

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

2

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**

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

**Allegretto**

Violoncello I

Violoncello II

Piano

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 4-7.

**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 consists of three staves of music. The top staff uses a bass clef and has a key signature of two sharps. It contains six measures, each ending with a vertical bar line. The second measure includes a dynamic instruction "div." above the staff. The middle staff uses a treble clef and also has a key signature of two sharps. It contains six measures, each ending with a vertical bar line. The bottom staff uses a bass clef and has a key signature of two sharps. It contains six measures, each ending with a vertical bar line. Measures 1 through 4 of all three staves feature eighth-note patterns. Measures 5 and 6 show more complex note heads and stems.

## Dolce, cantabile

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

Measure 1: Soprano and Alto sing eighth-note patterns. Bass rests. Piano: dynamic *p*, bass note, then *div.* (divisi).

Measure 2: Soprano and Alto continue eighth-note patterns. Bass enters with eighth notes. Piano: dynamic *p*.

Measure 3: Soprano and Alto continue eighth-note patterns. Bass rests. Piano: bass note.

Measure 4: Soprano and Alto continue eighth-note patterns. Bass rests. Piano: bass note.

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

Measure 5: Soprano and Alto sing eighth-note patterns. Bass rests. Piano: bass note, then *unis.* (unison).

Measure 6: Soprano and Alto continue eighth-note patterns. Bass rests. Piano: bass note.

Measure 7: Soprano and Alto continue eighth-note patterns. Bass rests. Piano: bass note.

Measure 8: Soprano and Alto continue eighth-note patterns. Bass rests. Piano: bass note.

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

Measure 9: Soprano and Alto sing eighth-note patterns. Bass rests. Piano: bass note, then *div.* (divisi).

Measure 10: Soprano and Alto continue eighth-note patterns. Bass rests. Piano: bass note, then *div.* (divisi).

Measure 11: Soprano and Alto sing eighth-note patterns. Bass rests. Piano: bass note.

Measure 12: Soprano and Alto sing eighth-note patterns. Bass rests. Piano: bass note.

*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**

The musical score consists of six systems of music. The first system shows Violoncello I and Violoncello II parts with sustained notes. The second system shows the Piano part with a continuous bass line of eighth-note chords. The third system continues the piano bass line. The fourth system shows the piano bass line with a melodic line above it. The fifth system shows the piano bass line with a melodic line above it. The sixth system shows the piano bass line with a melodic line above it.

div.

**1**

*p*

*ff*  
div.

*ff*

*unis.*

*f*

*f*

2

pizz.

unis.

*mf*

pizz.

*arco*

*mf*

*mp*

*8va*

*8va*

arco

unis.

*cresc.*

(8va)

*cresc.*

12

3

ff  
div.

ff

ff

unis.

div.

V V V

V V

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.

5      V

*ff*  
div.

*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*

*sf*

3

*ova*

*f*

*f*

secco

c 2947 k

*8vb*

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: Treble staff has a note followed by a rest. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 18, measures 5-10. 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 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 18, measures 11-16. 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 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

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

8

9

arco

*f*

*f*

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

Musical score for 'Quiet Night' (Un poco sostenuto). The score includes parts for Violoncello I, Violoncello II, Triangolo, and Piano. The piano part is grouped together. The violoncello parts have dynamics *mp* and *solo* markings. The triangolo part has a dynamic *p* marking.

Continuation of the musical score for 'Quiet Night'. It shows the continuation of the Violoncello I, Violoncello II, and Piano parts from the previous page. The piano part features a dynamic *p* marking at the end of the page.

1 div.

*mf*

*mf*

*f*

*p*

*f*

*p*

c 2947 K

Musical score for two pianos (two hands per piano). The score consists of six staves, each with a treble clef, a bass clef, and a key signature of one sharp (F#). The time signature is common time (indicated by 'C'). The score includes dynamic markings such as crescendos (indicated by a wavy line) and decrescendos (indicated by a wavy line with a downward arrow). A rehearsal mark '2' is located in the upper right corner of the second staff. The music features various note values including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

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 1 and 2.

