A Baker's Tale

Or:

The Parable of the Croissants

a suite for

seven instruments

with optional narrator

by

David Jason Snow

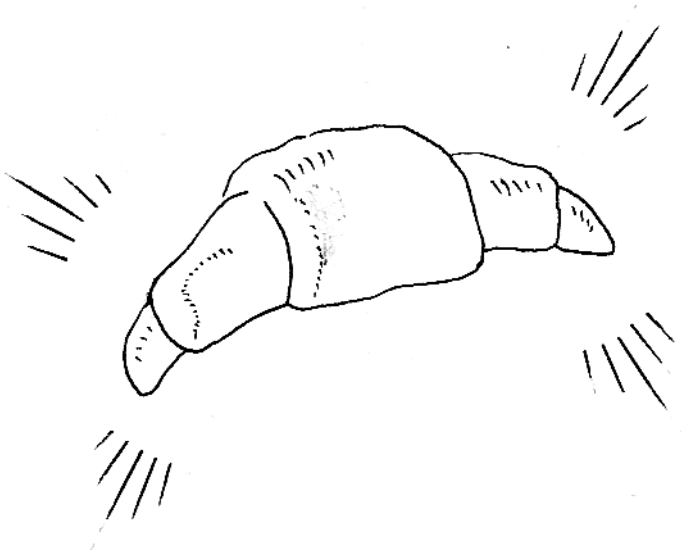
"A Baker's Tale" is a suite in four movements for B-flat clarinet, bassoon, B-flat trumpet, trombone, violin, double bass and percussion that may be performed with or without the narration.

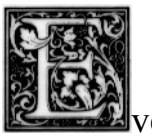
Total duration of the music: 10 minutes.

The compositions of David Jason Snow have been performed in concert by the Ensemble Intercontemporain, the New Juilliard Ensemble, the American Brass Quintet, the Harvard Wind Ensemble, the Yale University Band, the Eastman Percussion Ensemble, and numerous other ensembles throughout the United States, Europe, Asia and Africa. Snow has been the recipient of awards from the National Endowment for the Arts, the Maryland State Arts Council, the ASCAP Foundation, BMI, Musician magazine and Keyboard magazine, and has been an artist resident at Yaddo and the Millay Colony for the Arts. He holds degrees in music composition from the Eastman School of Music and Yale University, where his principle teachers were Joseph Schwantner, Warren Benson, Samuel Adler and Jacob Druckman.

here was once a young baker... a very ambitious young baker... whose passion was croissants. Croissants, you ask? Not just croissants, but CROISSANTS: delicately flakey, extravagantly rich quarter-moons of pastry, fragrant from the oven. He would literally throw himself into his work, swiftly measuring by keen and experienced eye, deftly mixing with a few quick strokes of his wooden spoon, and then kneading, kneading with passionate vehemence or caressing tenderness as the spirit moved him, all of which spoke of some urgent longing or desperate need. For a few minutes each day he rose above the dross and drear of *la vie mondain* and become one with his work, fingers melting into dough, body rocking in rhythmic thrusts, giving life to the doughty mass, and it to him. He used to joke that someday he would turn into a croissant. This did not indicate a desire on his part to be either delicately flakey or extravagantly rich, but a longing for blissful surrender, of sacrificing mutuality between croissant and croissanteur, each defining the other out of unselfish necessity. The perfection of his art lay in its coming-into-being rather than its going-down-the-gullet. He knew well that the lustful attachment to croissants was a great source of misery in the world, and he devoted many hours a day to the contemplation of deep philosophical tracts on the topic. "You have the right to bake," he used to read, "but for the sake of baking only. You have no right to the croissants." And he applied himself diligently to this goal, seeking the still-point of perfect harmony within his little kitchen, each movement utilized, graceful, mind fixed on the process not the product, a virtual ballet of renunciation. Almost. For the heady fumes made his mouth water and his knees weak, and the chafed at the chance to peek in on his still-baking

creations, sometimes spoiling them in the act. "Discipline," he would say, "is the key to freedom." He was miserable.



 ven more irksome was the inexplicable desire to please his clientele, sometimes moving him to accommodate their tastes as best as he could guess them. There were the sophisticates who might demand an urbane Parisian croissant, or the low-lifers who might choose a coarser Bordeaux variety, or even petit-bourgeoisie who might prefer a tiny tea-croissantette. And for a time he would maintain this self-deception until ingrained habit overtook him, and he wearily reverted to culinary conventions that were, for better or worse, indisputably his own. This inclination-to-please he attributed to economic considerations, for "croissants," as he would say, "are not that by which man lives alone." Yet happiness remained but a croissant in the sky.

s he wheeled his cart daily into the square of each village, he was struck time and time again by the variety of characters that inhabited the marketplace, all so unique and all so involved in their own affairs. "Do they ever think about croissants?" he wondered. "I can't imagine how so many people could care about my little cartful of buns." But come they did, and eagerly he searched their faces for signs of approval, some nodding, some frowning, some mumbling, some grumbling, some complaining about cracks and crumbs. "These people," he would say, "don't know their brioches from their petit fours." And he went on his way strangely content yet vaguely dissatisfied. "I have a long way to go yet," he would say.

ne day... an "exceeding fine" day as he later remembered it... he wheeled off the main road down an unpaved path towards a village only briefly visited once long ago, before he gave much thought to croissants. It was a treacherous path, full of stones and holes, and he feared upsetting his cart. And indeed he might have turned back had the air been less sweet or the sky less clear. For he remembered this place as special in a peculiar way, and he longed to make a journey that might profitably sell his wares.

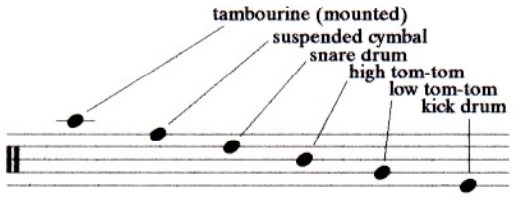
He came to the square, which was in most ways like any other, but was graced by nature and human craft beyond the requirements of mere function. There were trees, and a fountain, and greens that were neat but with wild edges, and jutting shoulders of rock that overlooked a cultivated valley below, somehow distant and foreign to this high place. And there were people about, busy with conventional concerns, but to him seeming to be not quite rooted to the ground they walked upon. And they came and bought his croissants, and he searched for signs of approval but got none. They bought all his stock before he knew it, and he hurried home to complete the next day's batch. "I must return here tomorrow," he said, "it is good business." And no sooner than he touched his threshold he set about to work. He baked all that night, though the time flew swiftly, and the next day returned at mid-morning. Again they bought his goods, though he noticed other vendors about, which stung him with jealousy, then with shame. "What right have I," he asked himself, "to claim this as my exclusive territory? It is a fair town and good profit for any decent baker. I can't afford to lose this market. I must be patient." And he went home and baked his croissants, and returned to sell them daily. Sometimes, when his wares sold only modestly or circumstance prevented the journey, he fell into dejection and cried,

"surely I am losing them, all is lost!" And when he sold well, the day seemed eternally bright, and he sang his croissant chansons all the way home, floating, as it were, on air.

The truth was, his croissants were much appreciated and sold well against the competition, yet competition was never discouraged, as all decent folk were welcome in the town. He himself never heard an explicit word of encouragement, and found himself often poised on the brink of despair, only to the redeemed by the merest intimation of approval. But as weeks passed he grew to know the people and their tastes and to judge their hunger, and to give them what they wanted almost before they asked. And he baked, and baked, and baked daily, the same stout, dependable recipe he knew as his own, and thought of little all the while, except to anticipate loading his cart and pushing it eagerly down the now-familiar path, which wasn't so treacherous after all. And day after day he handed out his croissants in the square, and waited for approval, until one day it struck him that he had been so very busy searching the faces of his customers that he had neglected to take their change. In a panic he seized his money box... and found it full of coins. Then as suddenly he realized he had as a habit been neglecting to collect money for weeks now, maybe even months. "What a fool I have been," said the baker. "Here I stood searching vainly for a smile, and have found myself kissed." And as he thought back over the past weeks he recalled how each night he would trudge home tired but with a fire in his heart, and bake his croissants into the wee hours, and then sleep without a care in the world, only to awake with renewed vigor. "It wasn't for money after all," he said. And he picked up one of his croissants and looked at it, and saw how it was less than perfect, a little squished at one end, and slightly overdone, not surprising for work done far past bed-time. And he bit into it, and it crumbled generously and richly over his apron and into his pockets. "Life," he said, "is like a croissant. It must he held delicately if it is to be held at all."

"And," he added, "it's pretty damned delicious."

The percussionist's battery consists of drum kit (snare drum, high tom-tom, low tom-tom, suspended cymbal, kick drum, and mounted tambourine) and glockenspiel. The drum kit is notated as follows:

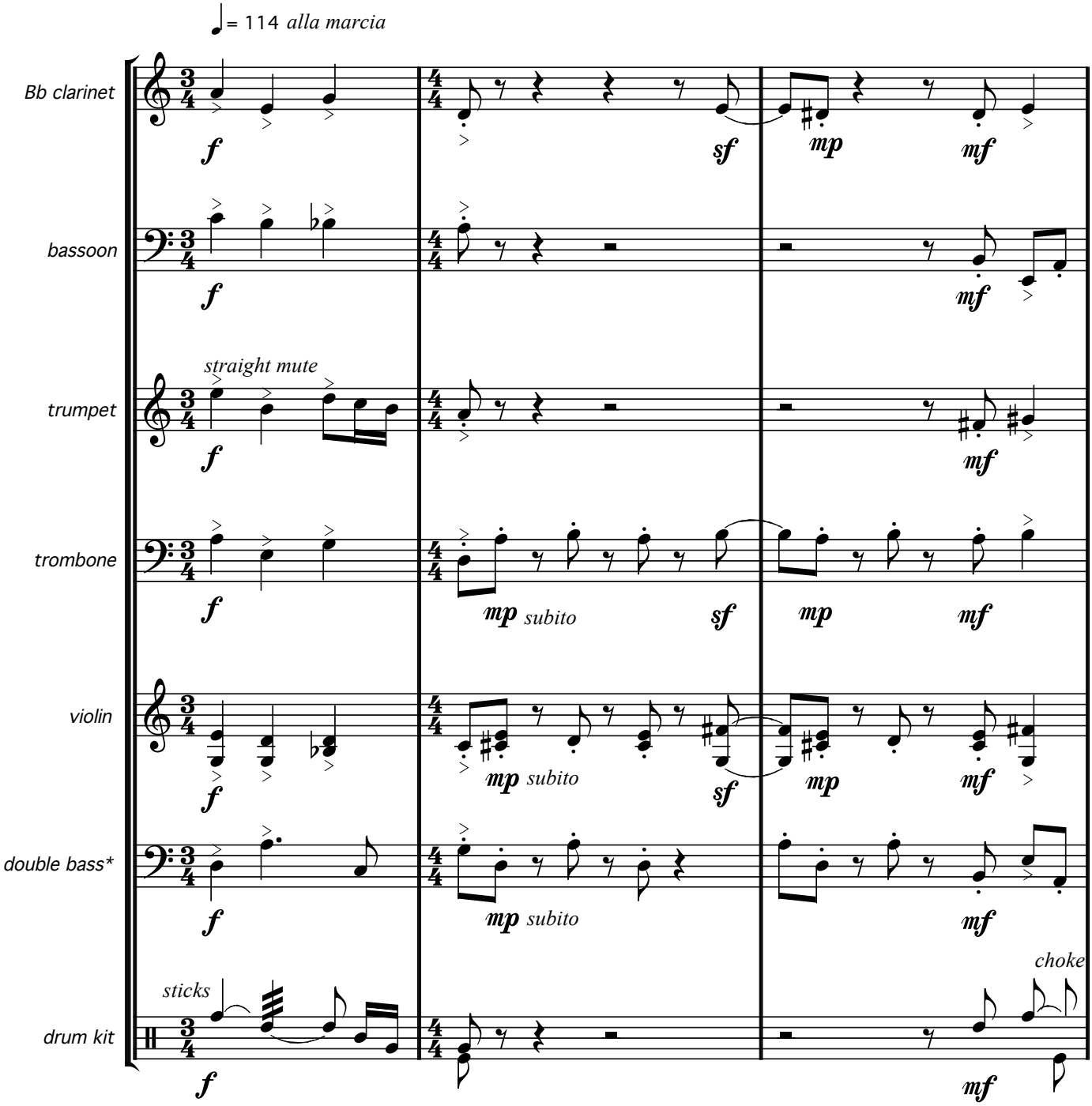


Transposed score

A Baker's Tale

David Jason Snow

1. Le Promenade du Pâtissier



* sounds one octave lower.

