

HPS 998

**IGOR STRAVINSKY**  
**CHANSON DE PARACHA**

**FROM THE OPERA BUFFA MAVRA**

**TRANSCRIBED BY THE COMPOSER  
FOR SOPRANO AND SMALL ORCHESTRA**

Stravinsky wrote his one-act opera buffa **Mavra** to the libretto by Boris Kochno, based on Alexander Pushkin's **The Little House in Kolomna**, in 1922 and it was first performed by the Ballets Russes in Paris on 3rd June the same year. He made this transcription of the **Chanson de Paracha** in 1922-3.

### **Instrumentation**

2 Oboes  
2 Clarinets in Bb  
2 Bassoons  
4 Horns in F  
Tuba  
2 Solo Violins  
Solo Viola  
Cellos } (full complement)  
Double Basses }

Duration: 3 minutes

# CHANSON DE PARACHA

from the Opera Buffa Mavra

Russian libretto by Boris Kochno, after Pushkin  
French translation by J. Larmanjat  
German translation by A. Elukhen  
English translation by R. Burness

IGOR STRAVINSKY  
1922-3

M. M. ♩ = 69

2 OBOI

2 CLARINETTI in B

2 FAGOTTI

4 CORNI in F

TUBA

CANTO

2 VIOLINI soli

1 VIOLA sola

VIOLONCELLI

CONTRABASSI

*p e sempre stacc.*

*p e sempre stacc.*

*p e staccato sempre*

M. M. ♩ = 69

M. M. ♩ = 69

Другъ\_ мой мя - лый,  
А - ми bien cher,  
Oh, du Lie - ber,  
Sun - shine dea - rest,

1

кра . сно	сол . ныш	- ко мо . е,	Со . коль	я . сный,
o	mon	beau	so . leil	d'or,
oh,	mein	hel . les	Son . nen . licht,	É . per . vier
cast . ing	rad . dy	gold . en	beam,	au clair
				Du mein
				Fal . ke,
				Blue winged
				fil . con,

1

си - зо - кры - лый мой о - рёлъ — Ужь не - дѣ - лю не ви - да - лась  
*re - gard, aigle aux ai - les gri - ses, Voi - là huit longsjours pas - sés sans*  
 du mein stol - zer, du Ad - ler mein. Acht, so - lan - ge — Ta - ge - sah - ich,  
*ca - gle clear - est of vi - sion, — Se - ven days have passed so - dreary*

2

*poco f*      *come sopra*

2

я сѣто. бой,—  
 nous te . voir,—  
 dich nicht mehr,—  
 o'er and o'er,—

Ров . но сѣмьдней, какъ спо . зна . лась сѣ го . ремъ  
 Huit jours oñ je n'ai con . nu que les san .  
 Schon acht Ta . ge muß al . lein ich trau . ern,  
 Now the se . venths days a wea . ry maid . en

2

Musical score for the first system, consisting of four staves (two treble and two bass clefs) with rests.

Musical score for the second system, consisting of four staves (two treble and two bass clefs) with notes.

Musical score for the third system, consisting of one staff with notes and lyrics.

я - (а)... такъ скн - та - лась      я - (а) — по тем . ны . нмъ лѣ . самъ . —  
*glots — Oñ je — me traîne      à tra . vers la      fo . rêt som . bre .*  
 Muß al - lein ich — wan - dern      in dem dunk - len      gros - sen Wal - do .  
*list'ning To - ca - na - ry      where he . sings and      twit - ters gai - ly . —*

Musical score for the fourth system, consisting of four staves (two treble and two bass clefs) with notes.

3

3

Въ тем.номъ лѣ.сѣ. ки . на . ре . еч . ки по . ютъ,  
*Dans la fo . rêt . som . bre les ca . na . ris chan . tent Et*  
 Ach, im dunk . len . Wald, da sin . gen so süß die Vö . ge . lein,  
*Dark . est wood re . peats ca . na . ry's sweet re . frain,*

3

*poco sf* {*come sopra*

*poco sf*



Мнѣ дѣв . чо . . нкѣ грустьраз . лу . ку при . да . ютъ .  
*leur voix fait — re . dou . bler mes lar . mes so . li . tai . res...*  
 Doch mein ar . . mes Herz er . fül . le sie mit Schmerz .  
*Meid . en lis . . tens, throbs her hear with ad . ded pain .*

*molto*

4

*stacc.*

4

Ты — не — пой — ки — на — ре — еч — ка — вь са — ду,  
*Ne — chan — te pas, beau sa — na — ri ché — ri;*  
 Oh — hör'; — hör' auf, mein lie — bes — Vö — ge — lein,  
*Sing — no — more, dear sa — na — ry — in the shade!*

4

Musical score for the first system, consisting of four staves (two treble and two bass clefs) with rests.

Musical score for the second system, consisting of four staves (two treble and two bass clefs) with musical notation.

Musical score for the third system, consisting of one staff with musical notation.

Не поѣ, мо . я      ро . ди . ма . я вьса . ду,      Не да . вай тос . ки  
*Au jar . din fleu - ri lais - se ta chun - son;      Ne tor - lu - re plus*  
 Hö - re auf zu      sin - gen in den Zwei - gen,      Quä - le doch nur nicht  
*Sing not thy song,      dear sing er in the shade!      Songs as sweet as thine*

Musical score for the fourth system, consisting of two staves (one treble and one bass clef) with rests.