**Measure 1:**

- Top staff: Treble clef, key signature of one sharp (F#). Measures show eighth-note patterns with grace notes and sixteenth-note figures.
- Bottom staff: Bass clef, key signature of one sharp (F#). Measures show eighth-note patterns with grace notes and sixteenth-note figures.
- Section break: A bracket labeled "1." spans the first four measures, followed by a brace spanning both staves.
- Section break: A bracket labeled "2." spans the next four measures, followed by a brace spanning both staves.
- Dynamic: *f* (fortissimo) at the beginning of the second section.
- Performance instruction: *sim.* (similiter) at the end of the second section.

**Measure 2:**

- Top staff: Treble clef, key signature of one sharp (F#). Measures show eighth-note patterns with grace notes and sixteenth-note figures.
- Bottom staff: Bass clef, key signature of one sharp (F#). Measures show eighth-note patterns with grace notes and sixteenth-note figures.
- Section break: A brace spanning both staves.
- Section break: A brace spanning both staves.
- Dynamic: *f* (fortissimo) at the beginning of the second section.
- Performance instruction: *sim.* (similiter) at the end of the second section.

30

**4***col legno*

Musical score for string quartet (Violin 1, Violin 2, Cello, Double Bass) in 4/4 time, key signature of two sharps. Measure 30 starts with a dynamic *p*. The first violin uses *col legno* technique. Measures 31-32 show eighth-note patterns with dynamics *p* and *f*. Measures 33-34 show sixteenth-note patterns. Measures 35-36 show eighth-note patterns. Measures 37-38 show sixteenth-note patterns. Measures 39-40 show eighth-note patterns. Measures 41-42 show sixteenth-note patterns. Measures 43-44 show eighth-note patterns. Measures 45-46 show sixteenth-note patterns. Measures 47-48 show eighth-note patterns. Measures 49-50 show sixteenth-note patterns. Measures 51-52 show eighth-note patterns. Measures 53-54 show sixteenth-note patterns. Measures 55-56 show eighth-note patterns. Measures 57-58 show sixteenth-note patterns. Measures 59-60 show eighth-note patterns. Measures 61-62 show sixteenth-note patterns. Measures 63-64 show eighth-note patterns. Measures 65-66 show sixteenth-note patterns. Measures 67-68 show eighth-note patterns. Measures 69-70 show sixteenth-note patterns. Measures 71-72 show eighth-note patterns. Measures 73-74 show sixteenth-note patterns. Measures 75-76 show eighth-note patterns. Measures 77-78 show sixteenth-note patterns. Measures 79-80 show eighth-note patterns. Measures 81-82 show sixteenth-note patterns. Measures 83-84 show eighth-note patterns. Measures 85-86 show sixteenth-note patterns. Measures 87-88 show eighth-note patterns. Measures 89-90 show sixteenth-note patterns. Measures 91-92 show eighth-note patterns. Measures 93-94 show sixteenth-note patterns.

## HYMN TO LOVE

## ГИМН ЛЮБВИ

M. МАНО  
M. MONNOT  
(1903—1961)

Comodo

Violoncello I

Violoncello II

Piano

I

**1**

div.

*p*

*p*

*p*

*p*

*cresc.*

*cresc.*

I

II

1

2

3

4

5

unis.

**2**

*f*

*p dolce*

*f*

*p*

**3**

*mp*

*mp*

**4**

**5**

3

div.

p

p

unis. 4

mf

ff

c 2947 K

div.