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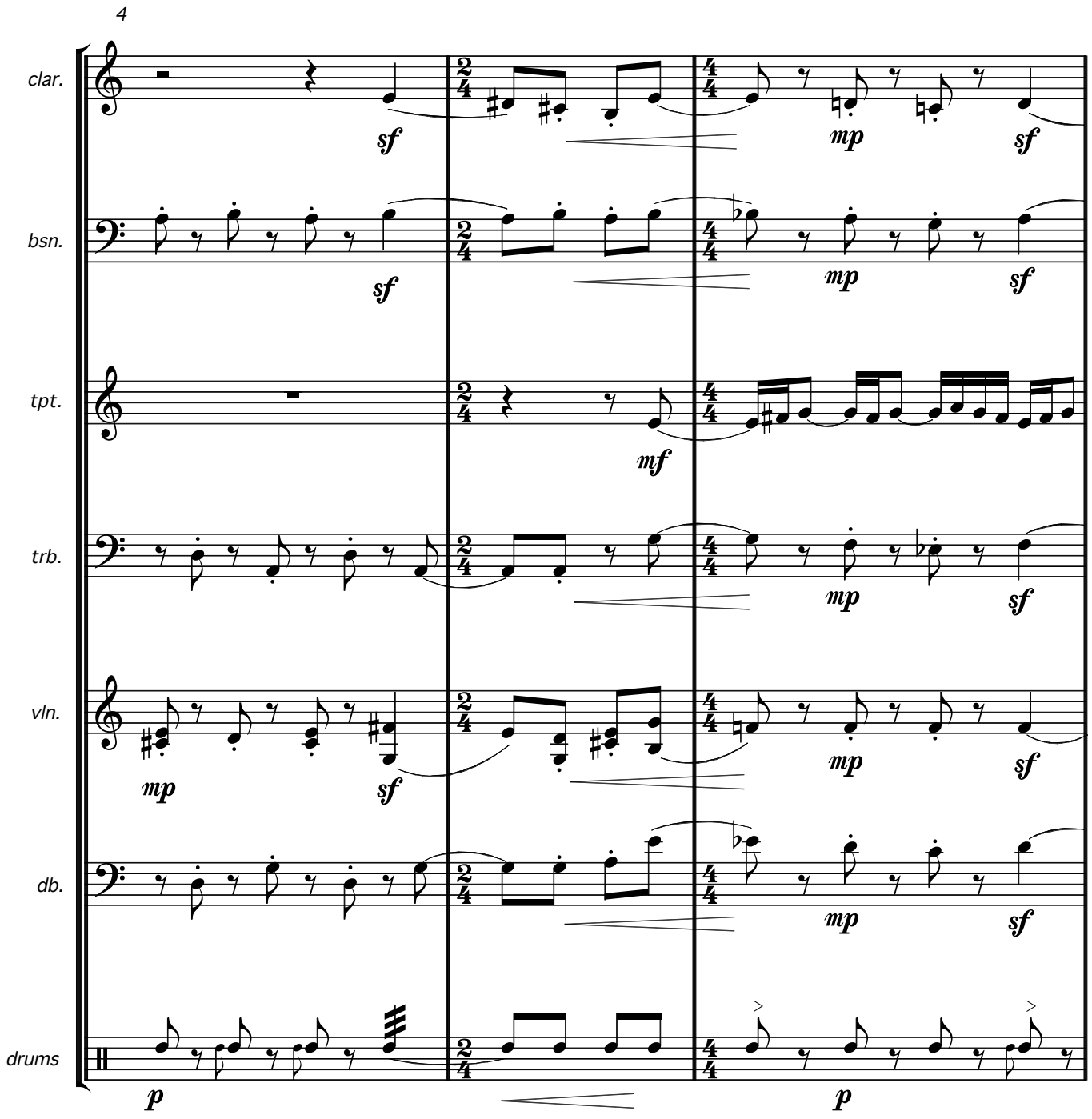
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clar.
bsn.
tpt.
trb.
vln.
db.
drums
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sf
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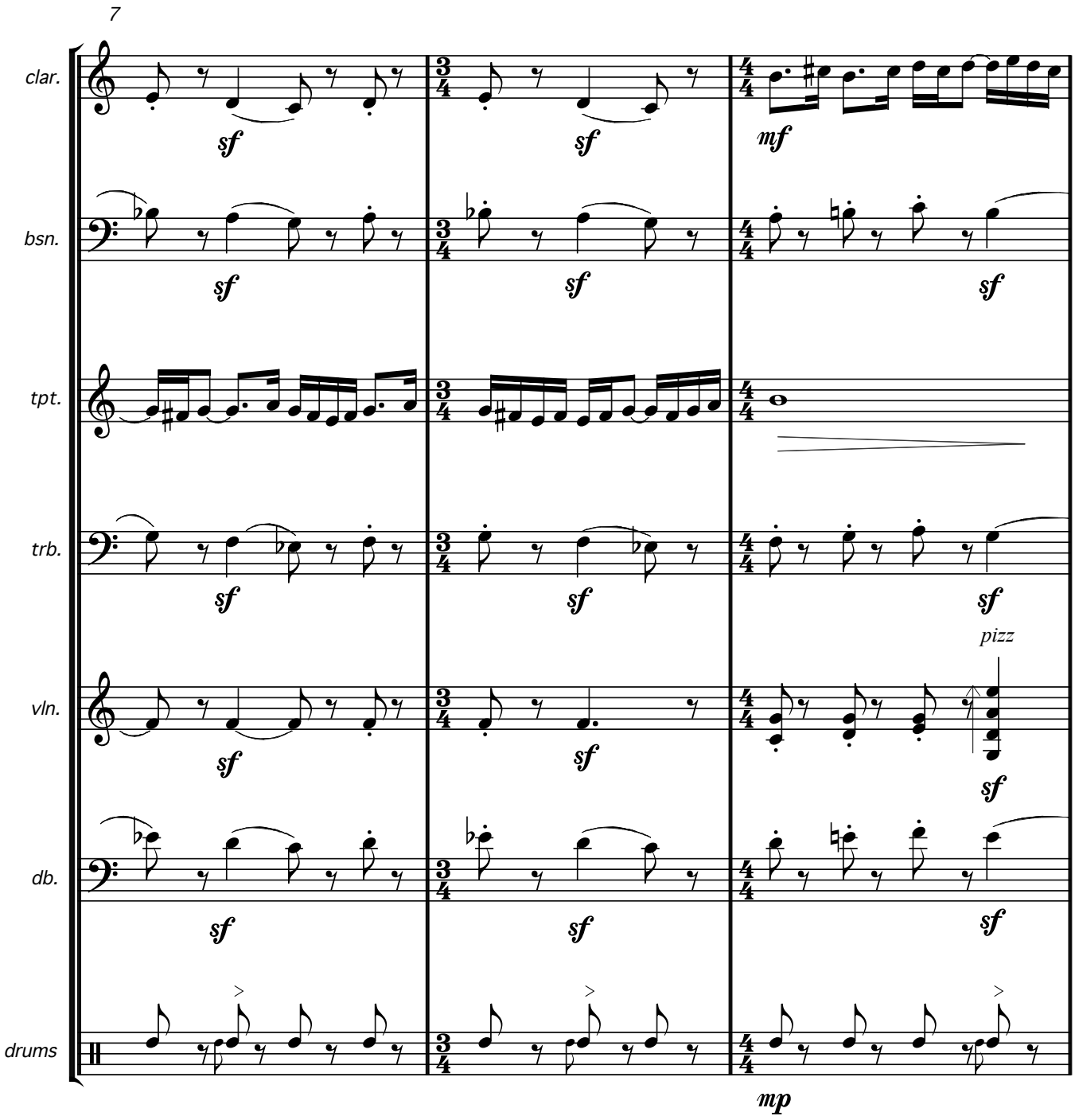
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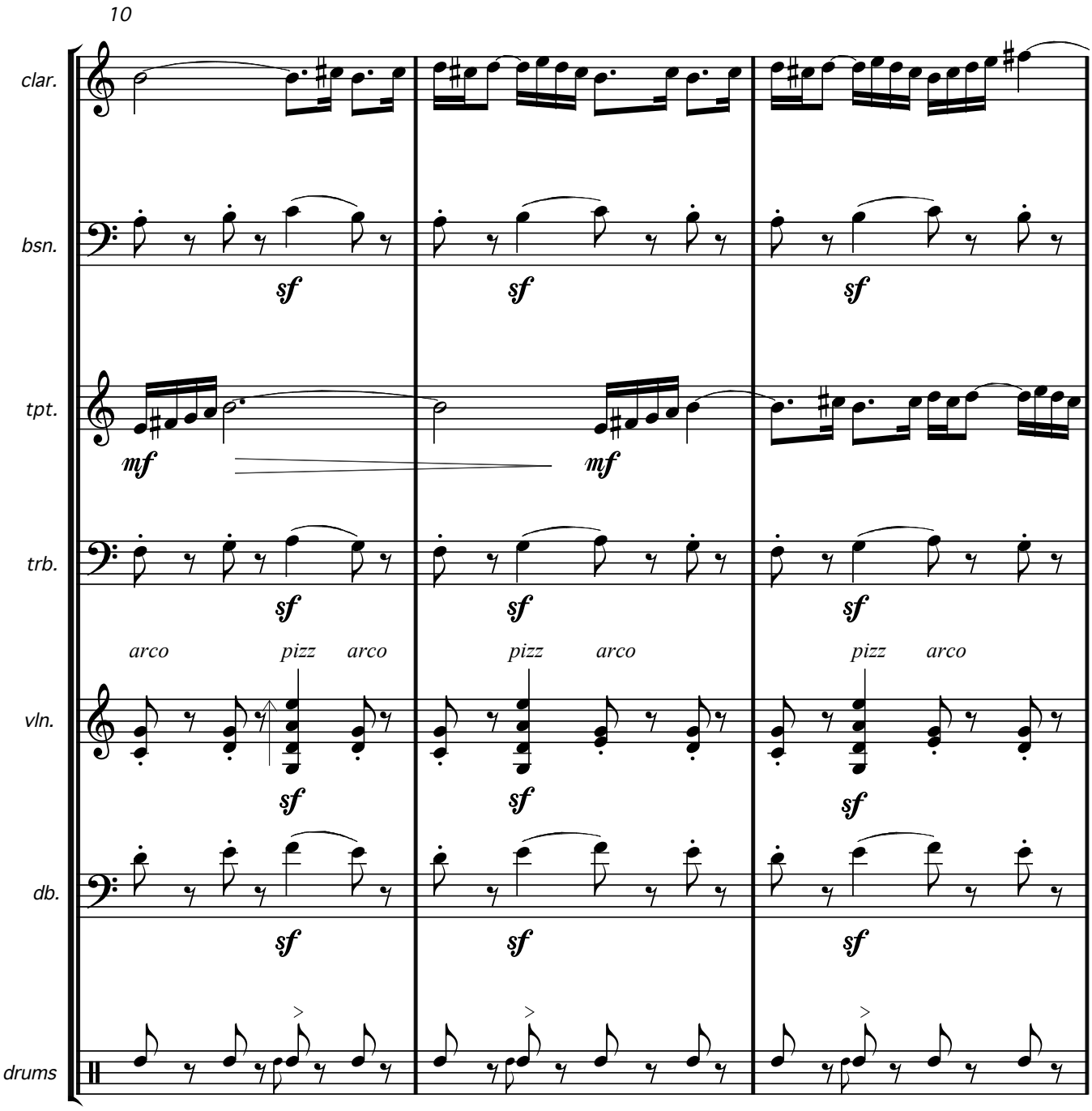
trb.
vln.
db.
drums
sf
mf
mp
pizz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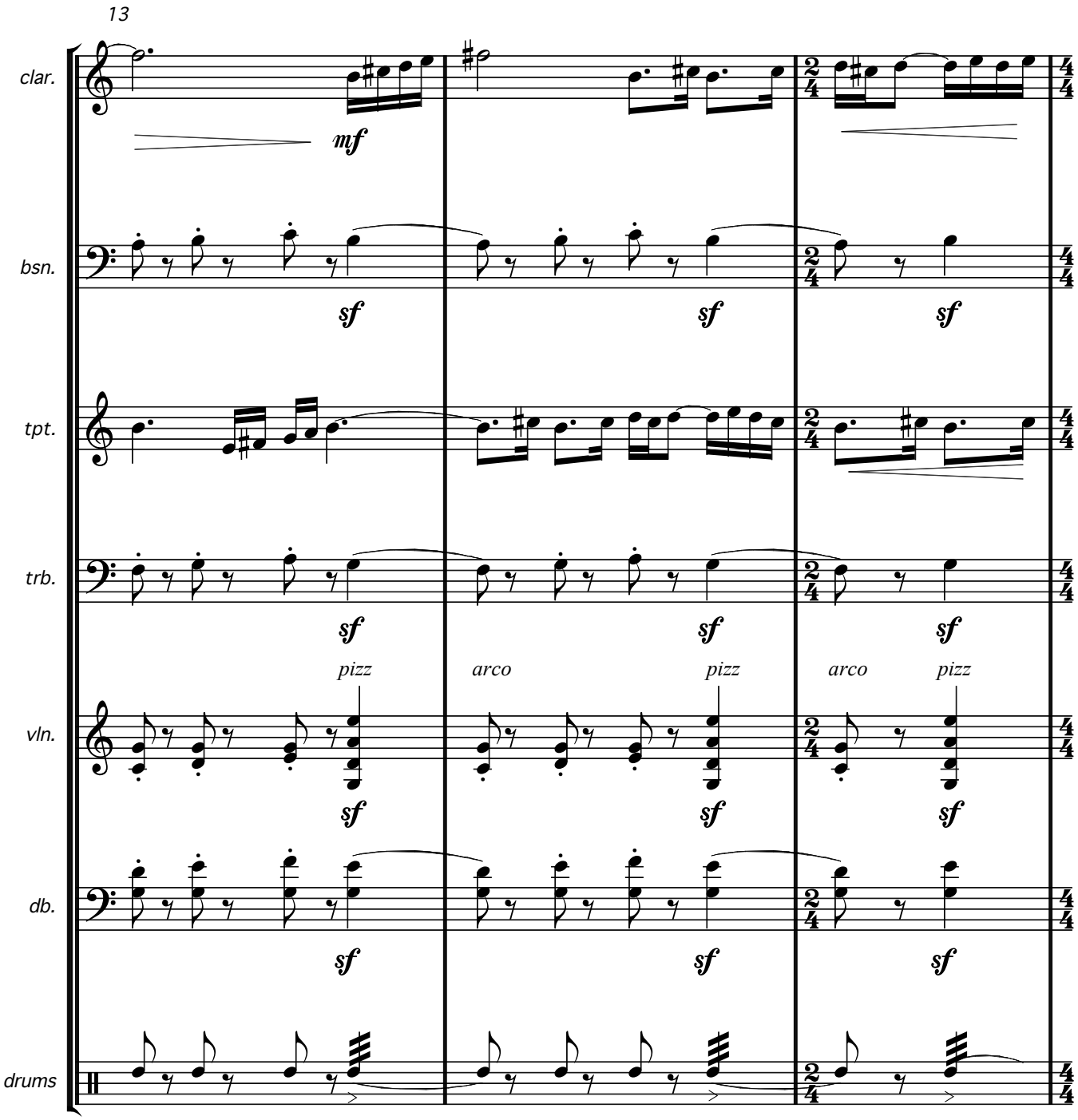
sf
mf
arco
pizz
arco
pizz
arco
pizz
arco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sf
