

# Chansons Innocentes

## III Hist Whist

Shirley Meyer Blankenship

1970-1971

Giddy ♩ = 132-144

Fast and frantic

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Soprano:** Treble clef, 2/4 time signature. The staff contains five measures of whole rests. A note below the staff reads "Microphone optional".
- Piccolo:** Treble clef, 2/4 time signature. The staff contains five measures of whole rests. A sharp sign (#) is placed above the first measure.
- Clarinet:** Treble clef, 2/4 time signature. The staff contains five measures of music. The first measure has a dynamic marking of *ff*. The second measure has a dynamic marking of *f*. The music consists of eighth and sixteenth notes with slurs and accents.
- Oboe:** Treble clef, 2/4 time signature. The staff contains five measures of whole rests.
- Bass Clarinet:** Bass clef, 2/4 time signature. The staff contains five measures of whole rests.
- Horn:** Treble clef, 2/4 time signature. The staff contains five measures of whole rests.
- Violin:** Treble clef, 2/4 time signature. The staff contains five measures of whole rests.
- Cello:** Bass clef, 2/4 time signature. The staff contains five measures of whole rests.
- Harp:** Treble and Bass clefs, 2/4 time signature. The staff contains five measures of whole rests.

6 A *p*

S

Hist Whist

Picc.

Cl.

Ob.

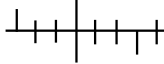
B. Cl.

Hn.

Vln.

Vc.

Hp.



10

S  
lit - tle ghost - lings

Picc.  
*p*

Cl.  
*p*

Ob.  
*p*

B. Cl.

Hn.

Vln.

Vc.

Hp.  
G $\sharp$   
*mp*

↑ use nail to produce buzz on beat 1.

Detailed description: This page of a musical score, titled 'Chansons', contains measures 10 through 13. The score is arranged in a system with eight staves. The top staff is for the Soprano (S), with the lyrics 'lit - tle ghost - lings' written below it. The second staff is for the Piccolo (Picc.), starting with a rest in measure 10 and playing a melodic line in measures 11-13, marked with a piano (*p*) dynamic. The third staff is for the Clarinet (Cl.), also starting with a rest in measure 10 and playing a melodic line in measures 11-13, marked with a piano (*p*) dynamic. The fourth staff is for the Oboe (Ob.), starting with a rest in measure 10 and playing a melodic line in measures 11-13, marked with a piano (*p*) dynamic. The fifth staff is for the Bass Clarinet (B. Cl.), which remains silent throughout. The sixth staff is for the Horn (Hn.), which remains silent throughout. The seventh staff is for the Violin (Vln.), which remains silent throughout. The eighth staff is for the Viola (Vc.), which remains silent throughout. The ninth staff is for the Harp (Hp.), which remains silent throughout. The Harp part includes a fingering 'G $\sharp$ ' and a dynamic marking '*mp*' in measure 10. A specific performance instruction is provided: an upward-pointing arrow on the Harp staff in measure 11 indicates 'use nail to produce buzz on beat 1.'

14

S

tip - toe twin - kle toe

Picc.

Cl.

Ob.

B. Cl.

Hn.

Vln.

Vc.

Hp.

**B**

*p* well articulated

*gliss.* *fp*

S  
Lit - tle twitch - y witch - es and tin - - - gling

Picc.  
18

Cl.