**2.**

**mf**

**ff**

**f**

**c 2947 K**

This musical score page contains six staves of music for an orchestra. The top two staves are for the bassoon section, with the first staff featuring a melodic line and the second staff providing harmonic support. The middle section consists of three staves: the first for violins, the second for violas, and the third for cellos/bass. The bottom section has two staves: the first for woodwind instruments and the second for brass instruments. The score is marked with various dynamics, including 'div.' (divisi), '2.' (second ending), 'mf' (mezzo-forte), 'ff' (fortissimo), 'f' (forte), and 'c 2947 K' (likely a rehearsal number or conductor's mark). Rhythmic patterns are indicated by numbers (3, 6) placed under specific notes. The music is written in common time, with a key signature of one sharp (F#).

## 5 Poco animato

35

c 2947 K

Musical score page 36, featuring six staves of music. The score includes dynamic markings such as  $\text{v}$ ,  $8^{\text{va}}$ ,  $8^{\text{va}} - \text{v}$ ,  $\text{ff}$ ,  $fff$ , and  $8^{\text{vb}}$ . Measure numbers 3, 6, and 9 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. Measures 3-4 show eighth-note patterns with dynamics  $8^{\text{va}} - \text{v}$  and  $8^{\text{va}}$ . Measures 5-6 show eighth-note patterns with dynamics  $8^{\text{va}} - \text{v}$  and  $8^{\text{va}}$ . Measures 7-8 show eighth-note patterns with dynamics  $8^{\text{va}} - \text{v}$  and  $8^{\text{va}}$ . Measures 9-10 show eighth-note patterns with dynamics  $8^{\text{va}} - \text{v}$  and  $8^{\text{va}}$ .

## ROSY LEAF RAG

## РЭГТАЙМ РОЗОВОГО ЛИСТА

С. ДЖОПЛИН  
S. JOPLIN  
(1868—1917)

Tempo lento march

Violoncello I

Violoncello II

Piano

*mf*

*mf*

*mf*

*unis.*

c 2947 к

div.    unis.      div.

unis.      1.

unis.      2.

f

2.

c 2947 k

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 circled eighth-note pattern.

Musical score page 39, measures 9-10. The top two staves show a transition with a fermata over a sixteenth-note pattern. The bottom two staves show a bass line with a fermata.

Musical score page 39, measures 11-12. The top two staves show a continuation of the melodic line with grace notes. The bottom two staves show a bass line with grace notes and a fermata.

с 2947 к

40

A musical score for piano, page 40, featuring five staves of music. The score consists of two systems of measures. Measure 1 starts with a treble clef, a bass clef, and a key signature of one sharp. The first measure contains six measures of music, ending with a repeat sign and a double bar line. The second measure contains four measures of music. Measure 2 starts with a treble clef, a bass clef, and a key signature of one sharp. The first measure contains four measures of music, ending with a repeat sign and a double bar line. The second measure contains four measures of music. The music includes various note heads, stems, and beams, with some notes having accidentals such as sharps and flats. Measures 3 and 4 of each system contain rests.

c 2947 k

**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 a melodic line.
- 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. Provides harmonic support.
- Piano:** Treble clef, 4/4 time. Continues the harmonic pattern.
- Piano:** Bass clef, 4/4 time. Continues the harmonic pattern.

**Performance Instructions:**

- Moderato:** Indicated by the tempo marking above the first two staves.
- solo:** Indicated by a bracket above the first two staves.
- p:** Indicated by dynamics below the first two staves.

1 div.

*p dolce*

*p dolce*

2

unis.

unis.

c 2947 k

div.

3 unis.

4

div. unis. div.

unis.

*f*

*ff*

*div.*

c 2947 K

6 rall.

128

128

rall.

ff

128

Pno

7 Tempo I

pp

pp

p

pp

8  
solo

altri cresc.

cresc.

Musical score page 47, featuring three systems of music for string instruments.

**System 1:** Treble clef, 3/4 time, key signature of one sharp. The first measure shows eighth-note pairs. The second measure has a single eighth note. The third measure features sixteenth-note patterns. The fourth measure ends with a dynamic ***ff***.

**System 2:** Treble clef, 3/4 time, key signature of one sharp. The first measure consists of eighth-note chords. The second measure shows eighth-note chords with a bass line. The third measure continues eighth-note chords.