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trb.
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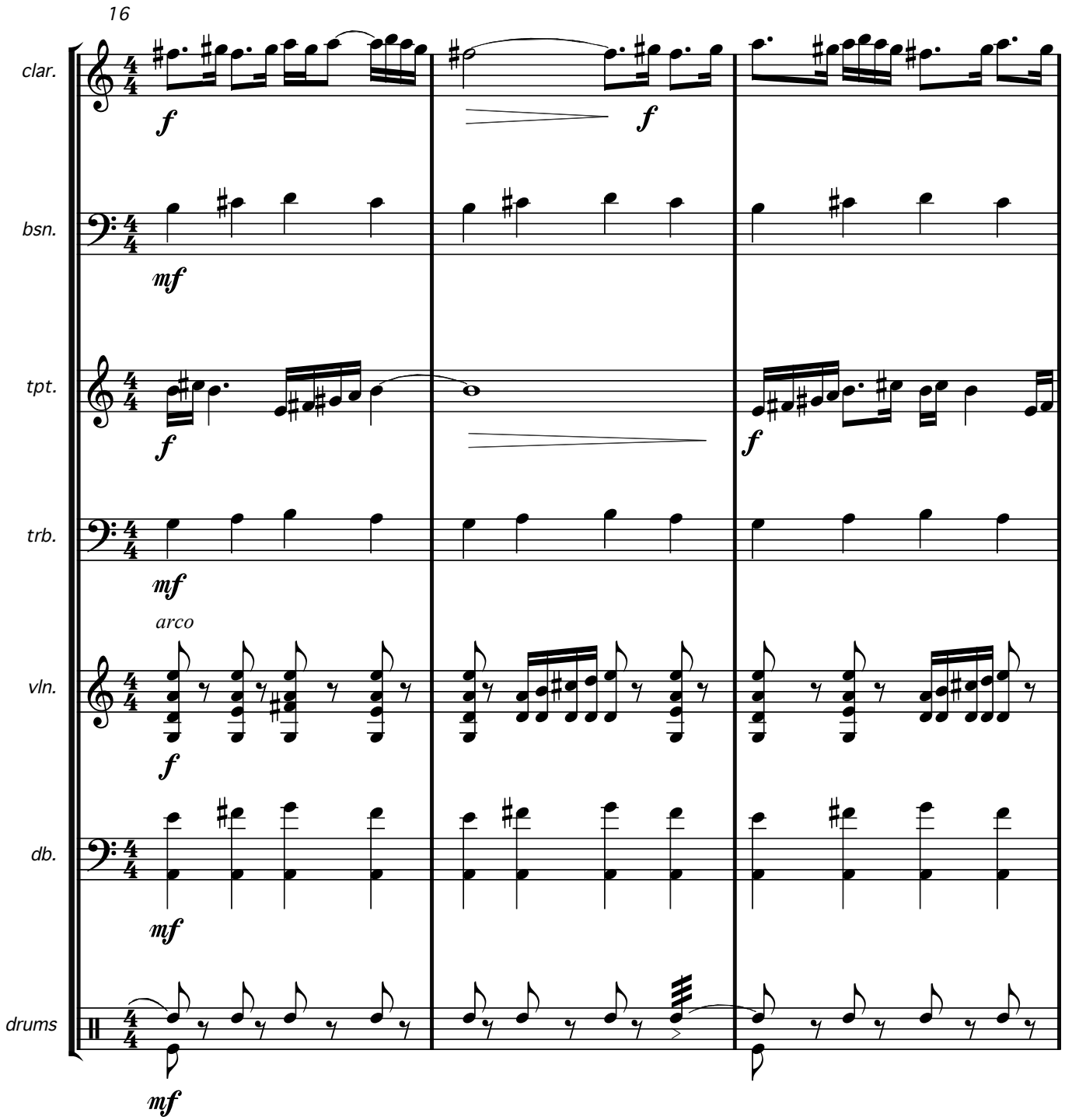
pizz
arco
pizz
arco
pizz
sf
db.
sf
drums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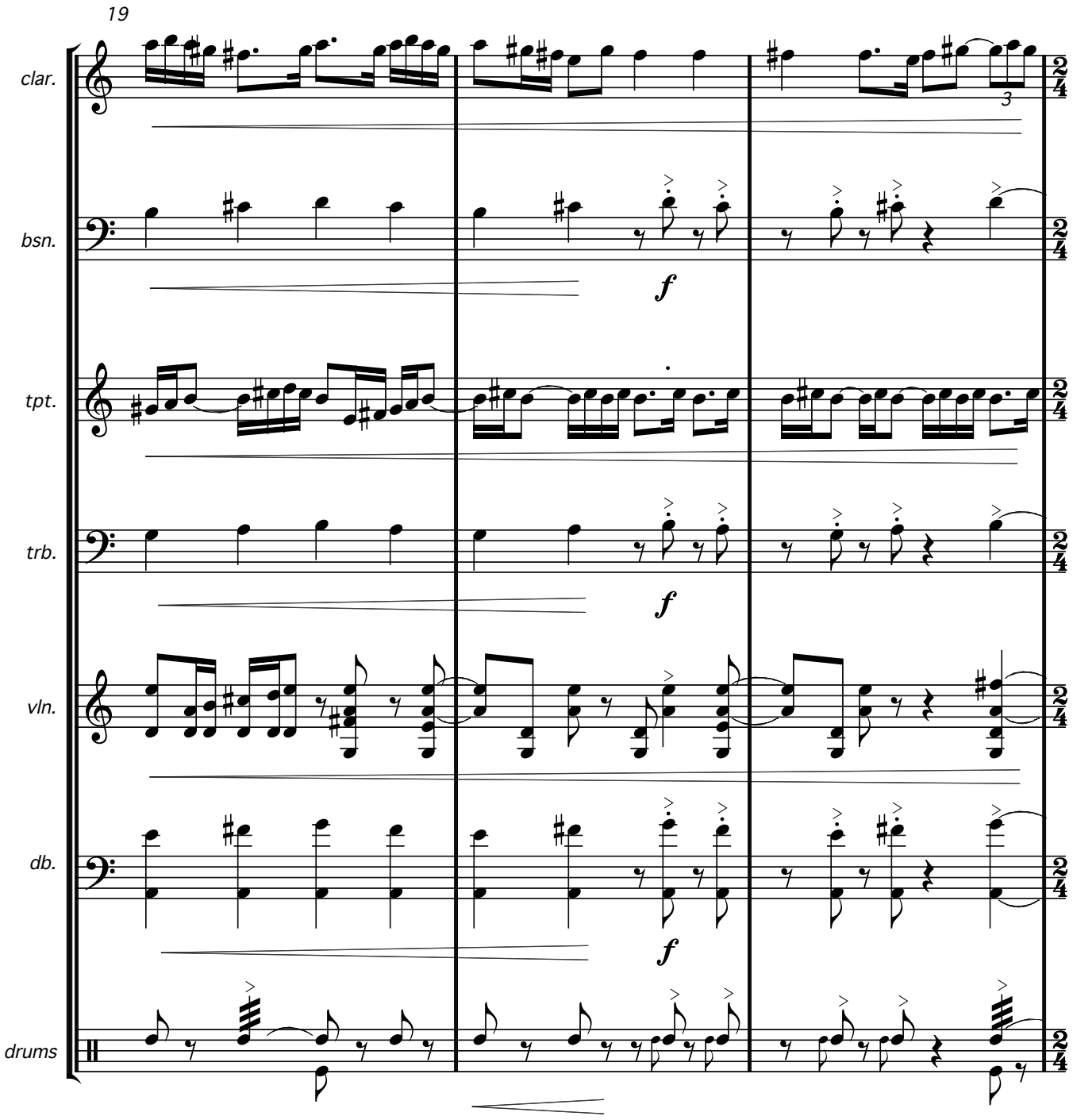
db.
drums
f
mf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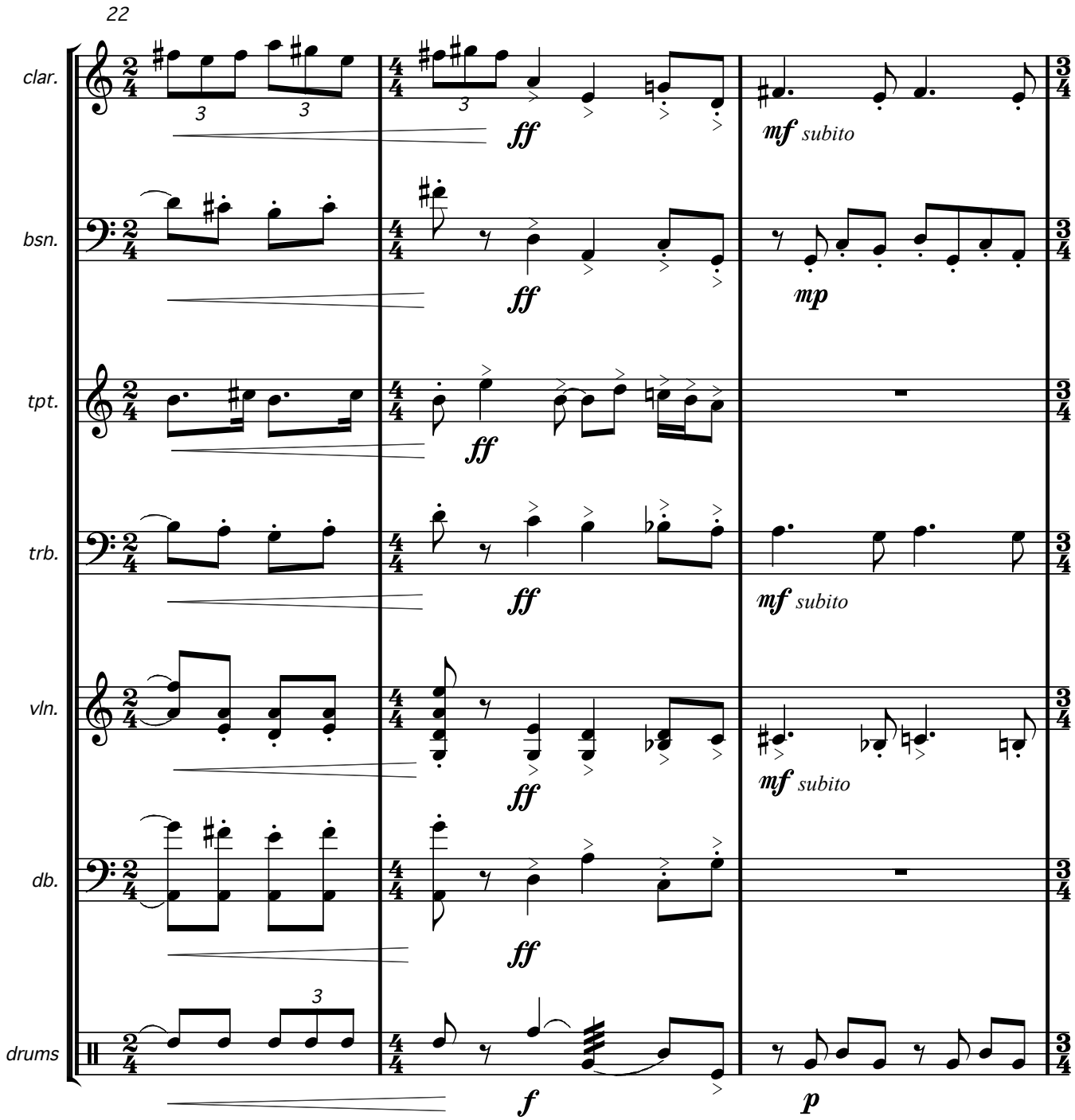
db.
drums
f
3
2/4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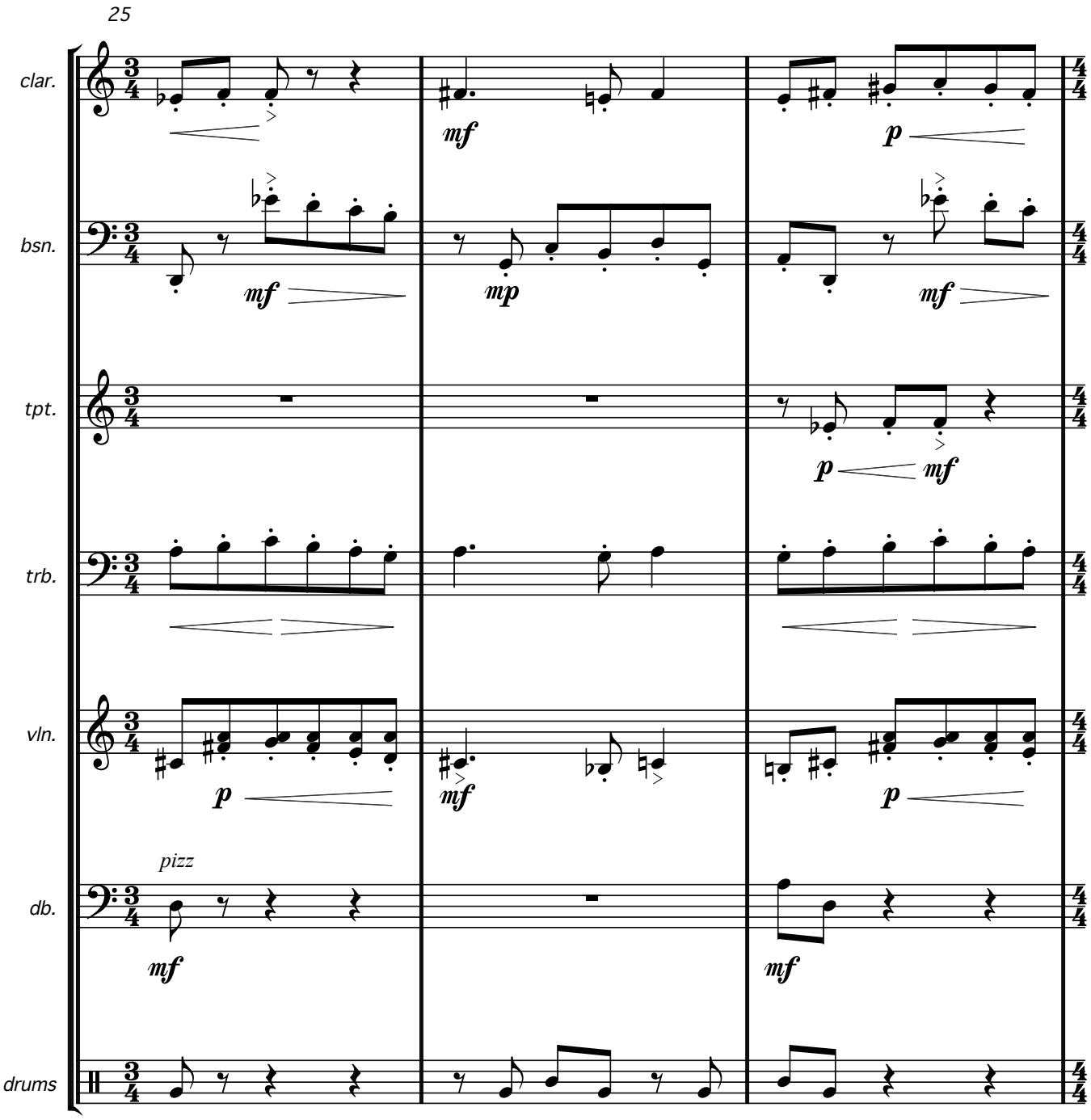
vln.
db.
drums
ff
mf subito
mp
f
p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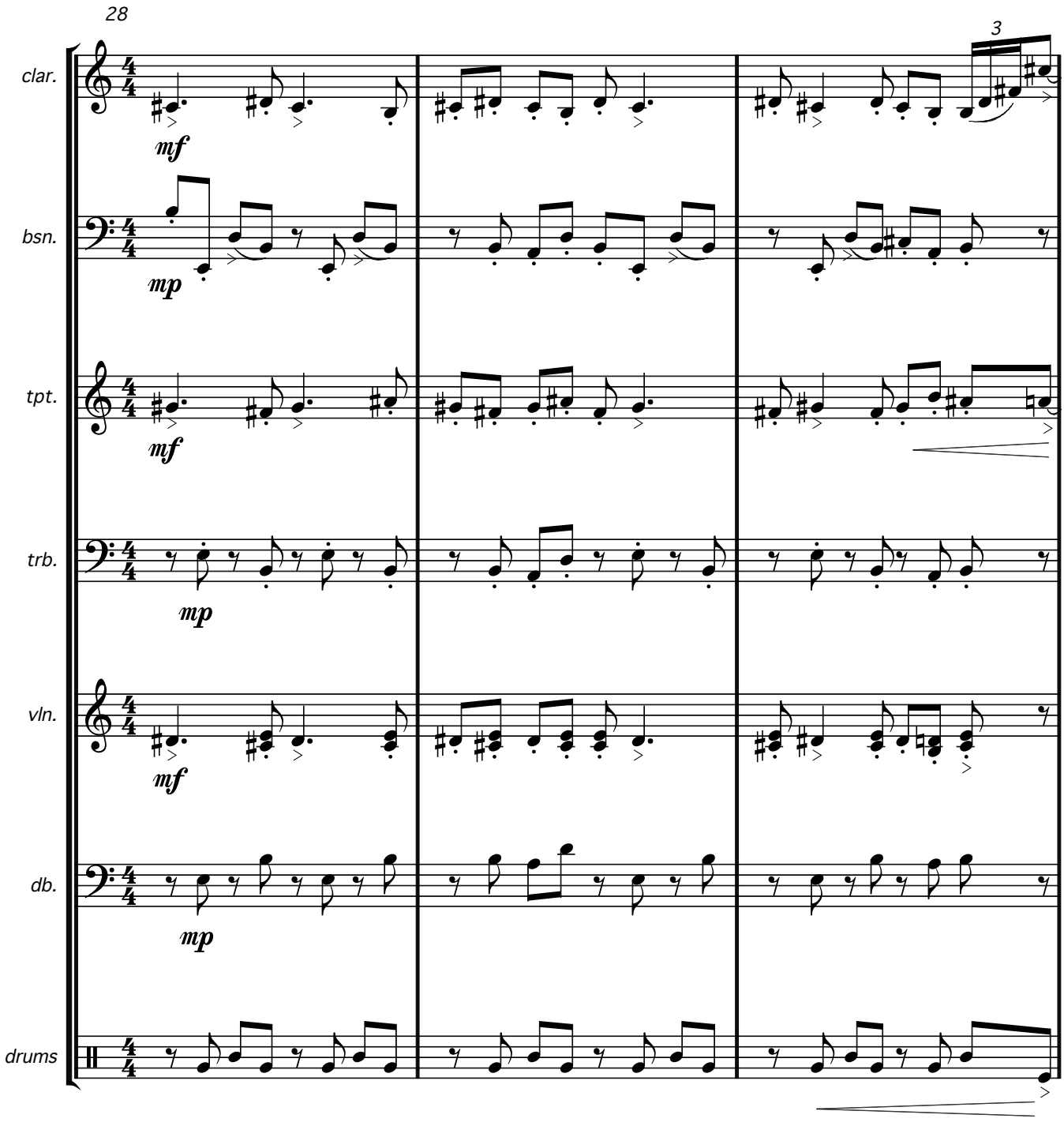
pizz
db.
