, Finland and Holland.

(translated by Asya Ardova)