**System 3:** Bass clef, 3/4 time, key signature of one sharp. The first measure shows eighth-note pairs. The second measure features sixteenth-note patterns. The third measure ends with a dynamic ***dim.***

**System 4:** Treble clef, 3/4 time, key signature of one sharp. The first measure consists of eighth-note chords. The second measure shows eighth-note chords with a bass line. The third measure continues eighth-note chords.

**System 5:** Bass clef, 3/4 time, key signature of one sharp. The first measure shows eighth-note pairs. The second measure features sixteenth-note patterns. The third measure ends with a dynamic ***p***.

**System 6:** Treble clef, 3/4 time, key signature of one sharp. The first measure consists of eighth-note chords. The second measure shows eighth-note chords with a bass line. The third measure continues eighth-note chords. The bass line in the first measure is marked with a **v**.

**Page Number:** c 2947 κ

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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 with a key signature of one flat, then changes to 8/8 time with a key signature of two sharps. The fifth and sixth staves are also in 8/8 time with a key signature of two sharps. The music features various dynamics such as fortissimo (ff), piano (p), and forte (f), along with slurs and grace notes. Measure numbers 2 and 5 are indicated above the first and fourth staves respectively.

Violoncello II

**Dolce, cantabile**

div.

**p**

unis.

div.

unis.

**Molto presto**

7

**ff**

**Grazioso**

**p**

**p** — **ff**

**WALTZ**

To the film

"My Tender and Caressing Beast"

**ВАЛЬС**

Из кинофильма

"Мой ласковый и нежный зверь"

**Moderato**Е. ДОГА  
Ye. DOGA  
(1937)

**6** *mf*

**1** *div.* **ff**

**f**

**unis.** **2** *pizz.*

*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.