drums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mf
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mp
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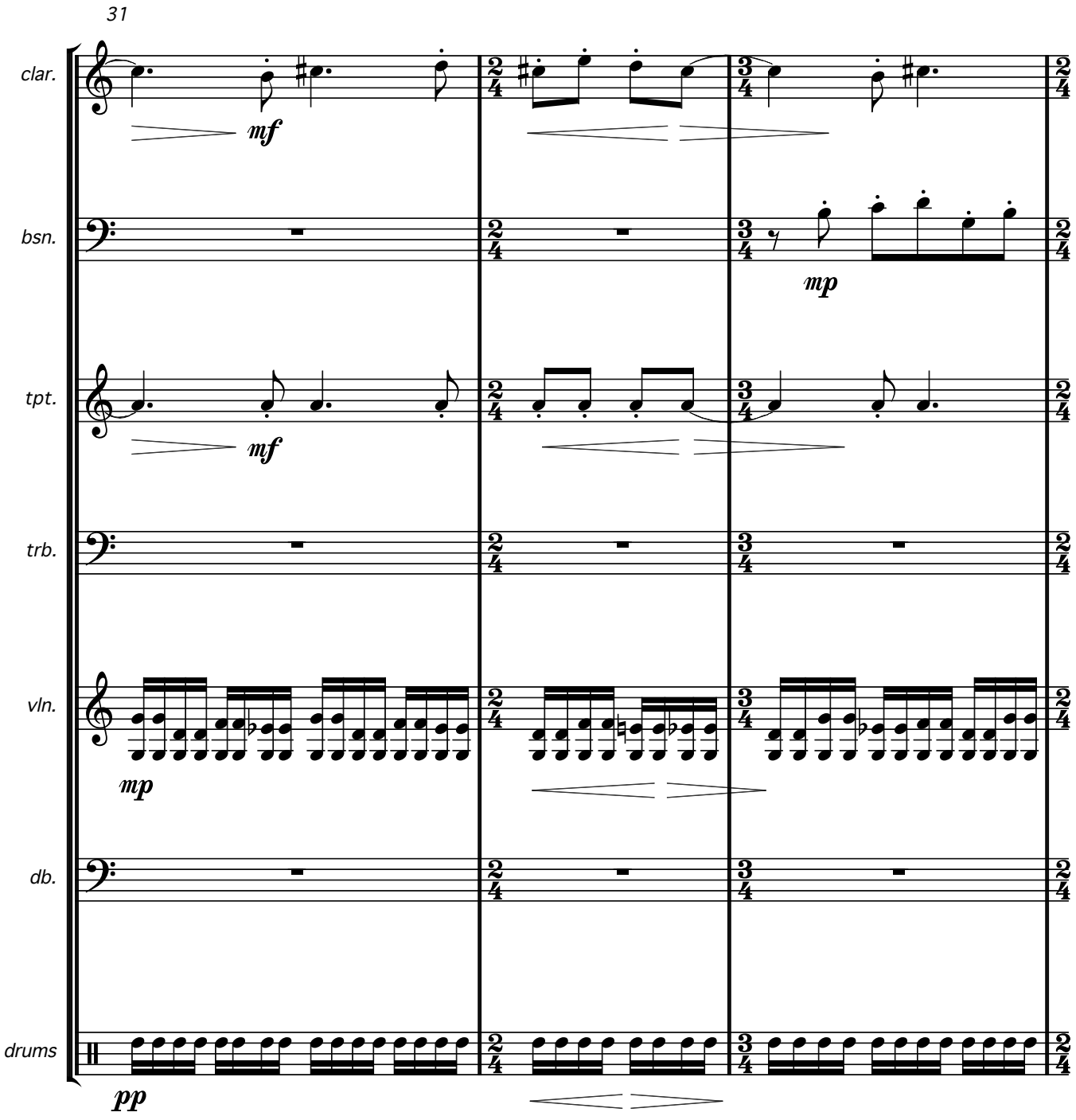
mf
db.
mp
drums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db.
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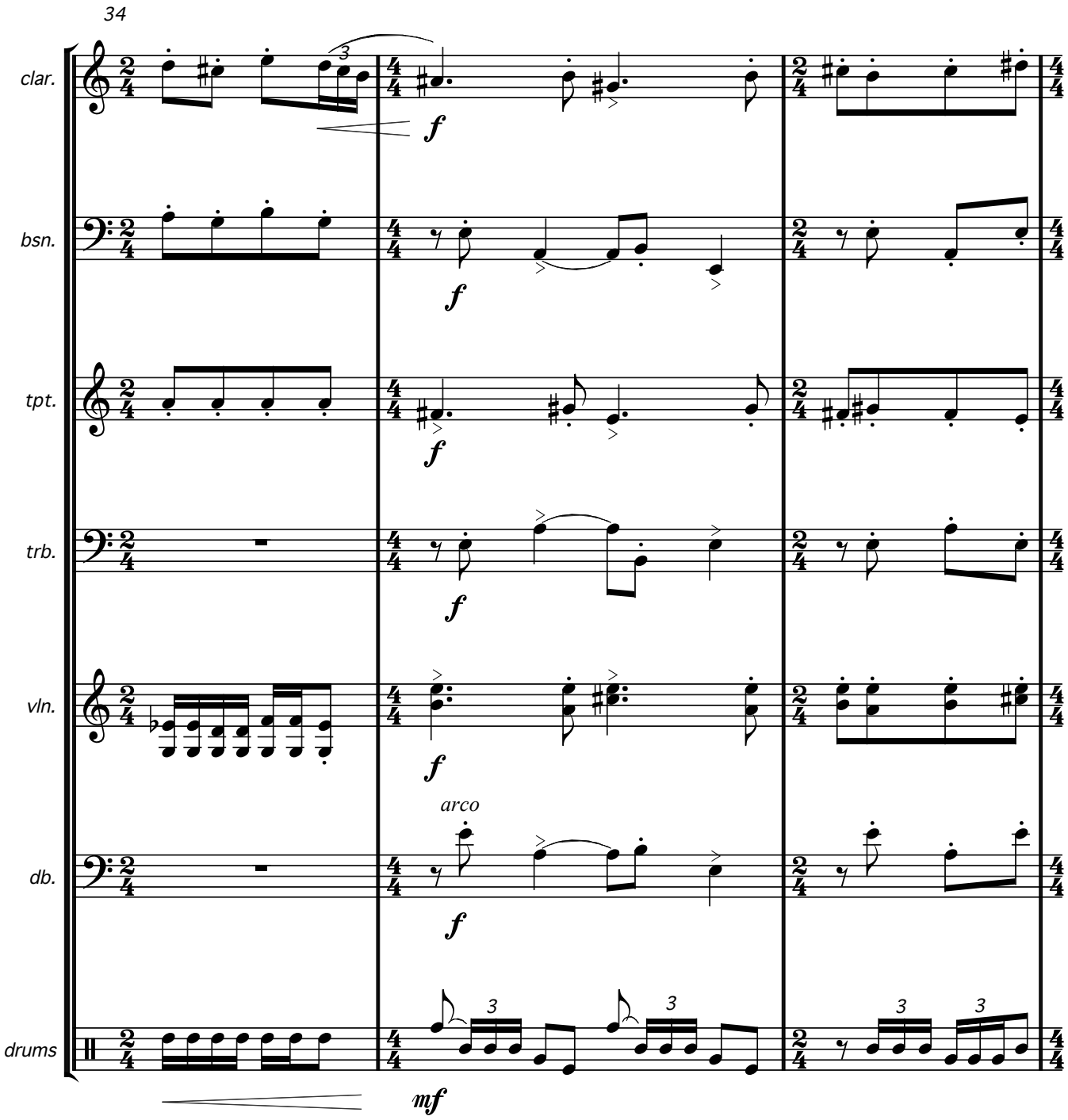
pp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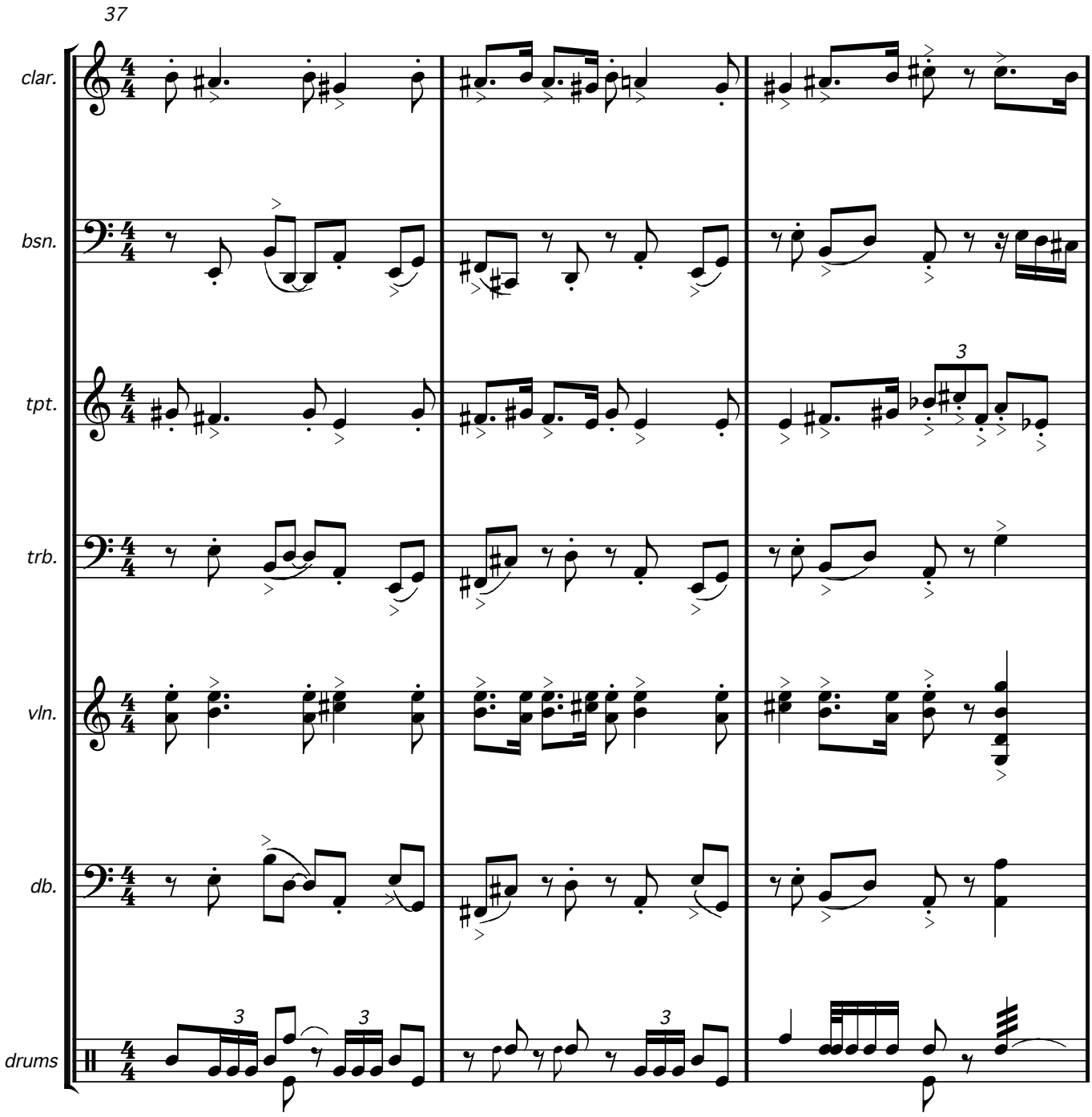
drums
f
mf
3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db.
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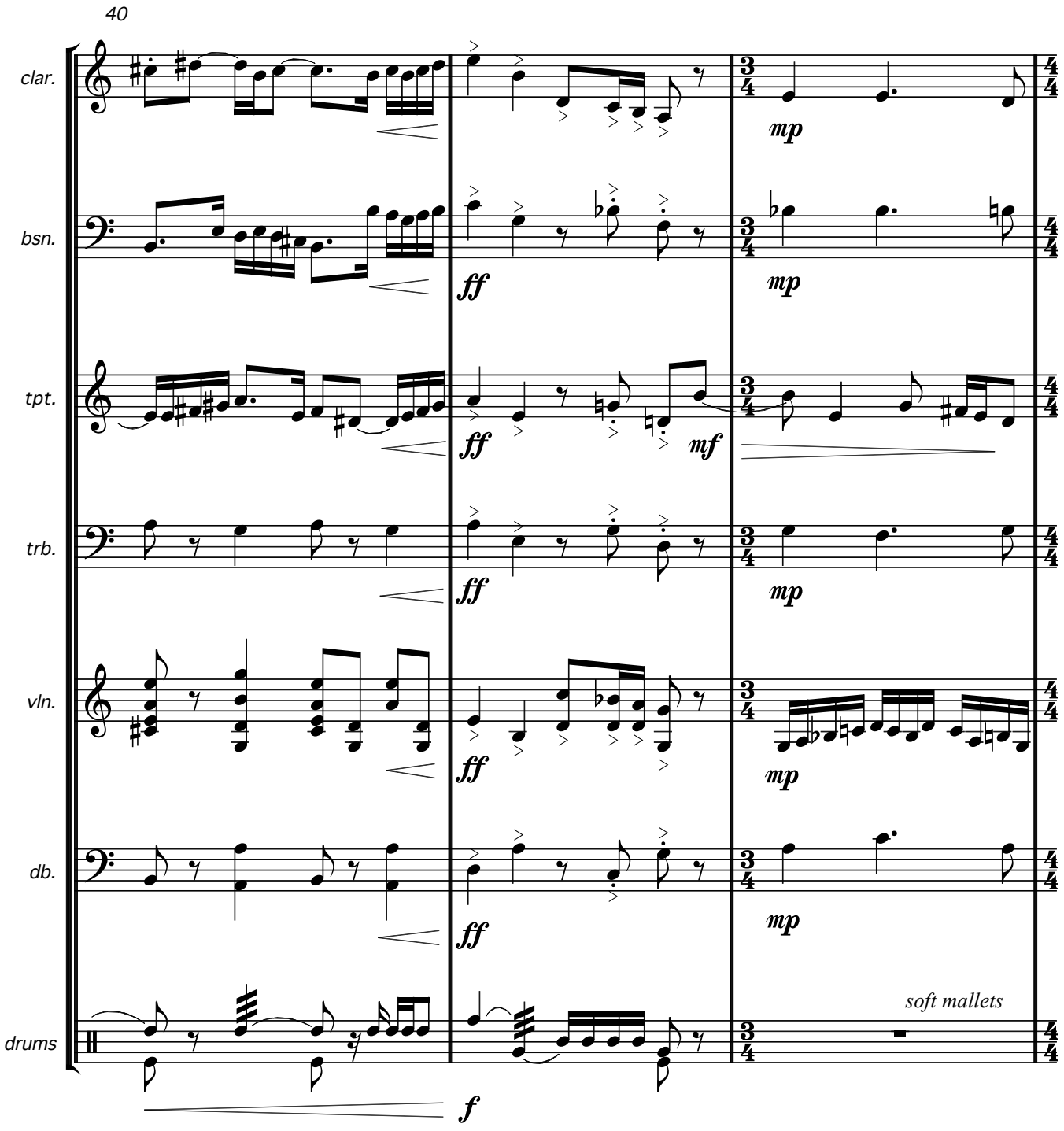