Ob.  
*fp*

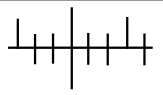
B. Cl.  
*p*

Hn.  
*p*

Vln.  
18  
*mp* *gliss.*

Vc.  
*gliss.* sul G

Hp.  
18 bisbglindo  
G<sup>b</sup> *p* LH *gliss.* *fmp* RH LH



**S**  
22 *legato*  
Gob - lins hob-a - nob hob-a - nob

**Picc.**  
22 *p*

**Cl.**  
*p*

**Ob.**

**B. Cl.**  
*p*

**Hn.**  
*p*

**Vln.**  
22 *pp* *legato*

**Vc.**  
*p*

**Hp.**  
22 *mp*  
*8va*  
*8vb*  
*Ab*

Detailed description: This page of a musical score, numbered 35, is titled 'Chansons'. It features a vocal line (S) and an orchestral accompaniment. The vocal line begins at measure 22 with the lyrics 'Gob - lins hob-a - nob hob-a - nob', marked 'legato'. The orchestral parts include Piccolo (Picc.), Clarinet (Cl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), Violin (Vln.), Viola (Vc.), and Harp (Hp.). The Piccolo, Clarinet, Bass Clarinet, and Horn parts have dynamic markings of 'p'. The Violin part has 'pp' and 'legato' markings. The Viola part has a 'p' marking. The Harp part has 'mp' markings and includes octave transpositions indicated by '8va' and '8vb' with dashed lines. The Harp part also includes a chord symbol 'Ab'. The score is written in a key signature of one flat and a 3/4 time signature.

C

plucked sound

*sfp*

S

lit - tle hop - py hap - py toad

The vocal line consists of four measures. The first three measures contain the lyrics 'lit - tle hop - py' with notes on a treble clef staff. The fourth measure contains 'hap - py toad' with notes on a treble clef staff. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There are dynamic markings *sfp* and hairpins above the notes.

Picc.

Cl.

Ob.

B. Cl.

Hn.

26

Five woodwind staves (Piccolo, Clarinet, Oboe, Bass Clarinet, Horn) with measure rests for measures 26-29.

Vln.

Vc.

26

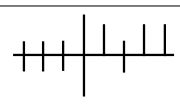
*pp* *legato* *sfp* *sfp*

Violin and Viola staves. The Violin part (Vln.) has notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The Viola part (Vc.) has notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2. Dynamic markings include *pp*, *legato*, and *sfp*.

Hp.

26

Piano staves (Grand Piano) with measure rests for measures 26-29.



S *f* **D** **Slowly** *rit.*

in tweeds

Picc. *f* *f*

Cl. *f* *f*

Ob. *mp* *f* *p*

B. Cl. *p* *f*

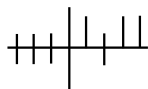
Hn. *f* *mp*

Vln. *f* *f*

Vc. *f* *mp*

Hp. *f* *p* *8va*

E<sup>b</sup>  
D<sup>♯</sup>





34 *a tempo* *p*

S  
twee (he-he-he) he-he he-he he-he

Picc.

Cl. *p*

Ob. *p*

B. Cl. *p*

Hn. *p*

Vln.

Vc. *p*

Hp. E $\natural$  F $\sharp$  G $\natural$   
C $\sharp$

Detailed description: This page of a musical score, titled 'Chansons', is page 38. It features a vocal line (S) and an orchestral accompaniment. The vocal line begins at measure 34 with the lyrics 'twee (he-he-he) he-he he-he he-he'. The orchestral parts include Piccolo (Picc.), Clarinet (Cl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), Violin (Vln.), Viola (Vc.), and Harp (Hp.). The Harp part provides a chordal accompaniment with notes E natural, F sharp, G natural, and C sharp. The score is written in 2/4 time and includes dynamic markings such as 'p' (piano) and 'a tempo'.

38

S

*legato* *mp*

(h)eeds twee

Picc.

38

Cl.

*p legato* *mp*

Ob.

B. Cl.

Hn.

*legato p* *mp*

Vln.

Vc.

38

Hp.

*p* *mp*

*mp*

A musical score for the piece "Chansons" on page 39. The score includes a vocal line and orchestral parts for Piccolo, Clarinet, Oboe, Bass Clarinet, Horn, Violin, Viola, and Harp. The vocal line begins at measure 38 with the lyrics "(h)eeds twee". The vocal melody is marked *legato* and *mp*. The Clarinet part also begins at measure 38 and features a *p legato* passage that transitions to *mp*. The Horn part has a *legato p* passage that transitions to *mp*. The Harp part has a *p* passage that transitions to *mp*. The score includes various musical notations such as slurs, dynamics, and articulation marks. A fingerboard diagram is located at the bottom of the page.