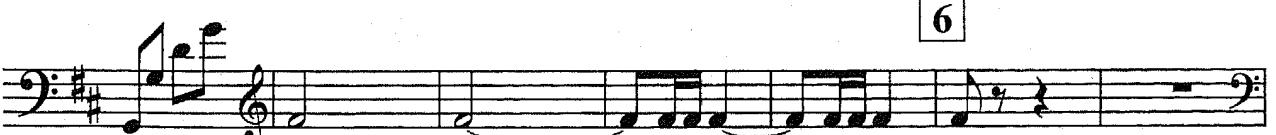
*cresc.* **f**

2

3

## Violoncello II

7



## Violoncello II

Violoncello II

7

*p*

8

9

3 arco  
*f*

10

*poco dim.*

*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

## ЗВЕНЯЩИЕ КОЛОКОЛЬЧИКИ

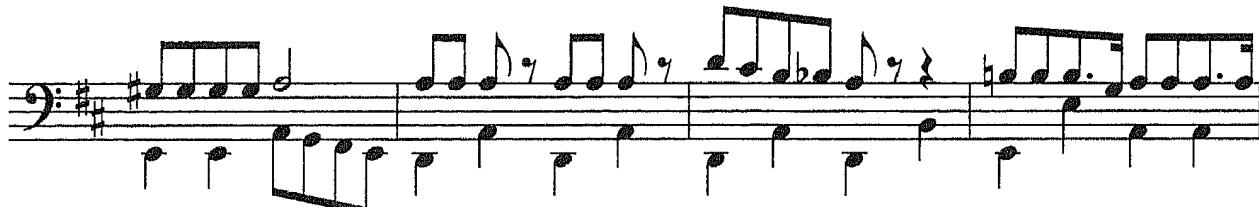
Allegretto

1 3

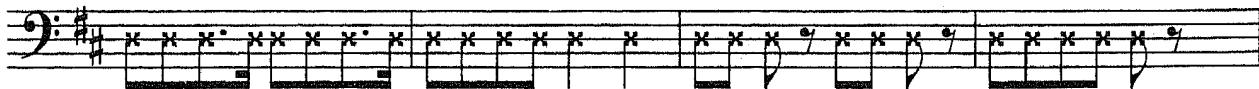
4

*mf*

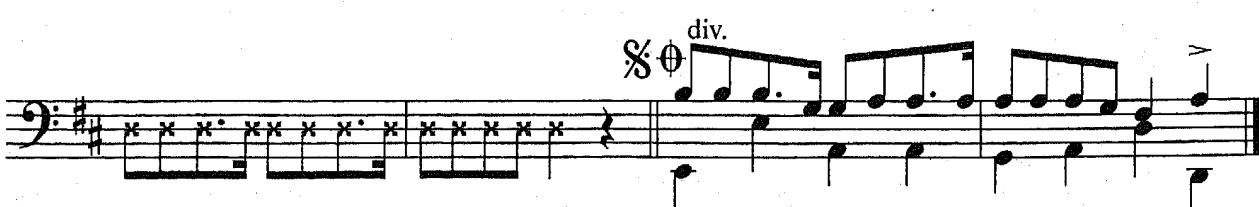
2

*f*

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**

**ff**

## 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.

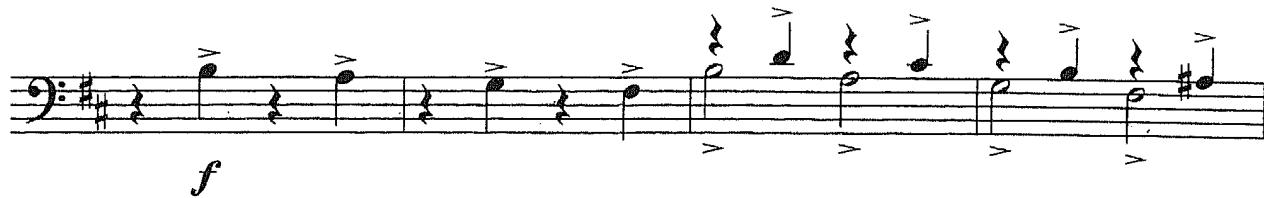
3

3

4

5

## Violoncello II



6      rall.      7      **Tempo I**

6      2

**pp**

8      div.in.3

**ff**

*dim.*

**p**

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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 cello music. Staff 1 (Bass Clef) starts with a dotted half note followed by a half note. Staff 2 (Treble Clef) follows. Staff 3 (Treble Clef) starts with a half note. Staff 4 (Bass Clef) starts with a half note. Staff 5 (Treble Clef) starts with a half note. Staff 6 (Treble Clef) starts with a half note. Dynamics include '2' over a measure, 'V' over a measure, 'f' (fortissimo), and 'sim.' (simile). Measure numbers are indicated above the staff.

Violoncello I

3

Musical score for Violoncello I consisting of three staves. The first two staves are in common time with a key signature of one sharp. The third staff begins in common time with a key signature of one sharp, then changes to common time with a key signature of one flat. The score includes dynamic markings like 'div.' and 'V' above the notes.

Dolce, cantabile

Staff of music for Violoncello I in common time with a key signature of one flat. The dynamic marking 'p' is present at the beginning of the measure.

Staff of music for Violoncello I in common time with a key signature of one flat. The dynamic marking 'ff' is present at the beginning of the measure.

Staff of music for Violoncello I in common time with a key signature of one flat. The dynamic marking 'ff' is present at the beginning of the measure.

Molto presto

Two staves of music for Violoncello I. The top staff starts with a measure of common time and a key signature of one sharp, followed by a measure of common time with a key signature of one flat. The dynamic marking 'ff' is present at the beginning of the second measure. The bottom staff continues in common time with a key signature of one flat.

Grazioso

Two staves of music for Violoncello I. The top staff starts in common time with a key signature of one sharp, then changes to common time with a key signature of one flat. The dynamic marking 'p' is present at the beginning of the second measure. The bottom staff continues in common time with a key signature of one flat. The dynamic marking 'ff' is present at the end of the second measure.