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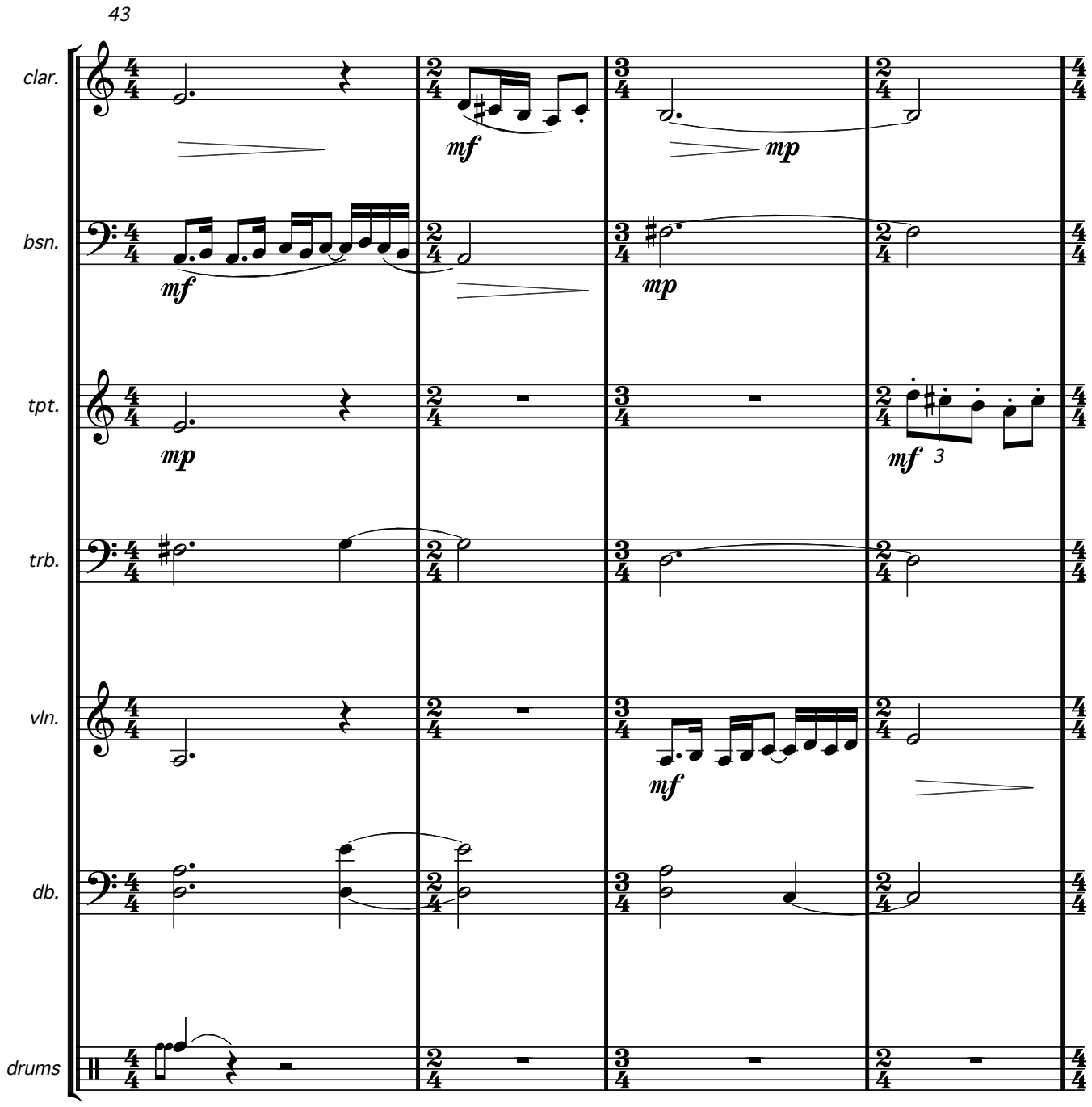
ff
mf
mp
f
soft mallets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mf
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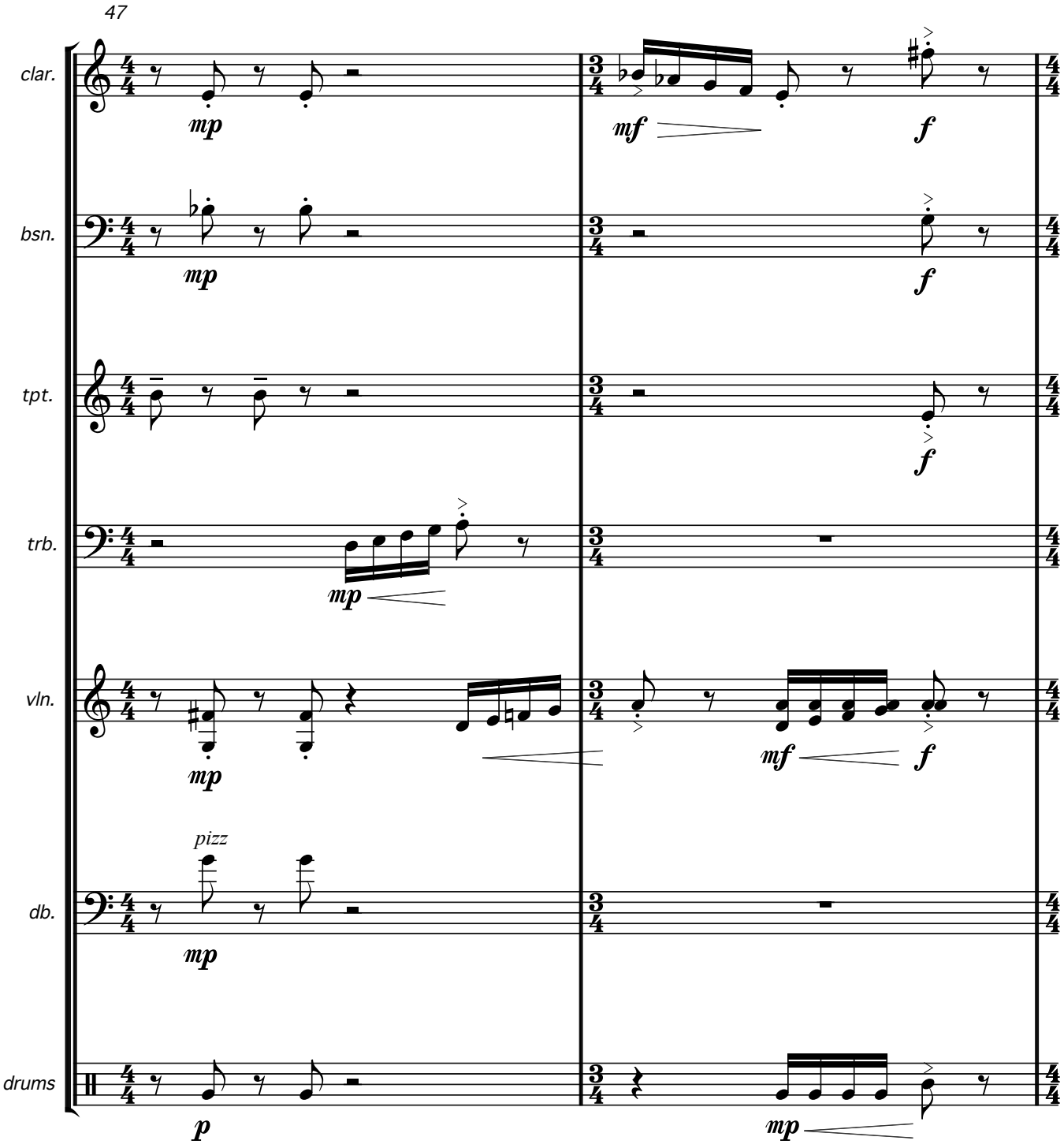
mf
mp
mp
mf
3
mf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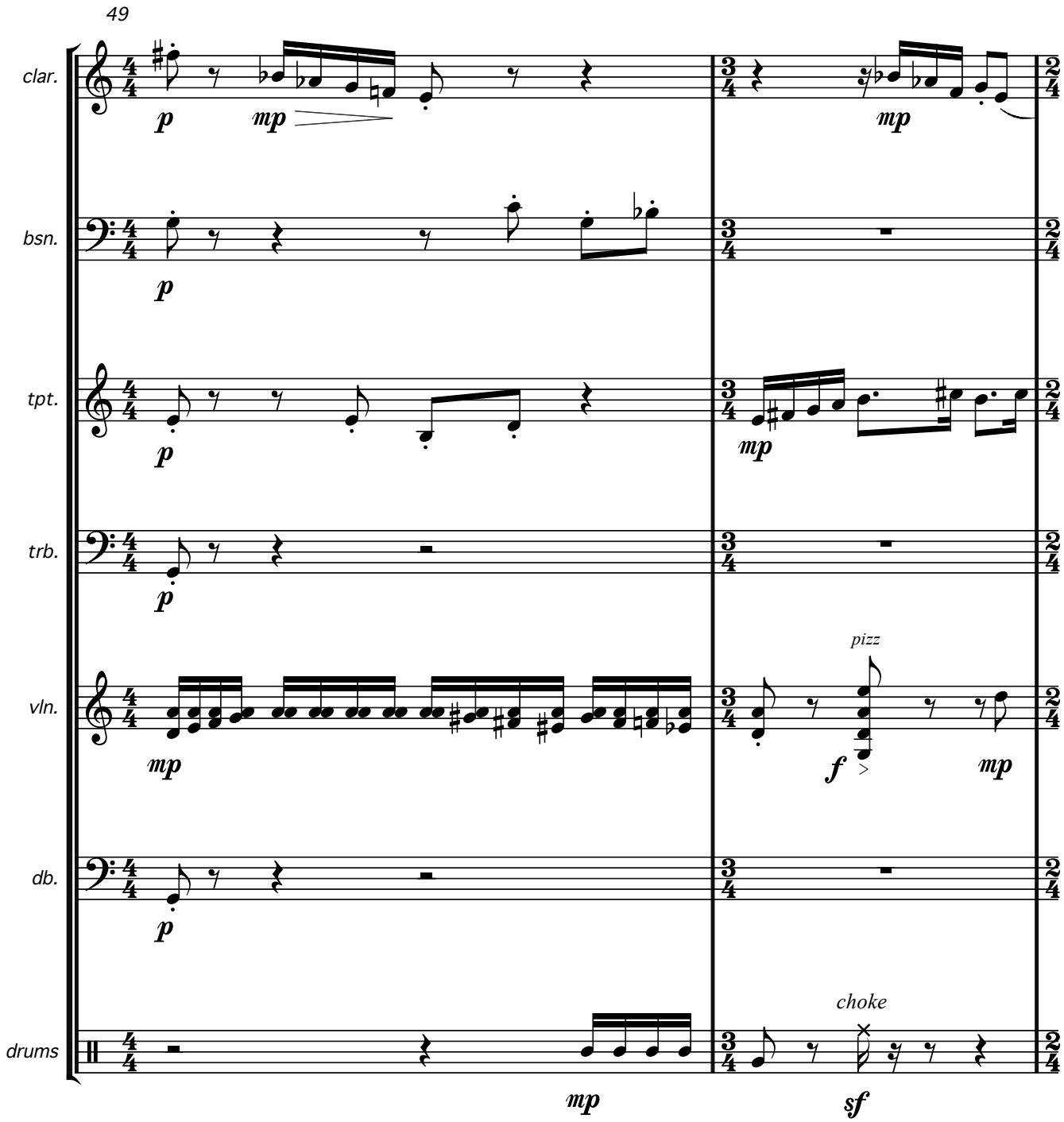
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pizz
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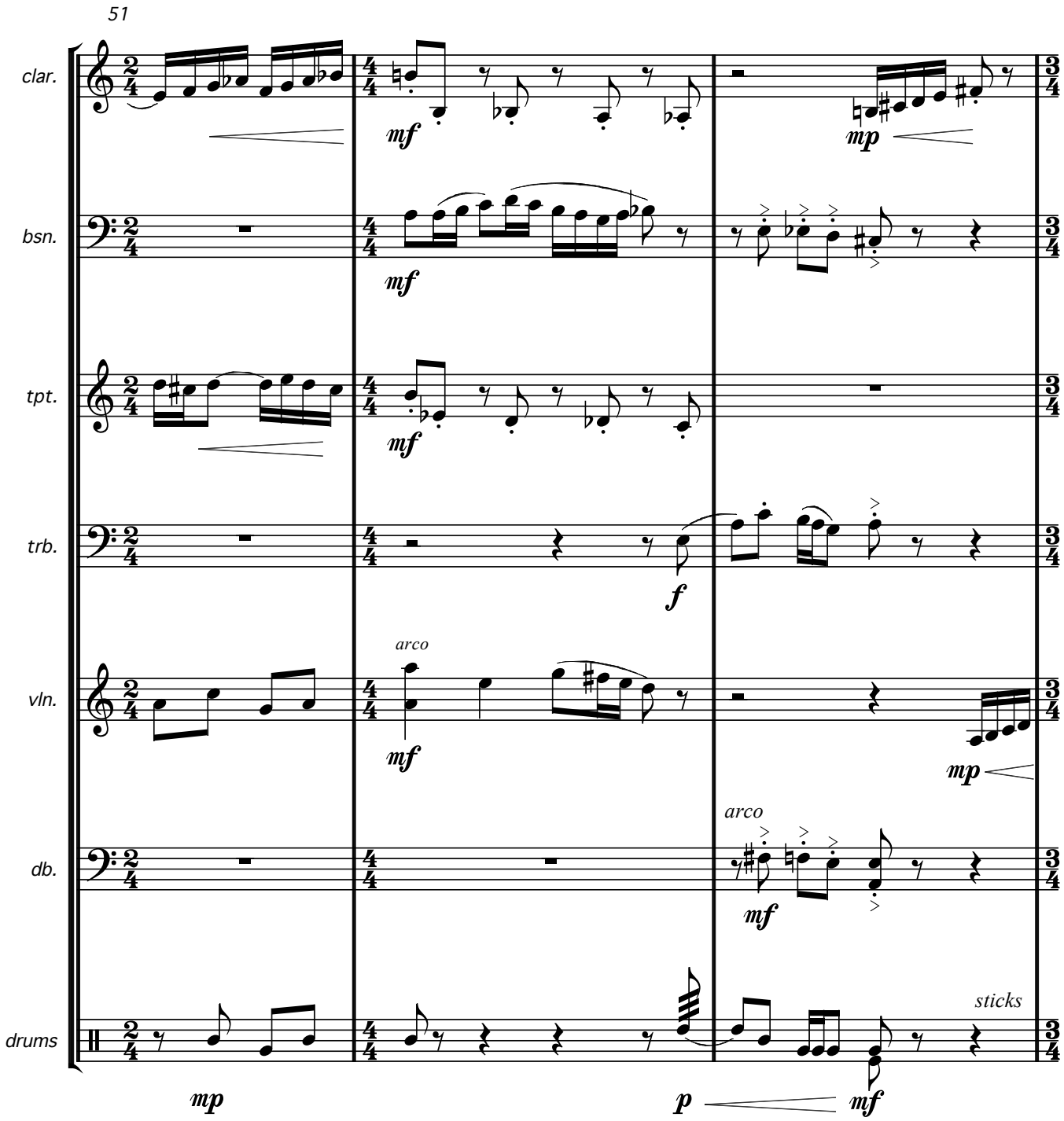
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arco
arco
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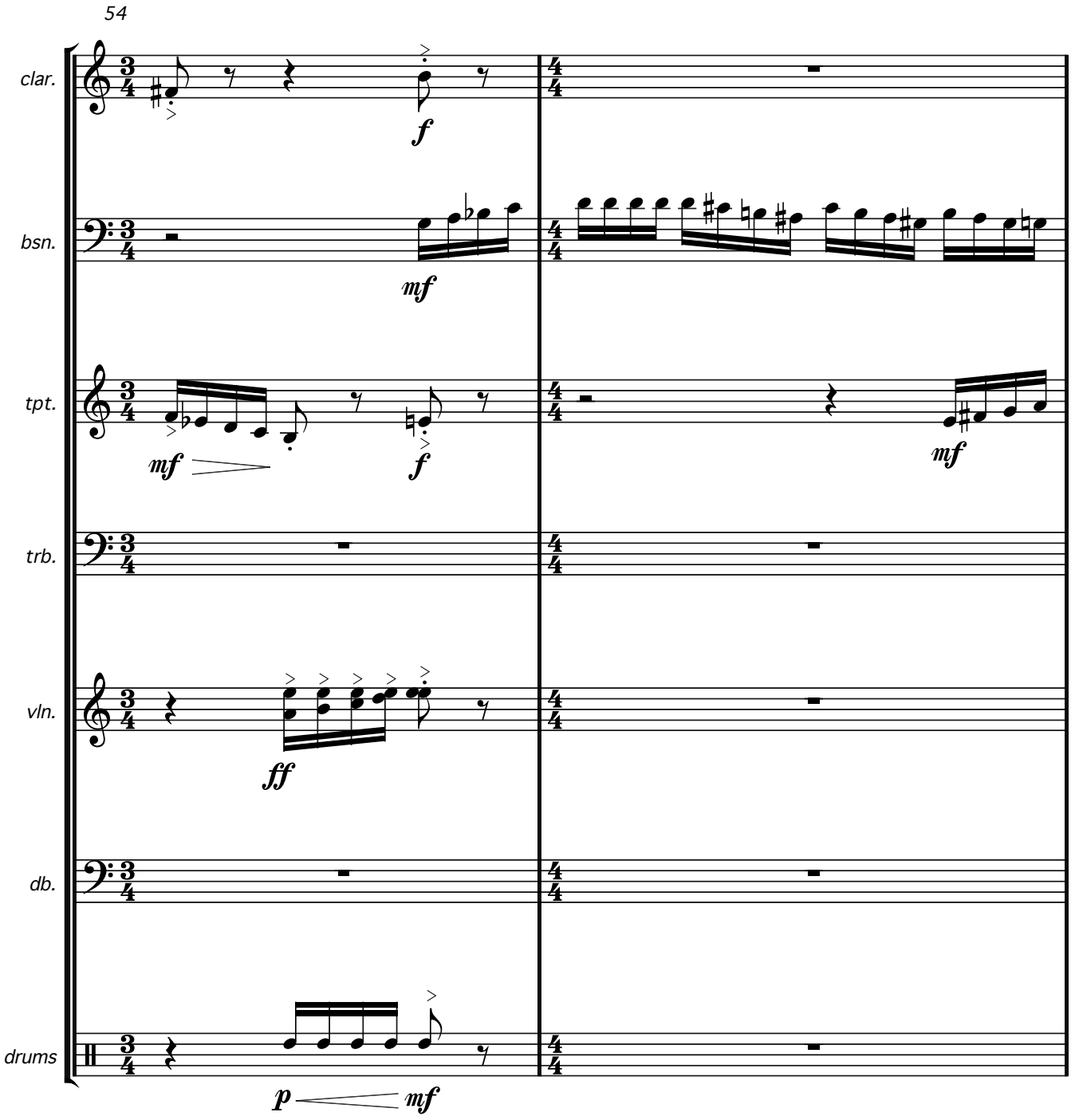