42 *pp* **E**

S *ds*

Picc.

Cl. *pp*

Ob.

B. Cl. *p*

Hn. *mf sub p* *mf sub p* *mf*

Vln.

Vc. *pizz.*

Hp. LH RH *F#4*

47 *p* Lit -

S

Picc.

Cl. *p* *mf* *sub p* *mf* *sub p* *mf*

Ob. *mp* *mp* *mp* *mp*

B. Cl. *sfz* *sfz*

Hn. *sub p* *mf* *sub p*

Vln.

Vc.

Hp.

Detailed description: This page of a musical score, titled 'Chansons', contains measures 47 through 50. The score is arranged in a standard orchestral format with a vocal line and various instrumental parts. The vocal line (Soprano) begins in measure 47 with a whole note G4, marked *p* (piano), and is followed by a fermata. The instrumental parts include Piccolo, Clarinet (Cl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), Violin (Vln.), Viola (Vc.), and Harp (Hp.). The Clarinet part has a melodic line with dynamics *p*, *mf*, *sub p*, and *mf*. The Oboe part has a melodic line with dynamics *mp*. The Bass Clarinet part has a melodic line with dynamics *sfz*. The Horn part has a melodic line with dynamics *sub p* and *mf*. The Violin and Viola parts are silent. The Harp part is silent. The page number 41 is in the top left, and the title 'Chansons' is in the top center. The measure number 47 is written above the first measure of each part.

51 *cresc.* -----

S  
- tle it - chy mou - sies with scu - tl - ing eyes

Picc.

Cl.  
*p*

Ob.

B. Cl.  
*p*

Hn.

Vln.  
*p*

Vc.

Hp.  
C# A#  
*p*

S  
55 *f*  
rus - tle and run and hide hide hide

Picc.

Cl.  
*mp* *mf* *f*

Ob.  
*mp* *mf* *f*

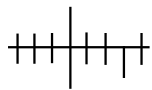
B. Cl.  
*f*

Hn.

Vln.  
55 *mf* *f*

Vc.  
*f*  
arco

Hp.  
55 *mp* *mf*



59 *dim.* ----- *p* **F**

S  
whisk  
whisk  
(get as much wh  
as possible)

Picc.

Cl.  
*mf* *f*

Ob.  
*mf* *f*

B. Cl.  
*mf* *f*

Hn.  
*mf* *f*

Vln.  
*mf* *f*

Vc.  
pizz. 3 *mf*

Hp.  
G# F#  
Bb

Chansons

Spoken in a sultry manner  
(a little nasal)

*mp*

$\overset{\frown}{3}$

63

S

63

Picc.

Cl.

Ob.

B. Cl.

Hn.

63

Vln.

Vc.

63

Hp.

look

out

*mp*

*mp*

*mp*

*mp*

*mp*



68

S

for the old wo - man with the wart on her nose

Picc.

Cl.

Ob.

B. Cl.

Hn.

Vln.

Vc.

Hp.

*mf*

*mp*

Pedal Gliss.

G

S  
sss

73

Picc.

Cl.  
*fp* *f* 3 3 3 3 3 3 3 3

Ob.  
*mf* *f* 3 3

B. Cl.

Hn.  
*mf* *f* *p*

73

Vln.  
pizz. *mf* *f* *mf*

Vc.  
*mf* *f* *mf*

73

Hp.  
F# G# 3 4 1 3 4 2 3 3 3

Pedal Slide

78

S

Picc.

Cl.

Ob.

B. Cl.

Hn.

Vln.

Vc.

Hp.