Musical score for the fifth system, consisting of two staves (one treble and one bass clef) with musical notation.

5 <sup>10</sup> *accelerando*

*poco sf e sub. meno f*

5 *non troppo f* *accelerando*

сер - деч - ку мо - е - му. A!  
 mon cœur, mon cœur é - pris. A!  
 län - ger mein gebrochen Herz. A!  
 grie ve the heart broken maid. A!

5 *accelerando*

ritardando a Tempo

1<sup>o</sup> Solo

poco rit.

L'istesso tempo

ritardando a Tempo

poco rit.

L'istesso tempo

Мо - я  
En - moi l'a -  
Die Sehn - sucht,  
I feel my

ritardando a Tempo

poco rit.  
(2 Vn<sup>1</sup> Soli)

L'istesso tempo

(Viola Solo)

*p e sempre staccato*

*dolce ma marcato*

6

1  
2

1  
2

1  
2

1  
2

1  
2

6

Страсть \_\_\_\_\_ СИЛЬ - НЬ . . . . . е ста - но - вит . . . .  
 amour \_\_\_\_\_ *se fait plus ten . . . . . dre cha - que jour* \_\_\_\_\_  
 ja \_\_\_\_\_ die Sehn - sucht wird im mer grös . . . .  
 pul . . . . . ses throb \_\_\_\_\_ *bing fast and fast* . . . .

1  
2

1  
2

1  
2

6

7 <sup>1<sup>o</sup></sup> poco

cant. mf

7

... ся, Все кѣче . му — то, все кѣче . му — то умъ стремятся, Въ ми . .  
 — Et plus pro - fond... je m'a . bandonne, — a . mouru . sement, А  
 . . ser, Und es zieht — mich hin, nach Lie - be sehn'ich mich. Ach, —  
 . . er, — Ar - dent thoughts and fan - ta - sies — my spi - rit master, Lost

7

*dolce cant.*

Musical score for the first system, featuring a vocal line and two piano accompaniment parts. The vocal line includes the instruction "dolce cant.".

Empty musical staves for the second system.

. . . . ЛЫХЪ ду-махъ у . . . . то-мясь, . . . . въ ми-ныхъ  
 . . . . *cette a-do-rable i-vresse, . . . . à cette*  
 . . . . nach Lie-be sehn' . . . . ich mich, . . . . oh, nach  
 . . . . *in love's en-tran . . . . sing maze, . . . . lost in*

Musical score for the second system, featuring a vocal line and two piano accompaniment parts.



8 rite - nu - to a Tempo

The first system of music consists of four staves. The top staff is a vocal line in treble clef with a soprano '1' and alto '2' part. It begins with a circled '8' and the tempo marking 'rite - nu - to a Tempo'. The piano accompaniment is spread across three staves: the second staff (treble clef), the third staff (bass clef), and the fourth staff (bass clef). The music is in a minor key and features a steady eighth-note accompaniment.

This section contains five empty musical staves, including a vocal line and piano accompaniment staves, indicating a gap in the score or a placeholder for another system.

8 rite - nu - to a Tempo

ду - махъ у - то - мясь, вѣмилыхъ ду - махъ у - то мясь.  
*a - do - rable i - vresse, à cette a - do - rable i - vresse.*  
 Lie - be sehn' ich mich, ja nach Lie - be sehn' ich mich.  
*love's en - tran - cing mase, lost in love's en - tran - cing mase.*

The second system of music features a vocal line on a single staff in treble clef. It starts with a circled '8' and the tempo marking 'rite - nu - to a Tempo'. Below the staff are three lines of lyrics in Russian, French, and German. The Russian lyrics are: 'ду - махъ у - то - мясь, вѣмилыхъ ду - махъ у - то мясь.' The French lyrics are: 'a - do - rable i - vresse, à cette a - do - rable i - vresse.' The German lyrics are: 'Lie - be sehn' ich mich, ja nach Lie - be sehn' ich mich.' The English lyrics are: 'love's en - tran - cing mase, lost in love's en - tran - cing mase.'

8 rite - nu - to a Tempo

The third system of music consists of four staves of piano accompaniment. It begins with a circled '8' and the tempo marking 'rite - nu - to a Tempo'. The music is in a minor key and features a steady eighth-note accompaniment, consistent with the first system.

9

*p sempre stacc.*

*p sempre stacc.*

*(stacc.)*

9

Ты \_\_\_\_\_  
Ne \_\_\_\_\_  
Hör' \_\_\_\_\_  
Sing \_\_\_\_\_

9

— не ————— пой ки - на - ре - еч - ка въ са - ду, ————— Не да  
 — *chan - te pas, beau Ca - na - ri ché - ri,* ————— *Ne tor -*  
 — auf, ————— mein Vög - lein in den Zweigen, Quä - le doch  
 — *no - more, dear ca - na - ry in the shade,* ————— *For songs*

— вай тос-ки серд-еч-ку мо - е - му.  
— *tu - re plus mon cœur mon cœur é - pris.*  
— nicht län-ger mein ge - bro - chen Her - ze.  
— *sweet as thine grieve the heart, broken maid.*