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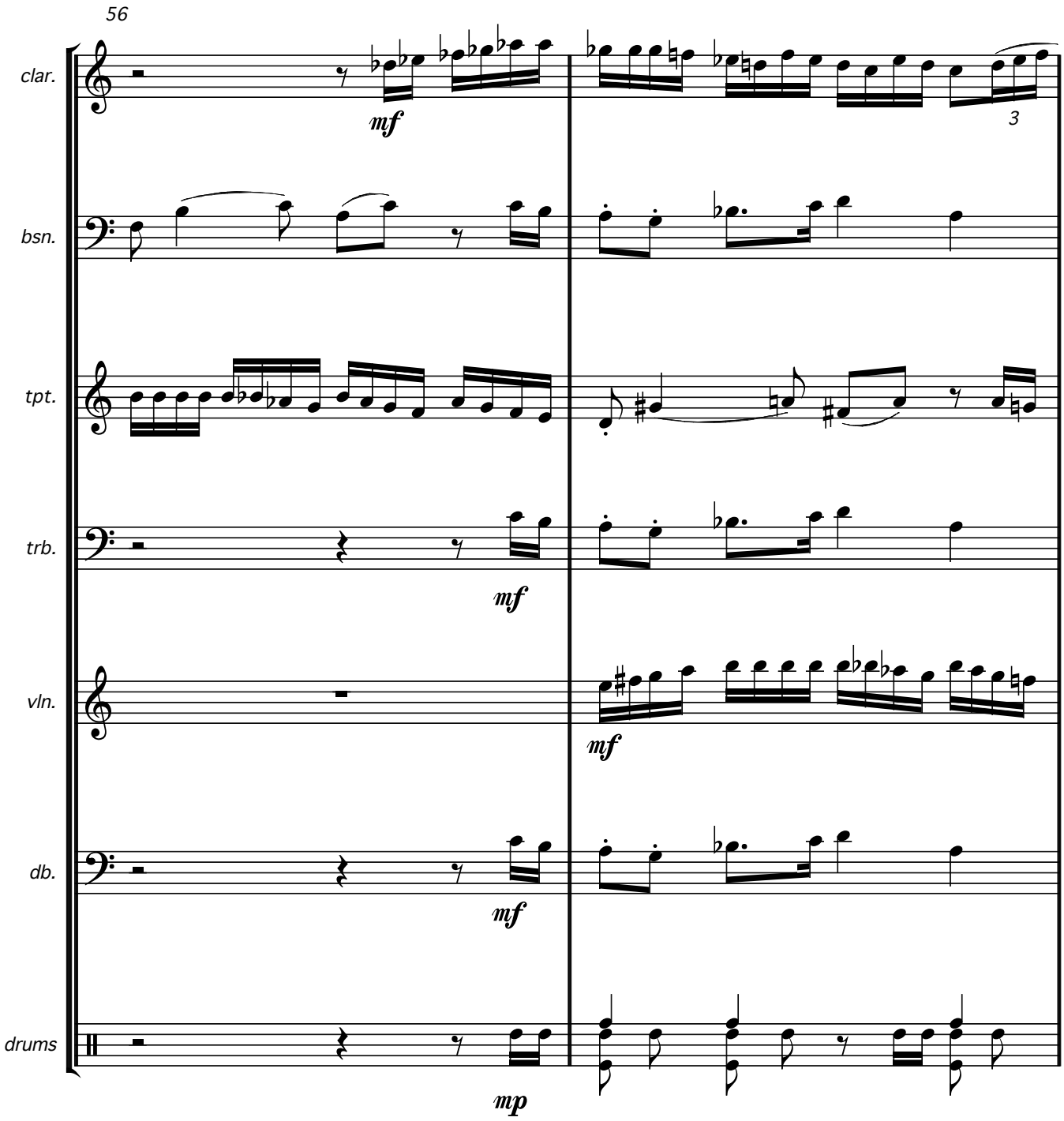
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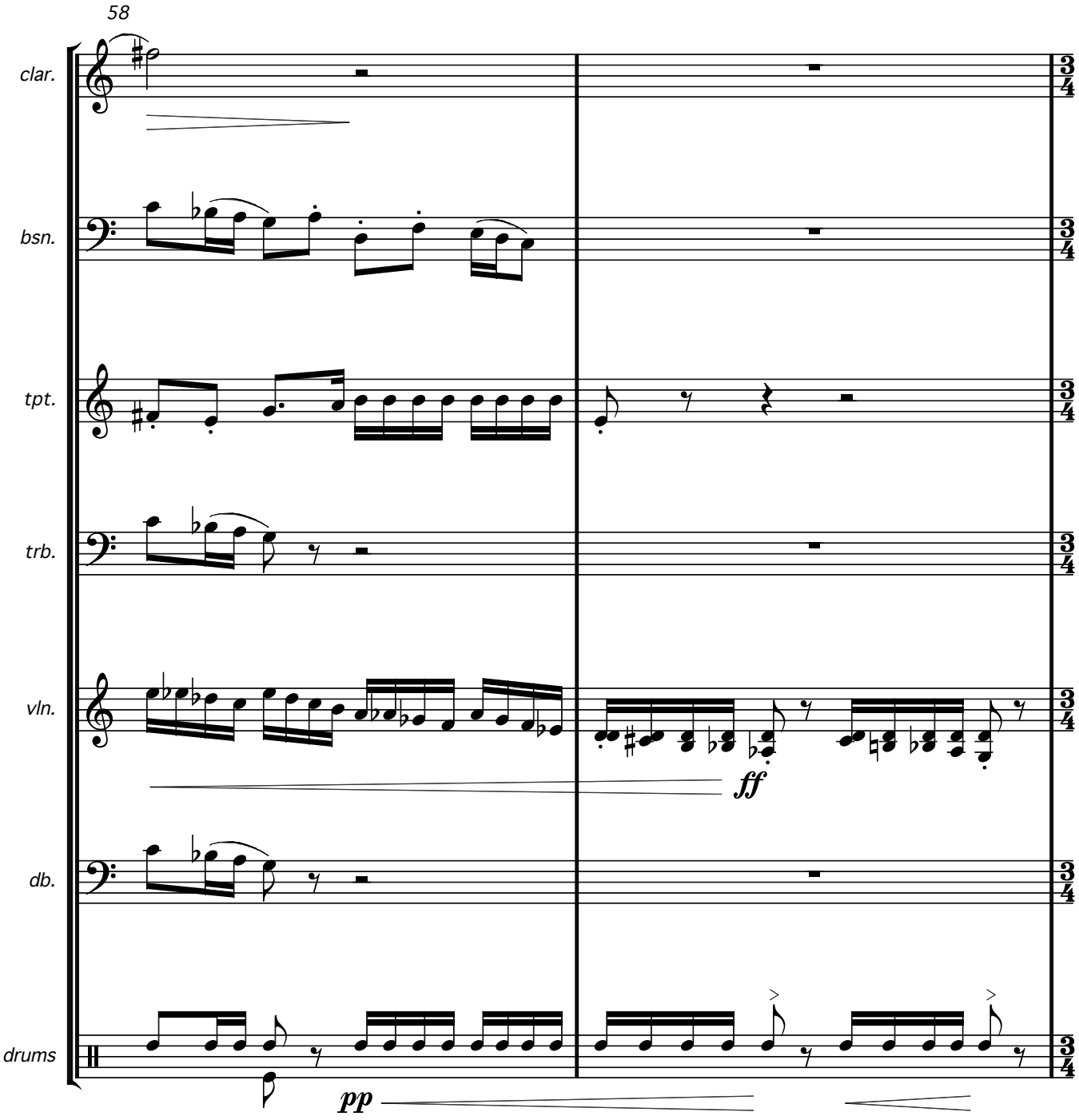
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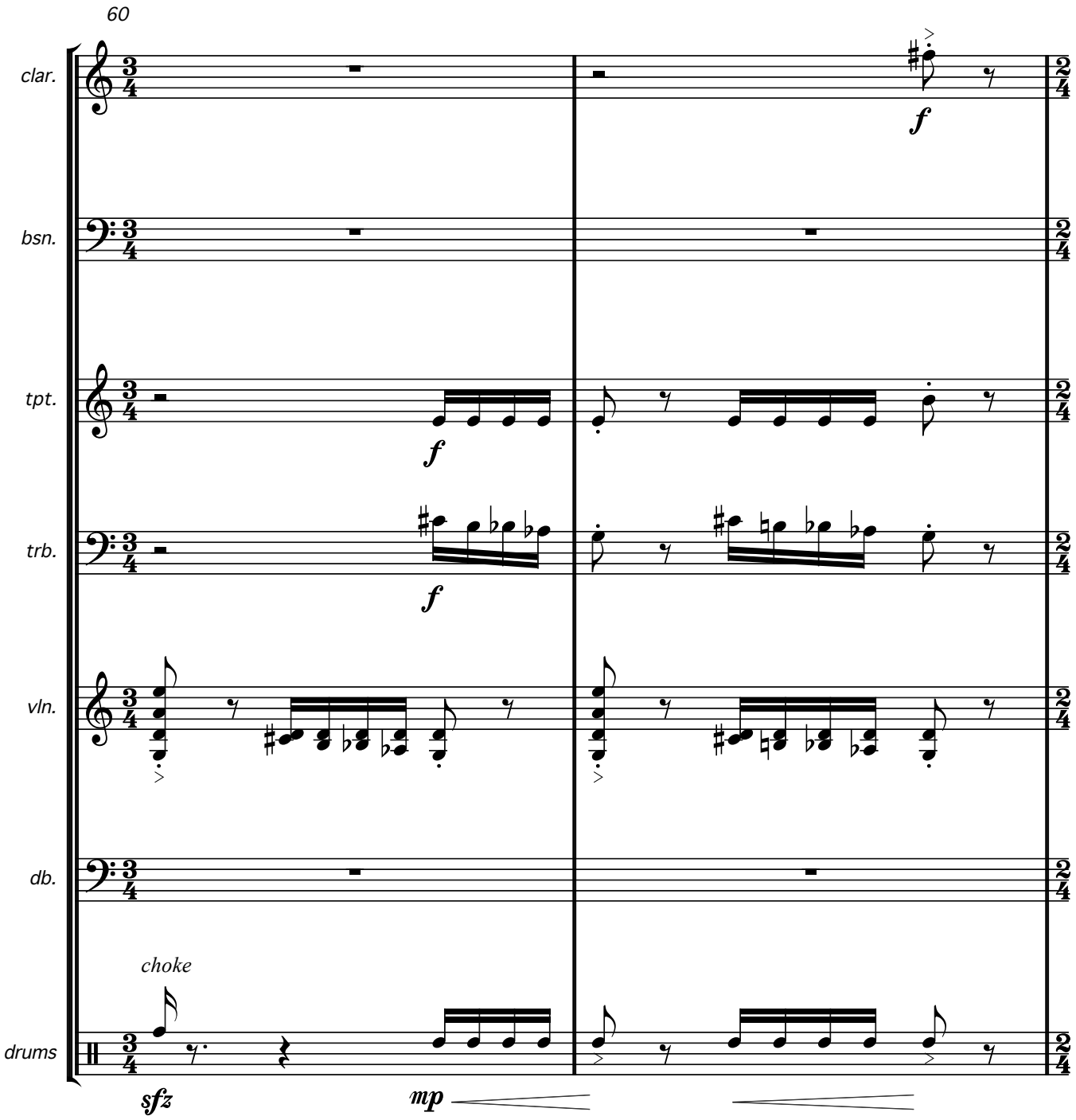
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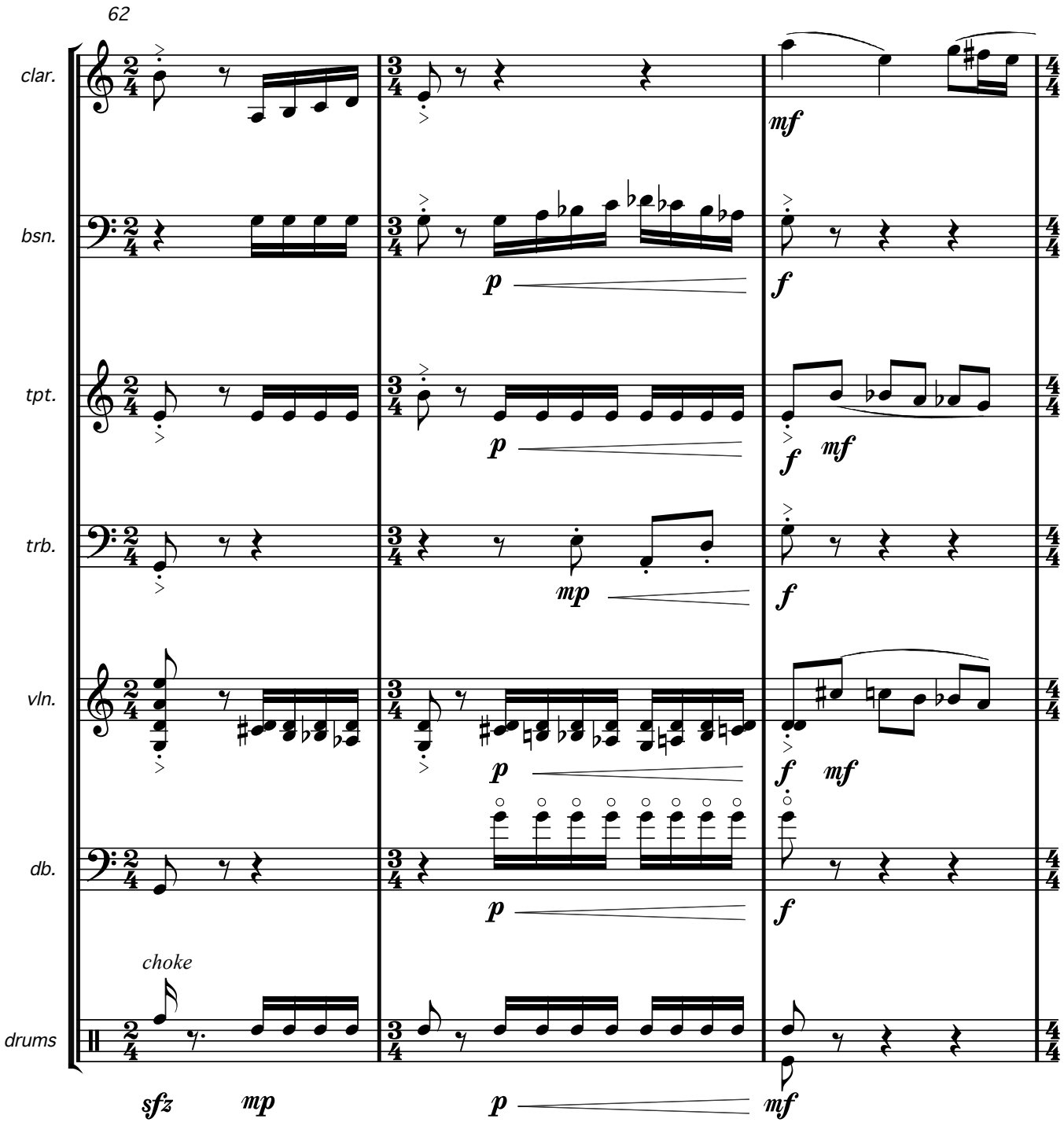
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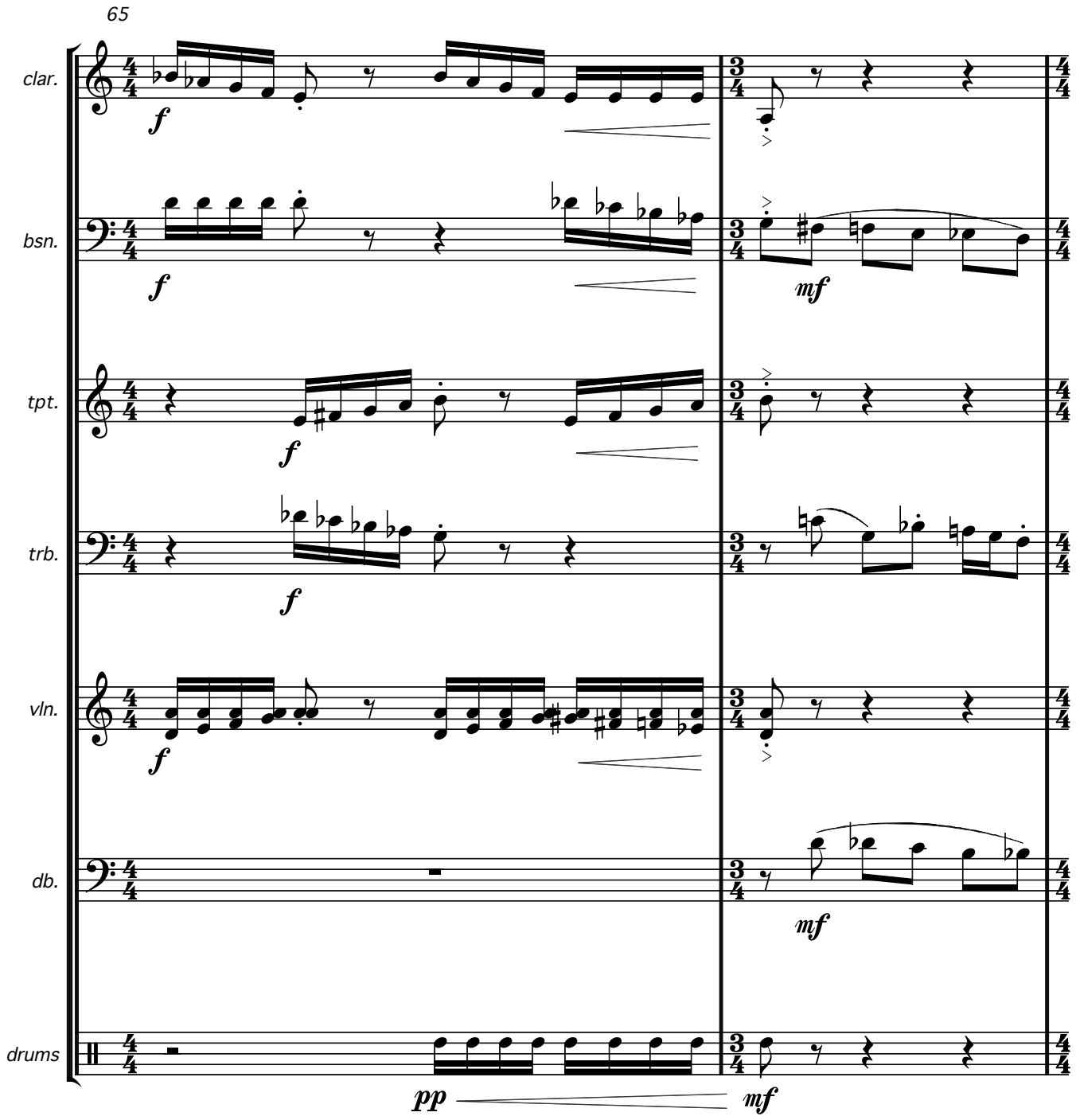
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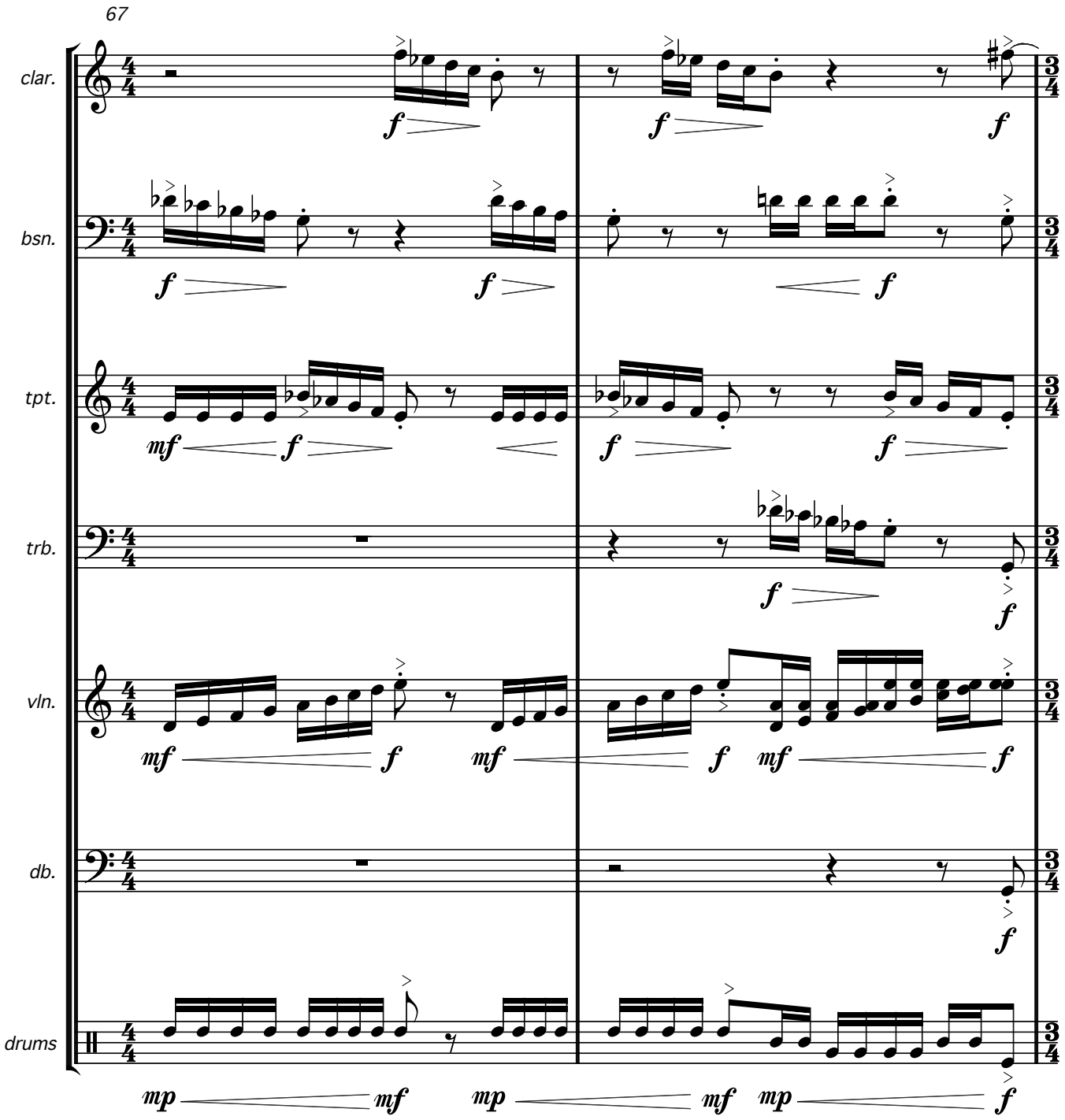
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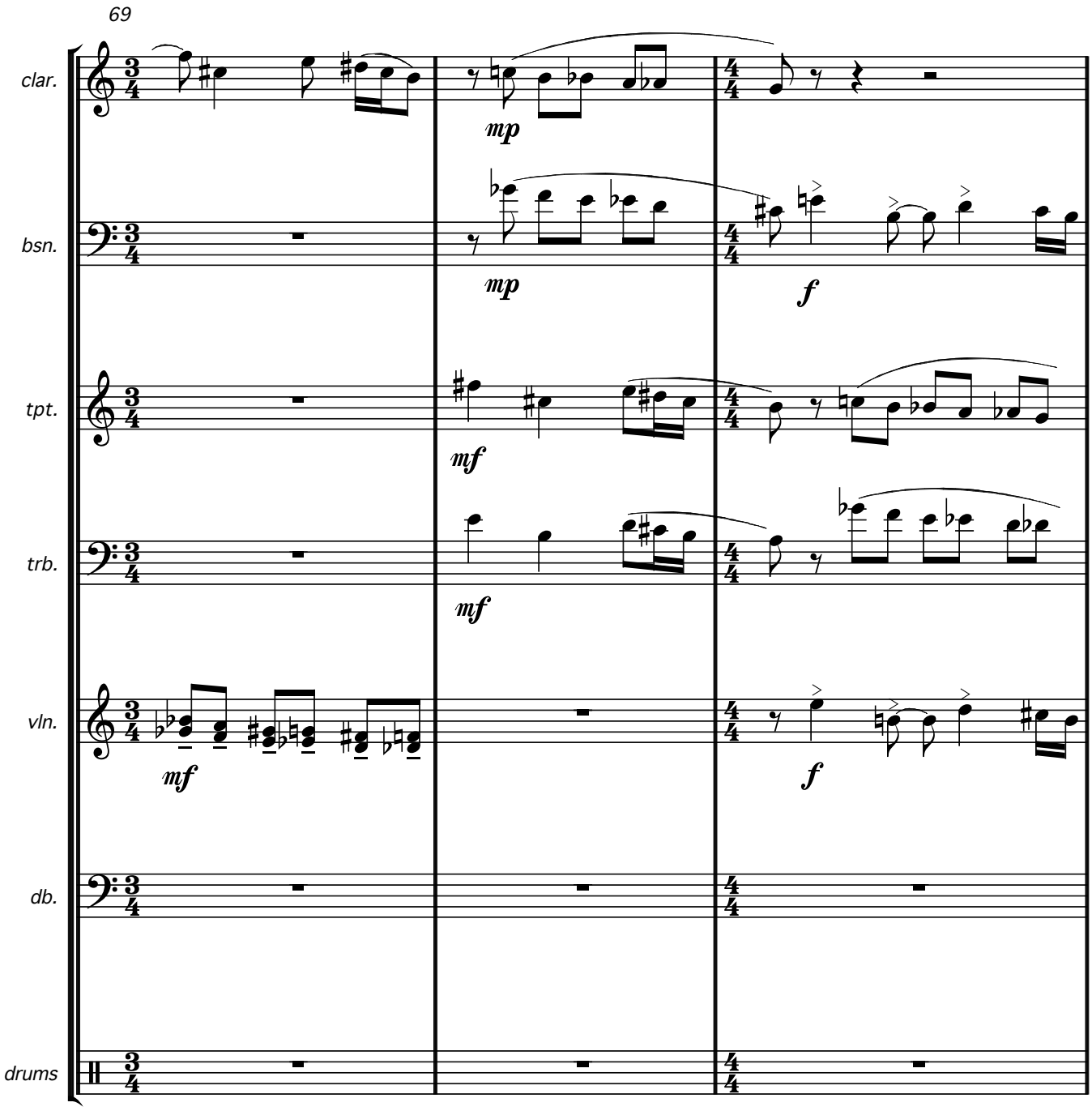