78

78

*f* *p*

*f* *p*

*mf* *p*

Pedal Slide  $G\sharp$   $D\sharp$

$E\flat$   $B\flat$

Pedal Slide

$C\sharp$   $D\sharp$

Pedal Slide  $p$

mf

Pedal Slide

Pedal Slide

**H** Playfully suspenseful

S

Whatshe'll do to yer no bo dy

83

Picc.

Cl.

Ob.

B. Cl.

Hn.

Suspenseful

Vln.

Vc.

83

arco

gliss ad lib.

arco II gliss ad lib.

vsry pitch by inserting and removing hand in bell

gradually remove

3

Hp.

B $\sharp$  B $\flat$



88 *mf*

S  
know sss sss

Picc.

Cl.

Ob.  
Suspenseful (lower pitch with lip)  
*p* *pp*

B. Cl.

Hn.

88 *mp* *ppp*

Vln.  
3  
gradually insert

Vc.  
*ppp*

88 *mp*

Hp.  
B $\flat$  B $\flat$  B $\flat$

I *a tempo*

S  
for she knows

Picc.

Cl.  
*f* *p* *p* *sf*

Ob.  
*f* *p* *sfz*

B. Cl.  
*p*

Hn.

Vln.  
*p* *sf*

Vc.  
*p*

Hp.  
Ab  
C#  
*mp*

half-spoken and half-sung *p* **J** *ff* shouting

S  
the \_\_\_\_\_ de - vil

Picc.  
*f*  $\text{3}$

Cl.  
*f*  $\text{3}$

Ob.  
*fp*

B. Cl.  
*fp*

Hn.  
*f*  $\text{3}$

Vln.  
arco *fp*

Vc.  
*f*

Hp.  
*p*  $\text{3}$  A#

S  
105 shrieking *mf*  
ooch the de - - vil

Picc.  
105 *mf* *f* 6 6

Cl.  
*mp* 3 3 3 3 3 3 3 3

Ob.  
*sfz* *f*

B. Cl.  
*mf* 3 3 3

Hn.  
*sfz* *f*

Vln.  
105 *sfp*

Vc.  
pizz. *mf* 3

Hp.  
105 RH gliss. LH RH gliss. LH  
B $\flat$



109 (shout) **K** *ff*

S

ouch the de - - -

Picc. flutter-tongue

Cl. *mp* *sfz* *f*

Ob. *f* *mp*

B. Cl. *f*

Hn. *f*

Vln. *ff* *f*

Vc. arco *f*

109 *gliss.* bis. *gliss.*

Hp. RH RH





118 *fp* *fp*

S  
the great green

118 *fp*

Picc.

Cl.

Ob.

B. Cl.

Hn.

118 *mf cresc.* *f* *fp*

Vln.

Vc.

118 *mf cresc.* *f* *fp*

Hp.

G $\sharp$  — G $\flat$  F $\sharp$  D $\sharp$





Ominous N  
Spoken with disdain

131 *mp*

*mfp*

*f*

S

danc - ing de vil

Picc.

131 *p*

Cl.

Ob.

B. Cl.

*p legato* *cresc.*

Hn.

*p*

Vln.

*p cresc.*

Vc.

*sfp cresc.*

Hp.

131 *p cresc.* ad lib

F# G# A# C# D#

135

S  
De - vil

Picc.  
flutter-tongue  
*mp cresc.* *mf*

Cl.  
*sfp*

Ob.  
*mp* *mf*

B. Cl.  
*mf*

Hn.

Vln.  
*mf*

Vc.  
*mf*

Hp.  
*mf*  
D<sub>4</sub> -# B<sub>4</sub> / A<sub>b</sub> G<sub>4</sub>

S *ff* Agitated  
De - - - - - vil

Picc. *f* *ff*

Cl. *f cresc.* *ff*

Ob. *f cresc.* *ff*

B. Cl.

Hn. hand in bell gradually remove *f cresc.* *ff*

Vln. *ff*

Vc. *ff*

Hp. *f* *ff*