**WALTZ**  
 To the film  
 "My Tender and Caressing Beast"

**ВАЛЬС**  
 Из кинофильма  
 "Мой ласковый и нежный зверь"

Е. ДОГА  
 Ye. DOGA  
 (1937)

**Moderato**

**unis.**

**f**

**2** **pizz.**

**mf**

## Violoncello I

5

arco  
unis.

cresc.

3

ff

unis.

4

div.

p

v

unis.

div.

5

ff

mf

pp

This musical score for Violoncello I spans eight staves. The first staff begins with 'arco unis.' followed by a crescendo line and a dynamic 'ff' at measure 3. The second staff contains a single measure. The third staff starts with 'unis.' and ends with a dynamic 'v'. The fourth staff features dynamics 'div.' and 'p'. The fifth staff contains two measures. The sixth staff contains two measures. The seventh staff begins with 'unis.', 'div.', and 'ff', followed by a dynamic 'v'. The eighth staff concludes with dynamics 'mf' and '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**

## Violoncello I

7

3

4

5

p

pp

pp

div.

pp

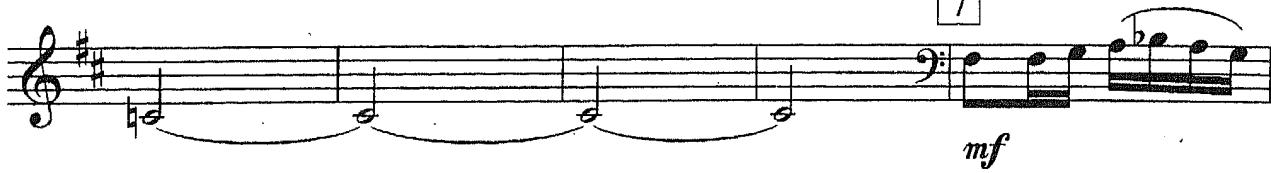
pp

unis.

6

ff

7



pizz.



8



9



10



**ДВЕ РОЖДЕСТВЕНСКИЕ ПЕСНИ**  
**TWO CHRISTMAS SONGS**

**QUIET NIGHT****ТИХАЯ НОЧЬ**

Ф. ГРУБЕР  
F. GRUBER  
(1787—1863)

**Un poco sostenuto**

2      mp      div.      1      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**

3

*p*

*div.* **1**

*cresc.*

**2**

*p*   *dolce*   *mp*

**3**

*p*

div.

unis. 4

*mf*

*ff*

div.

*ff*

5 Poco animato

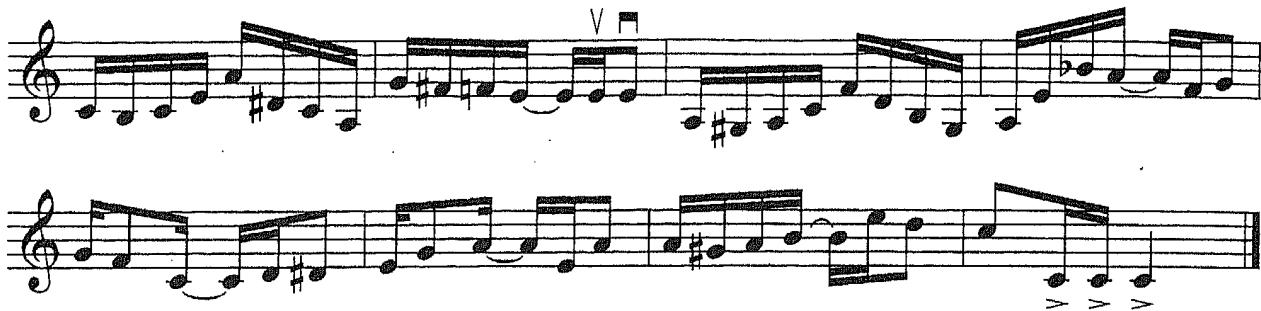
*ff*

## 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

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)