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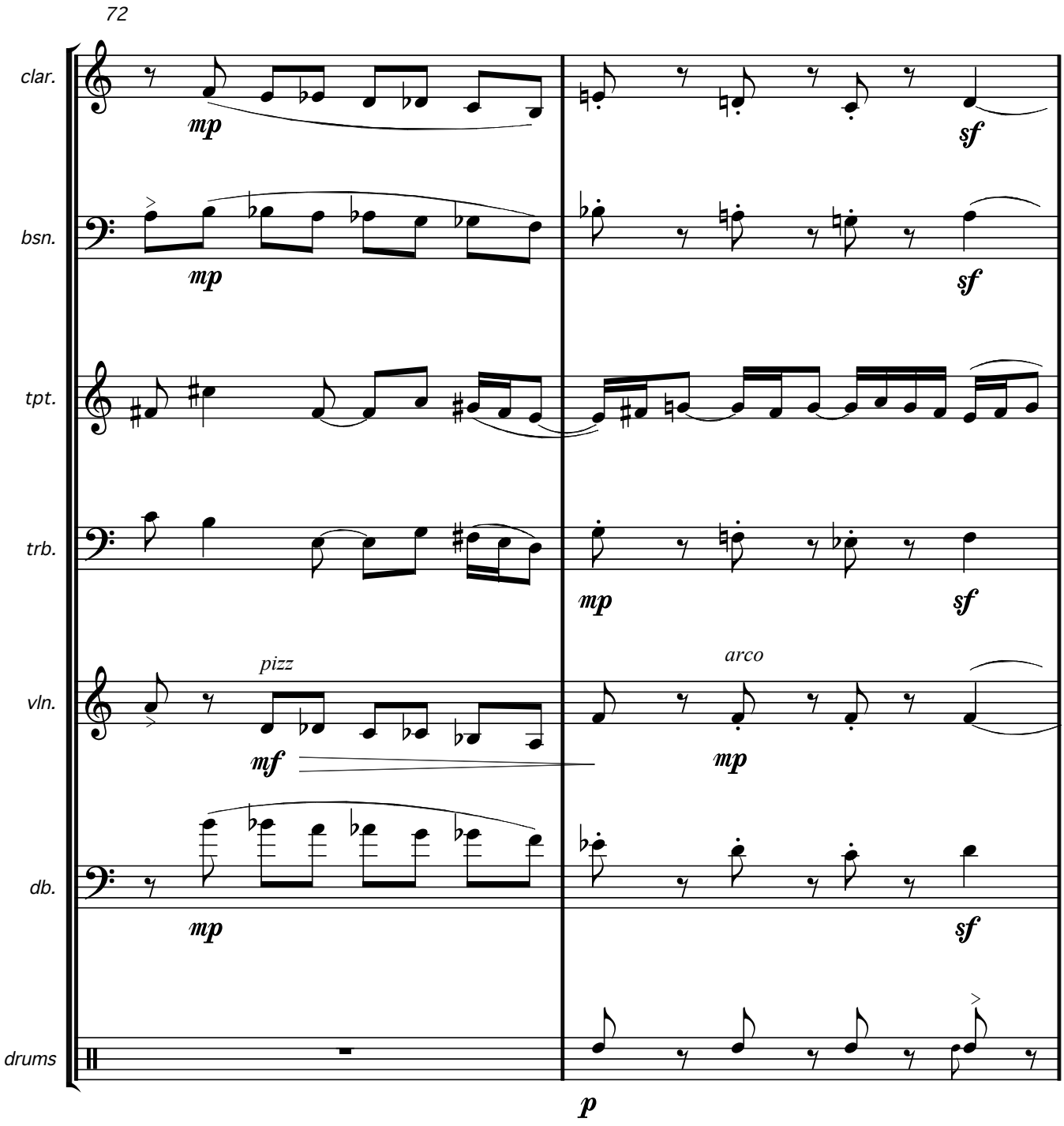
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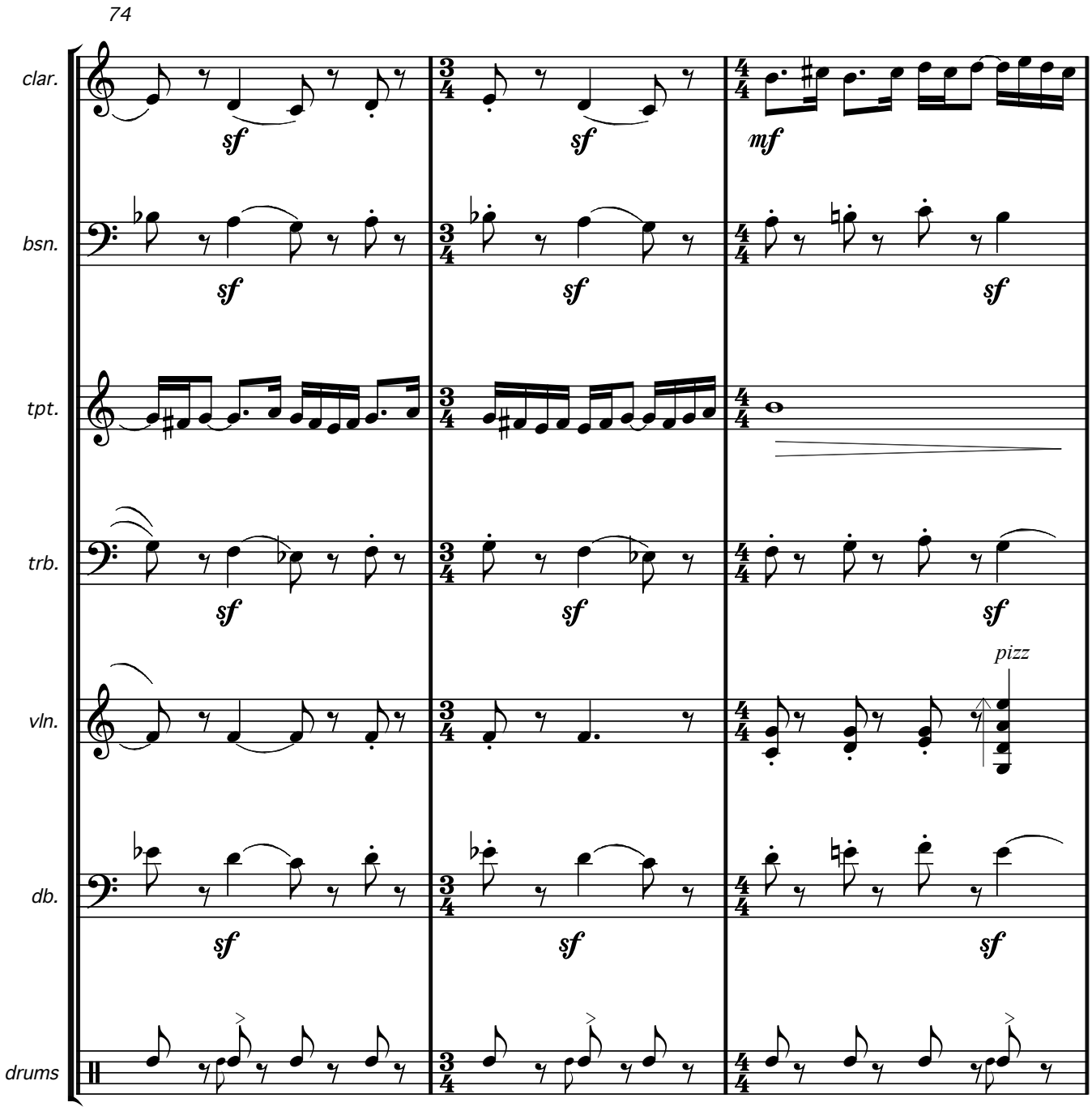
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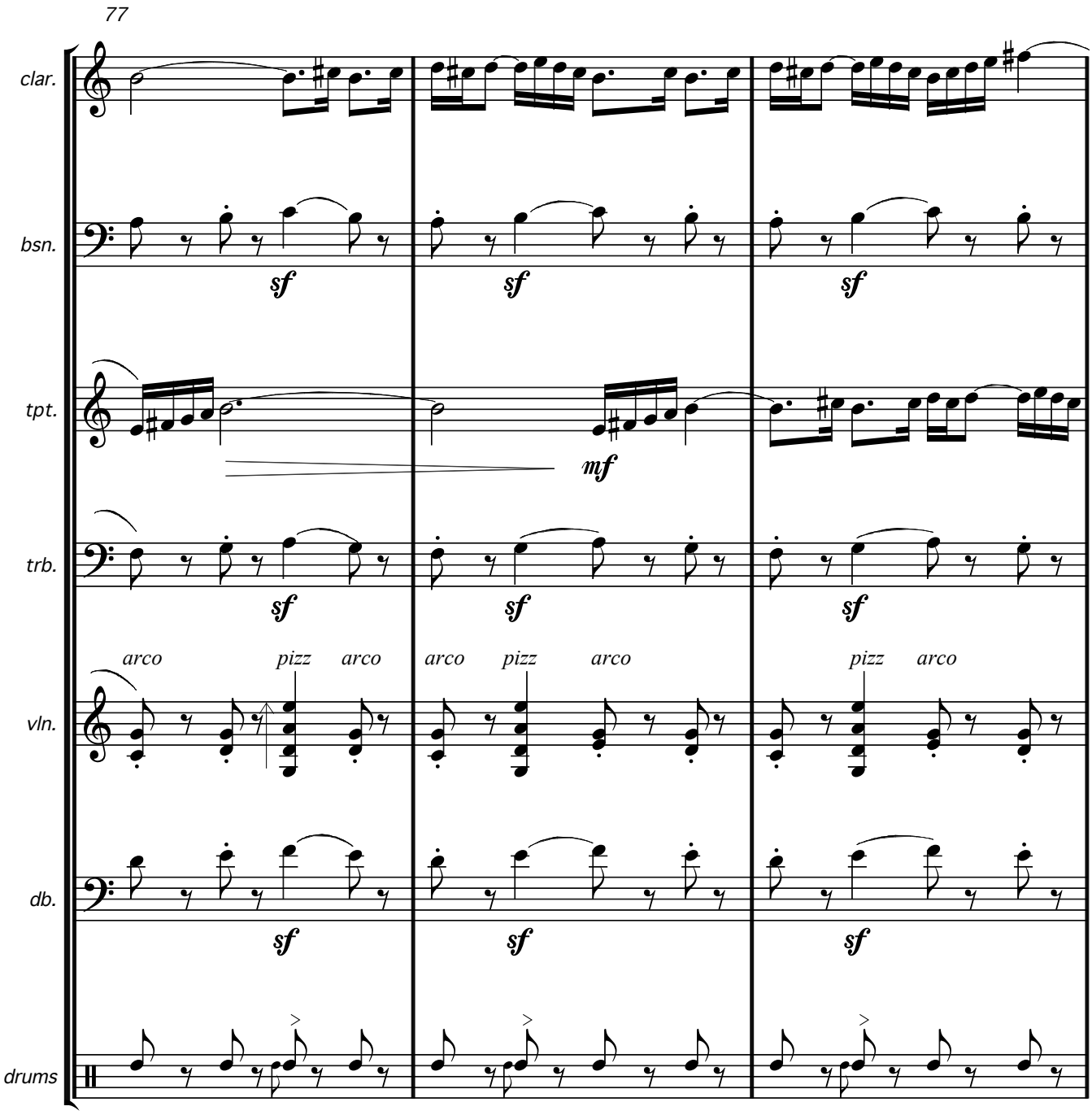
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clar.
bsn.
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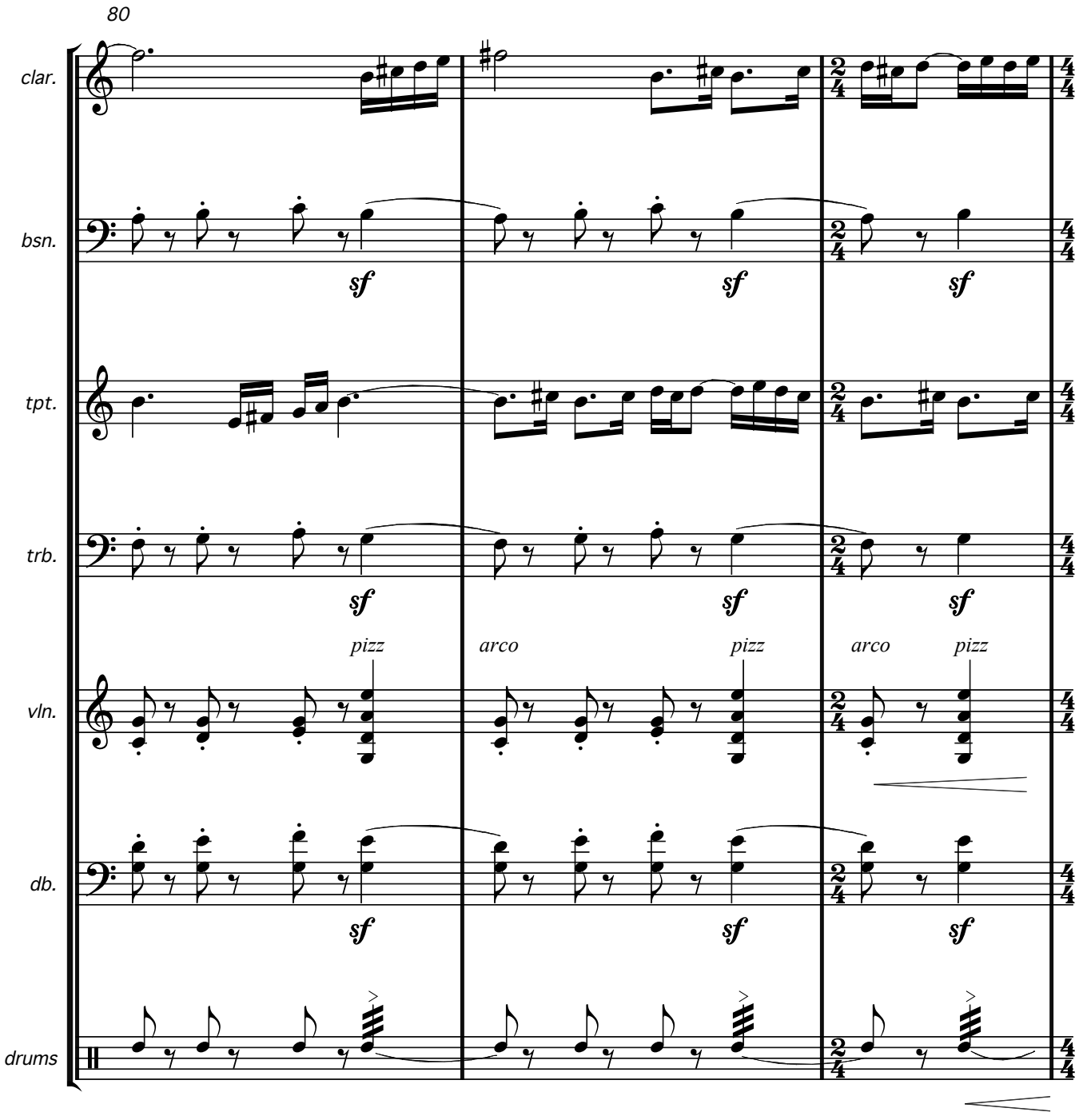
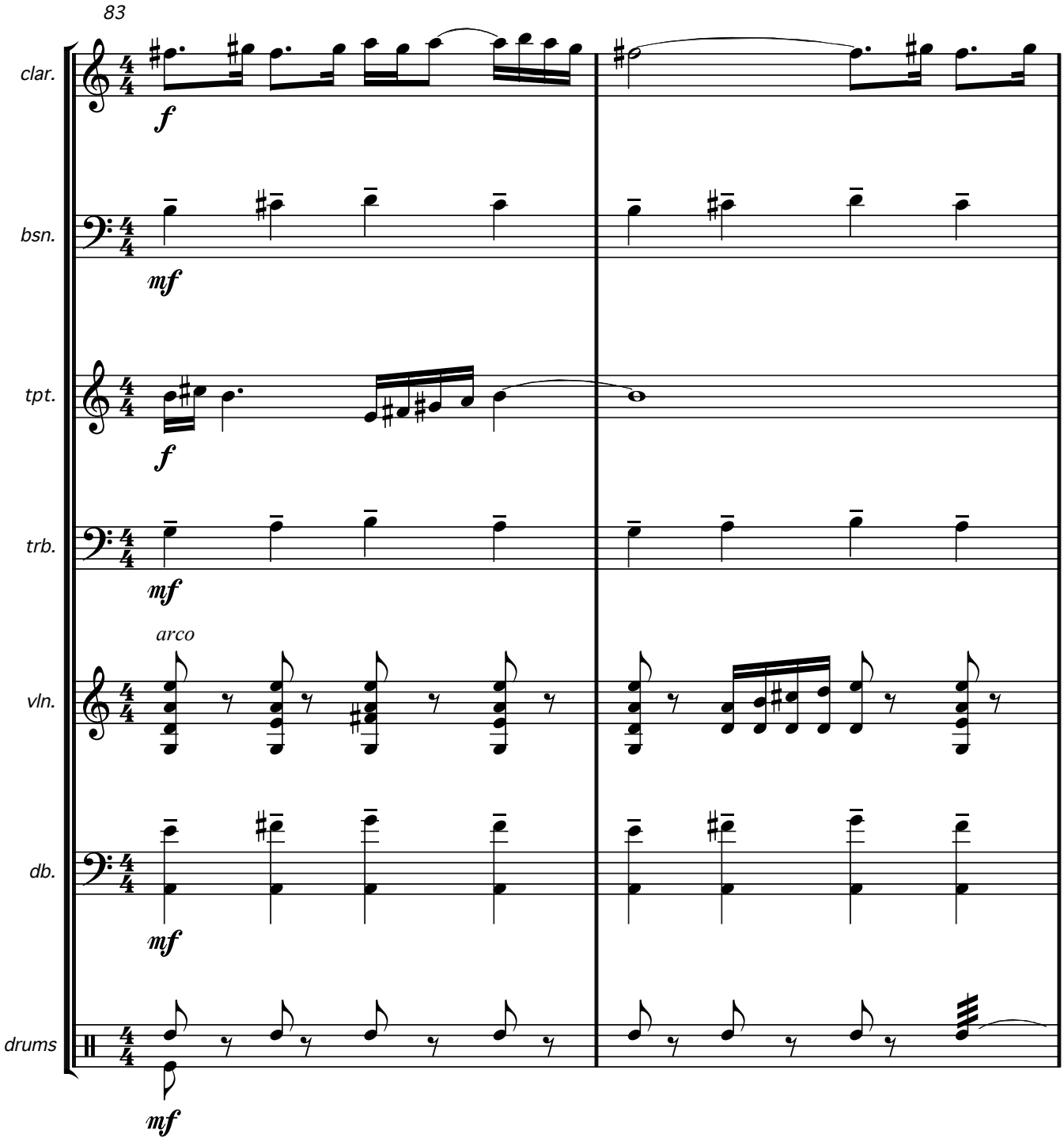
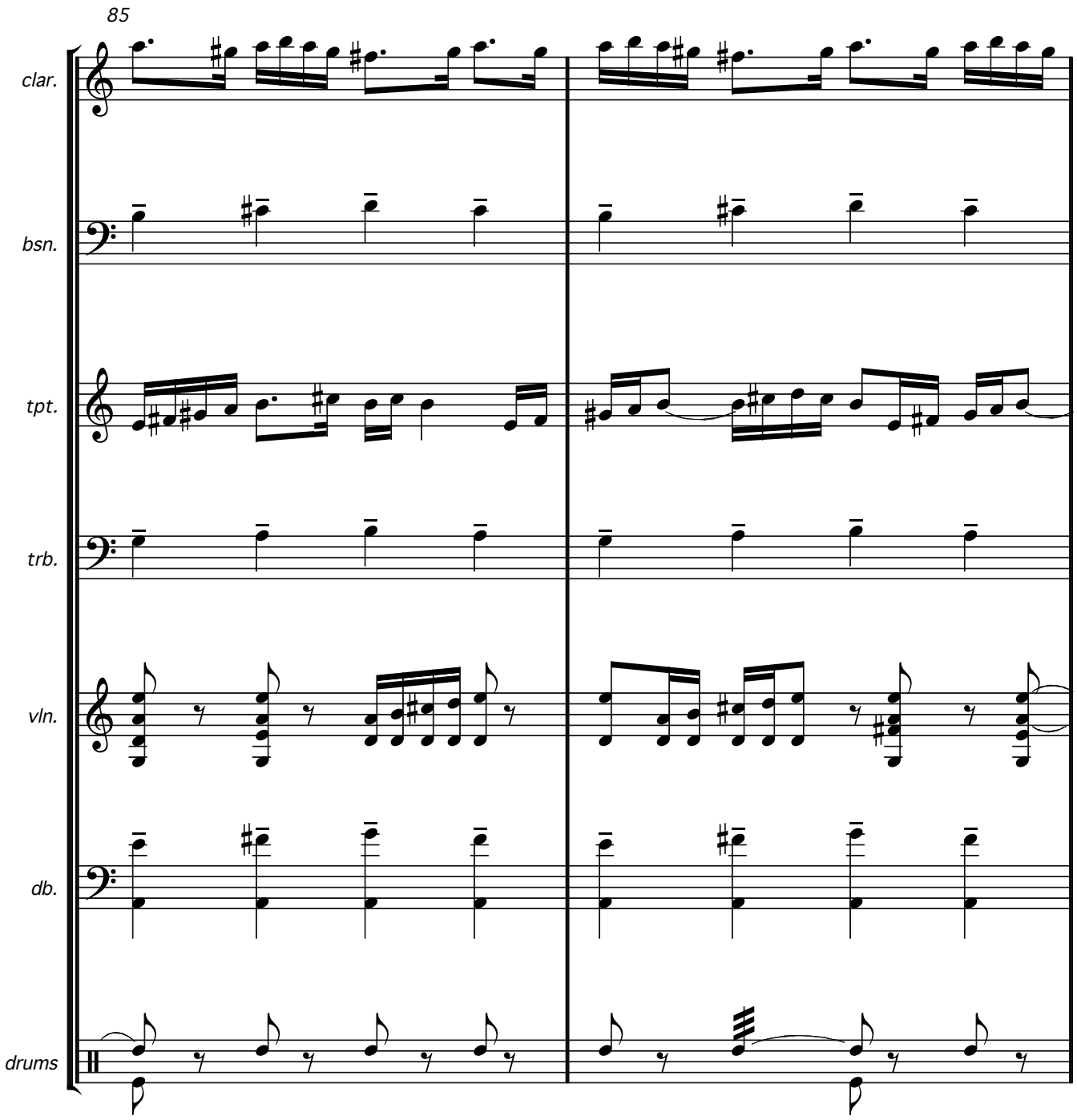
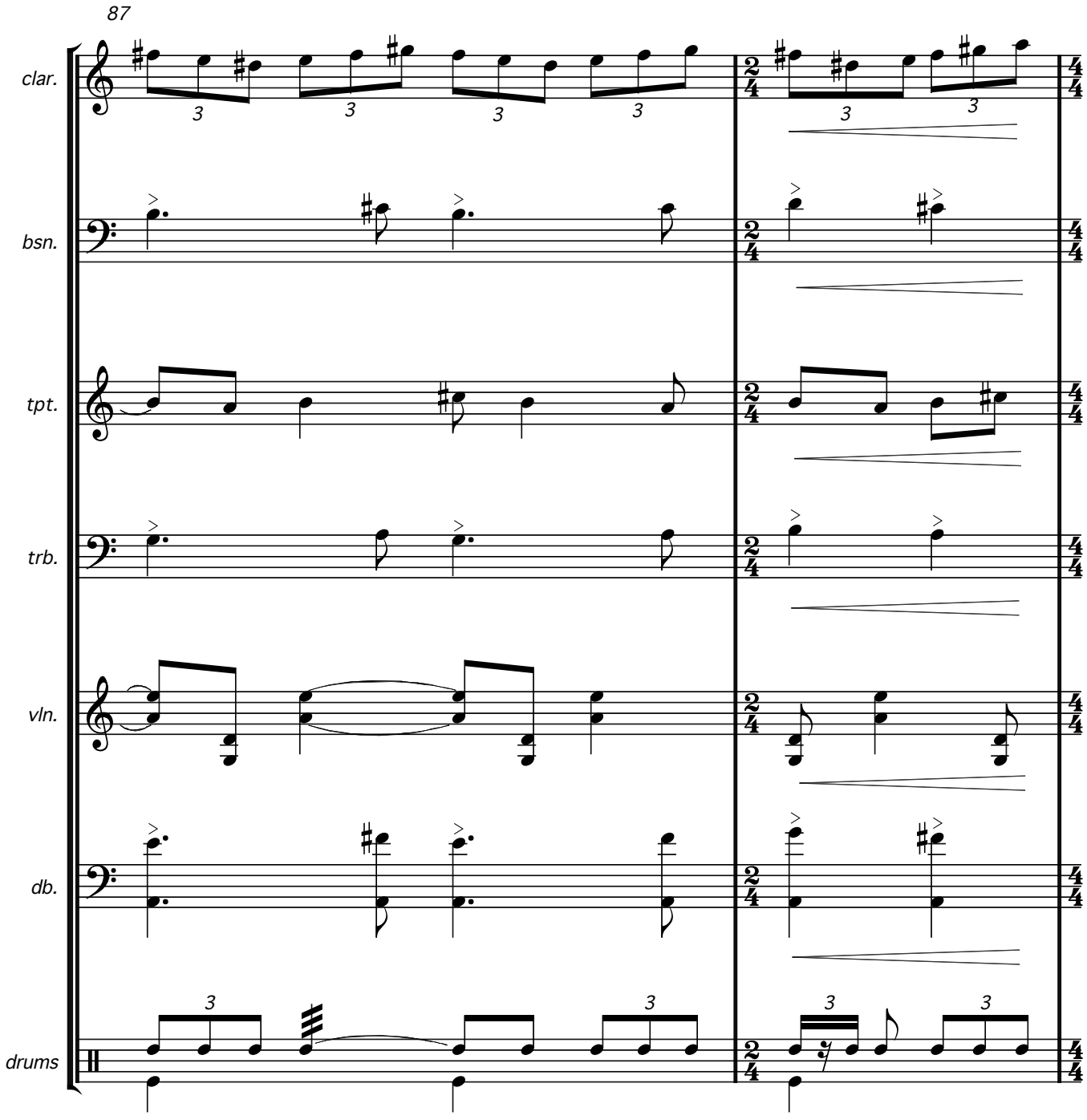
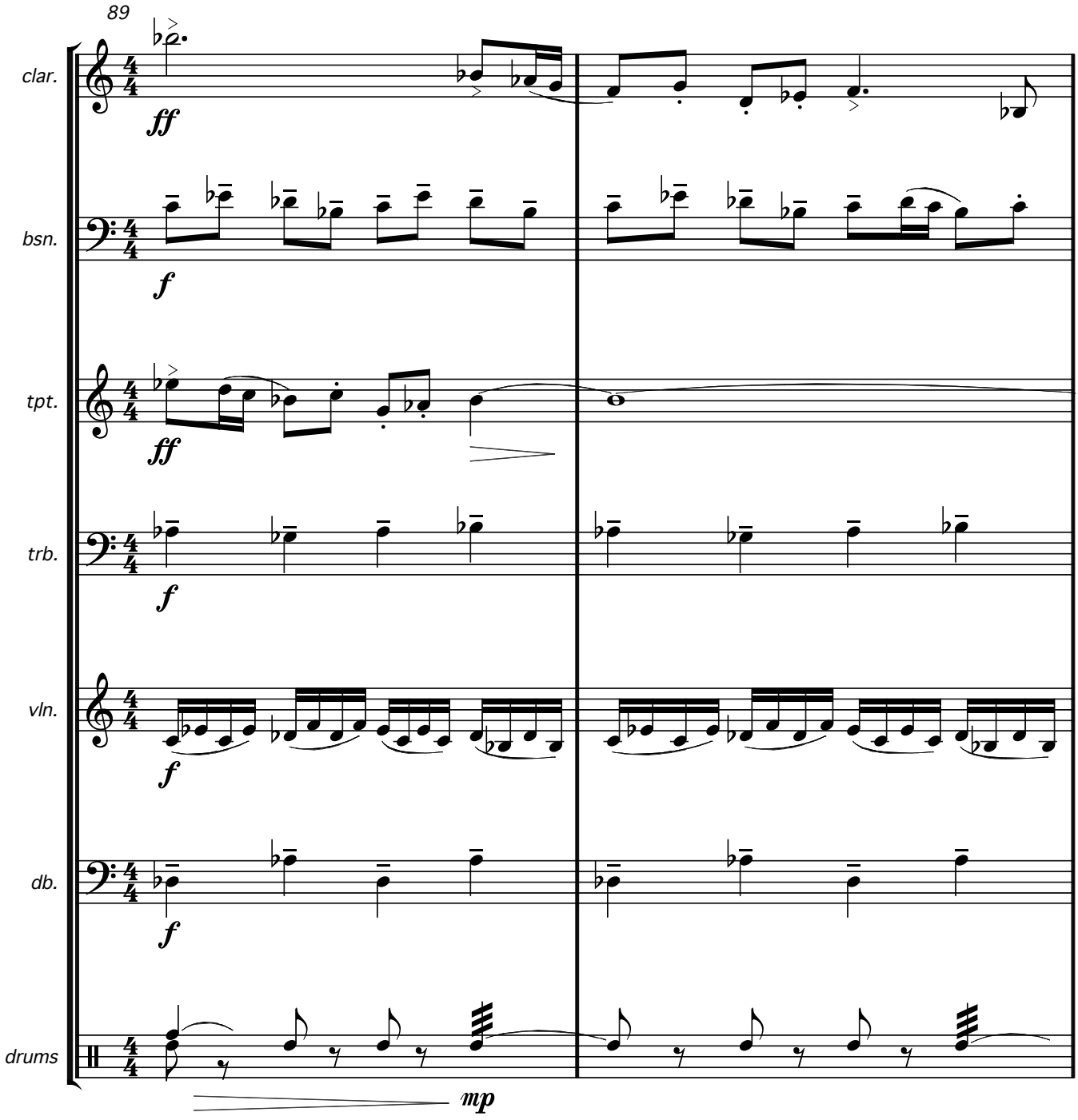
trb.
vln.
db.
drums
sf
mf
arco
pizz
arco
arco
pizz
arco
pizz
arco

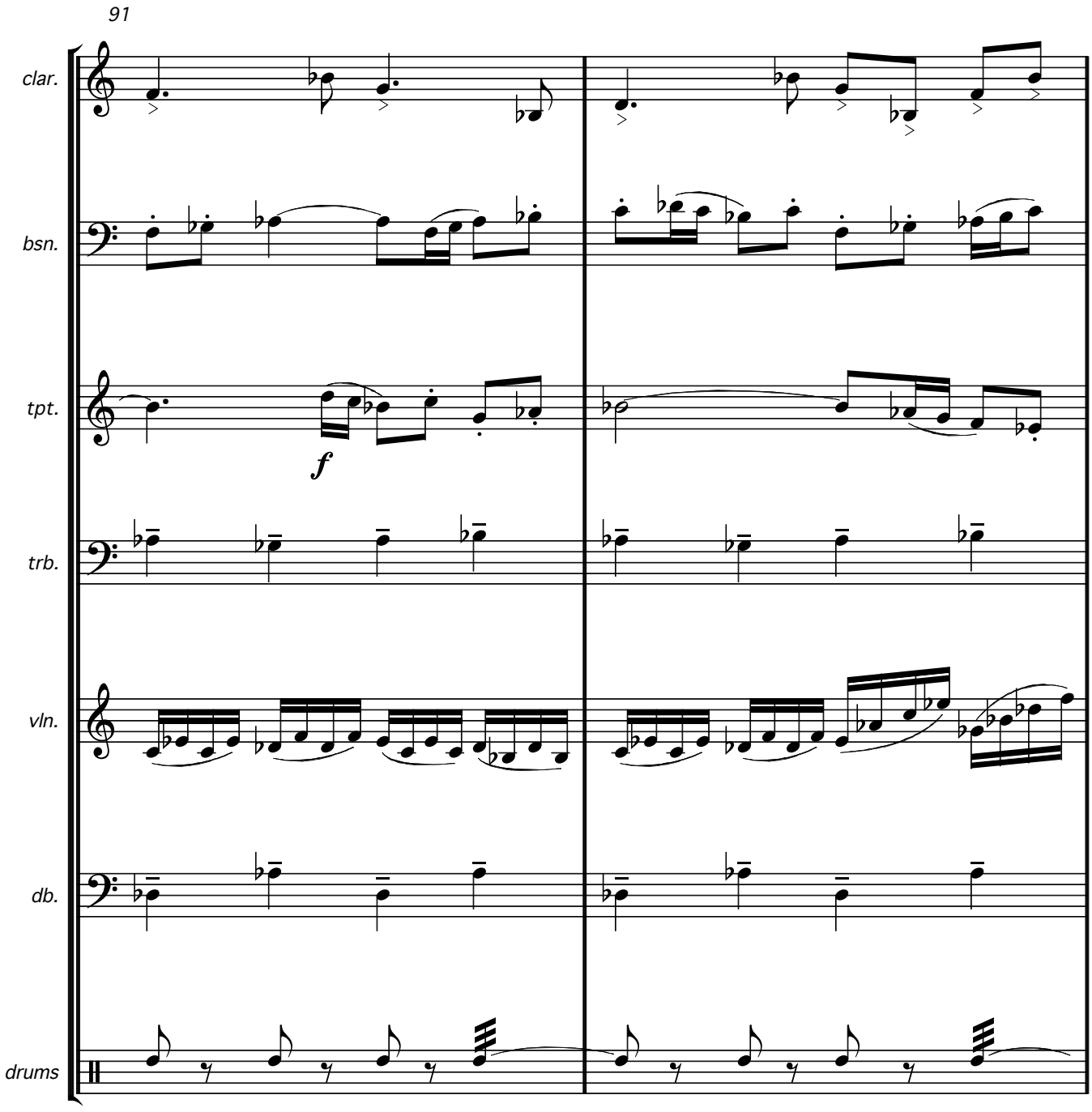

80
clar.
bsn.
tpt.
trb.
vln.
db.
drums
sf
pizz
arco
pizz
arco
pizz

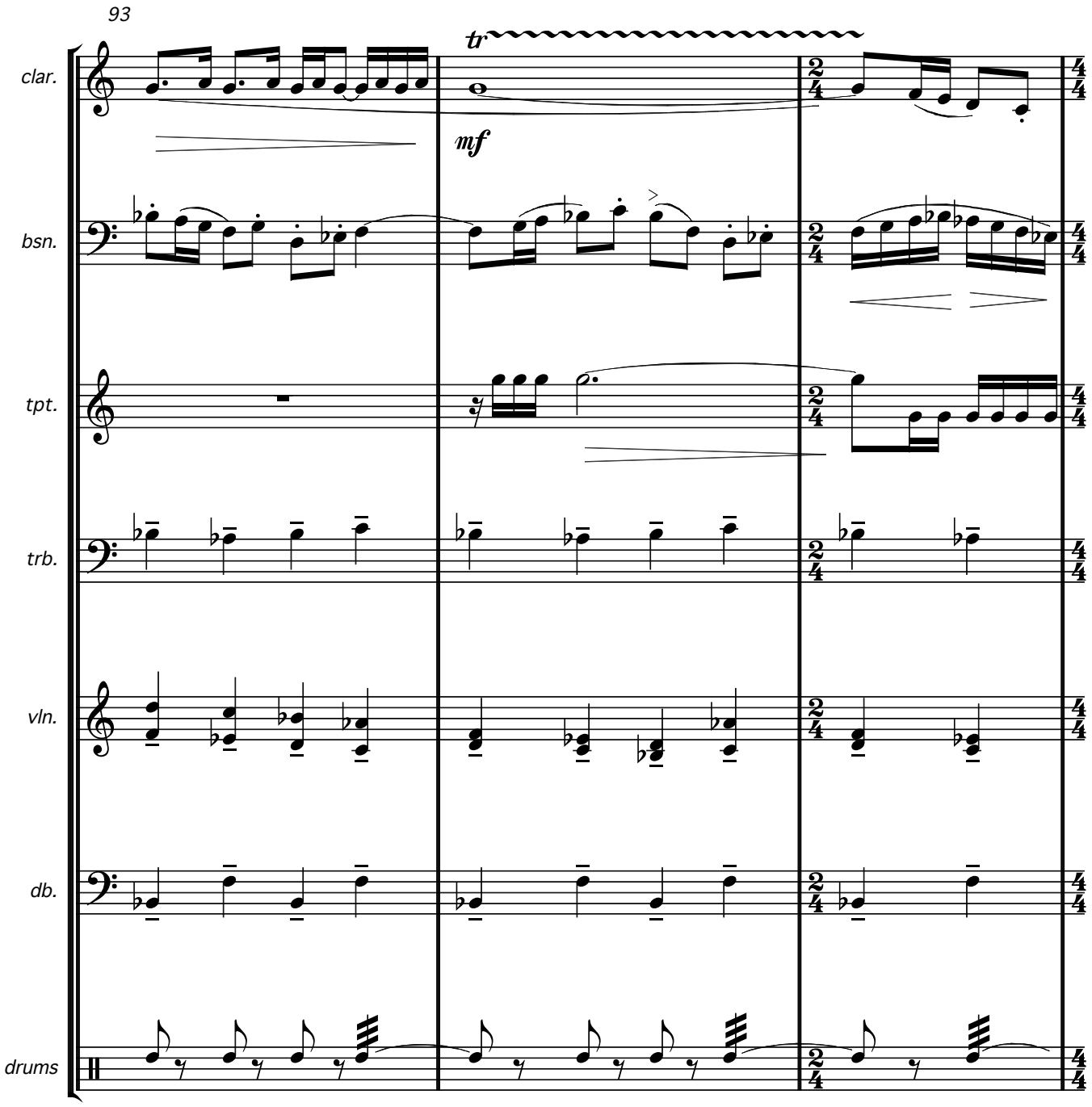

83
clar.
f
bsn.
mf
tpt.
f
trb.
mf
arco
vln.
db.
mf
drums
mf

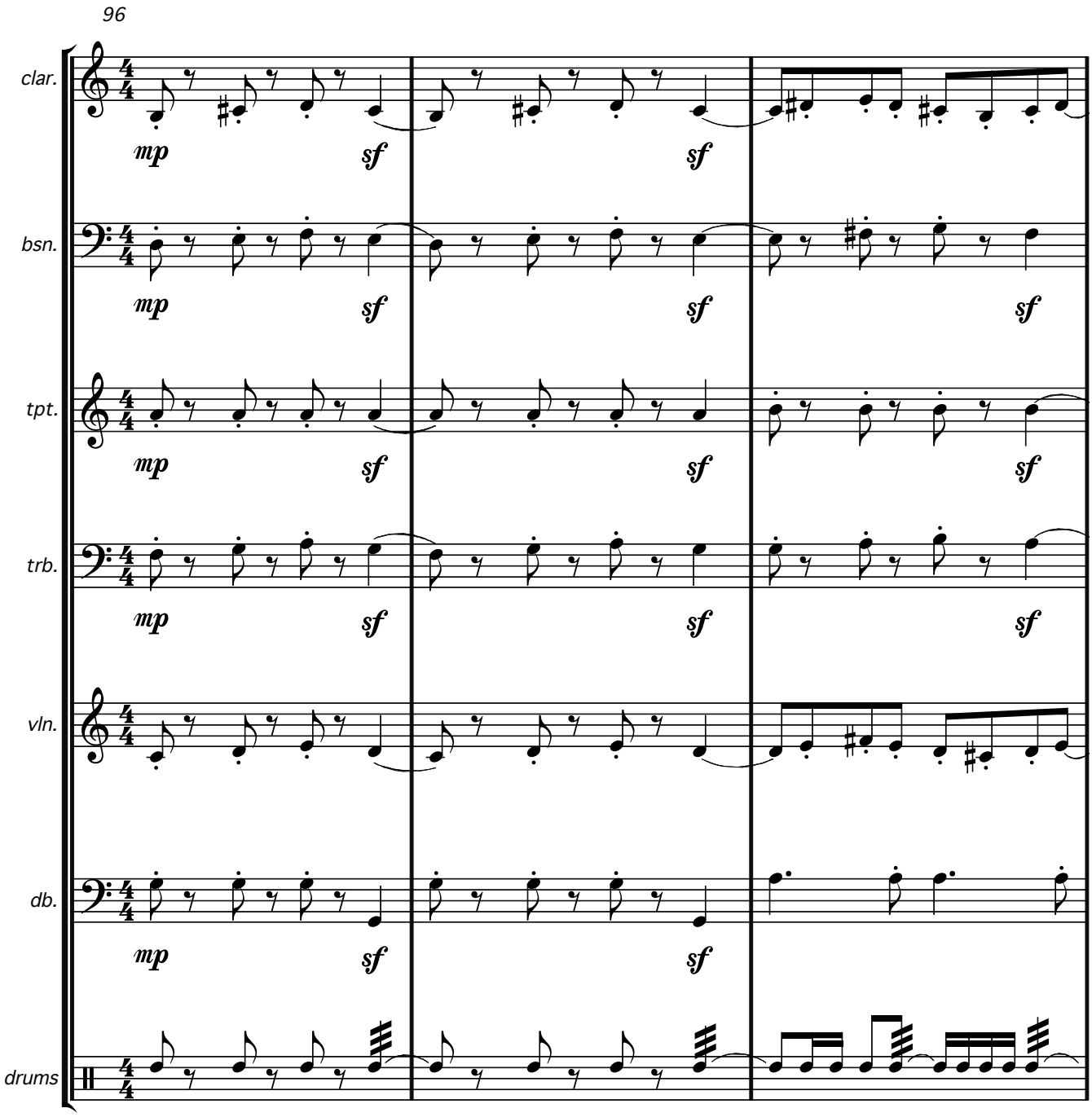

85
clar.
bsn.
tpt.
trb.
vln.
db.
drums

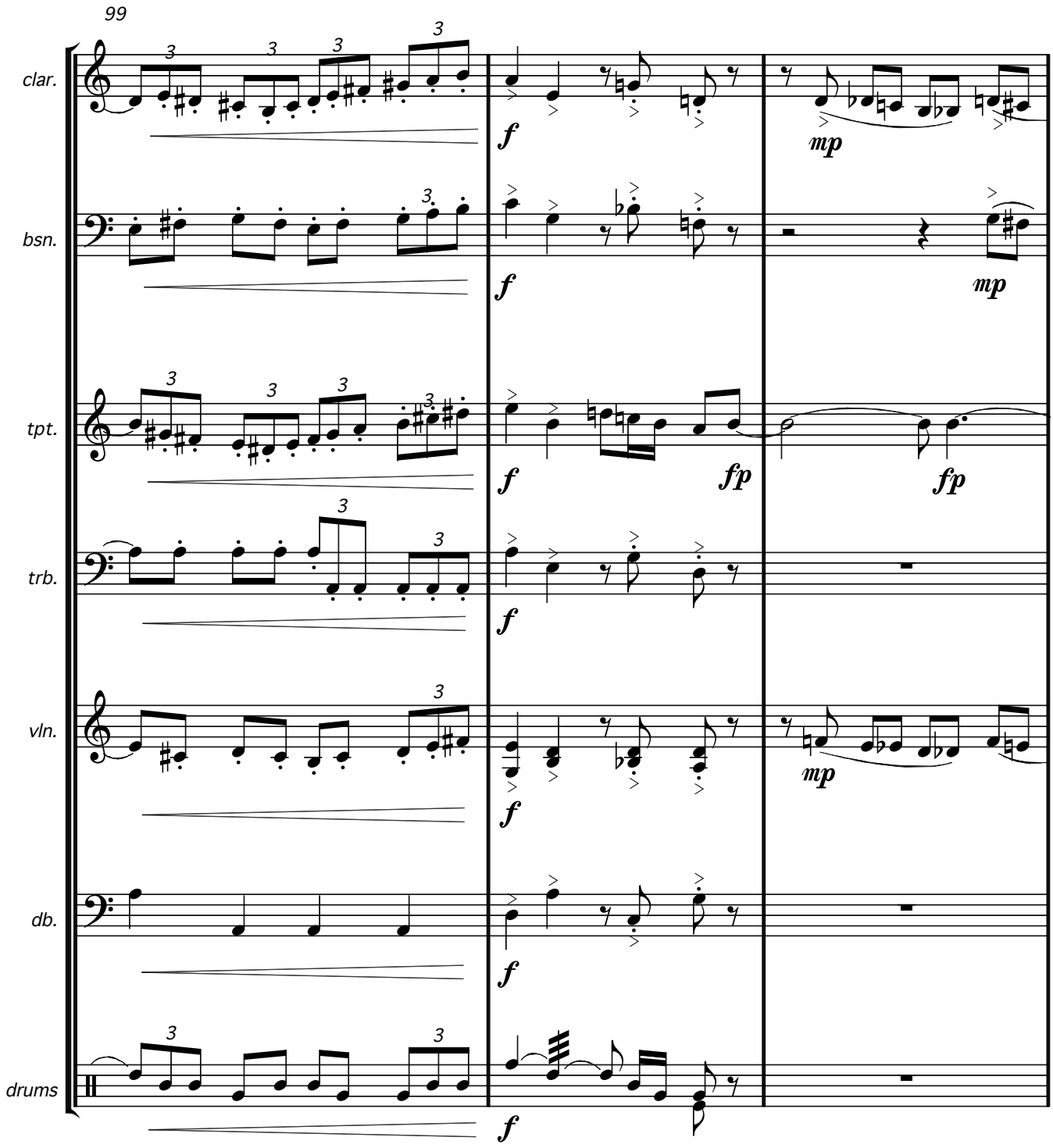

87
clar.
bsn.
tpt.
trb.
vln.
db.
drums

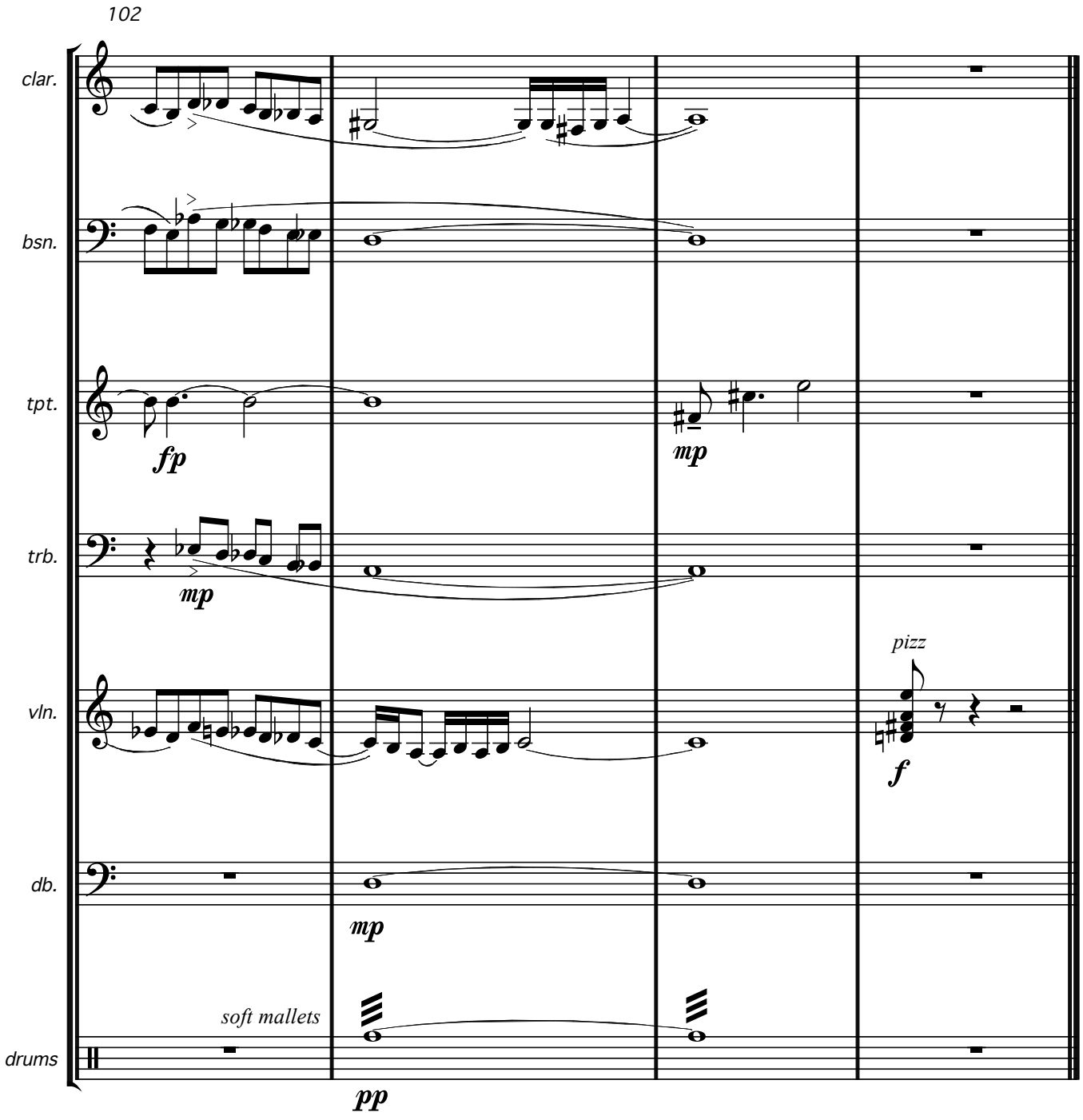

89
clar.
ff
bsn.
f
tpt.
ff
trb.
f
vln.
f
db.
f
drums
mp


91
clar.
bsn.
tpt.
f
trb.
vln.
db.
drums


93
tr
mf
clar.
bsn.
tpt.
trb.
vln.
db.
drums

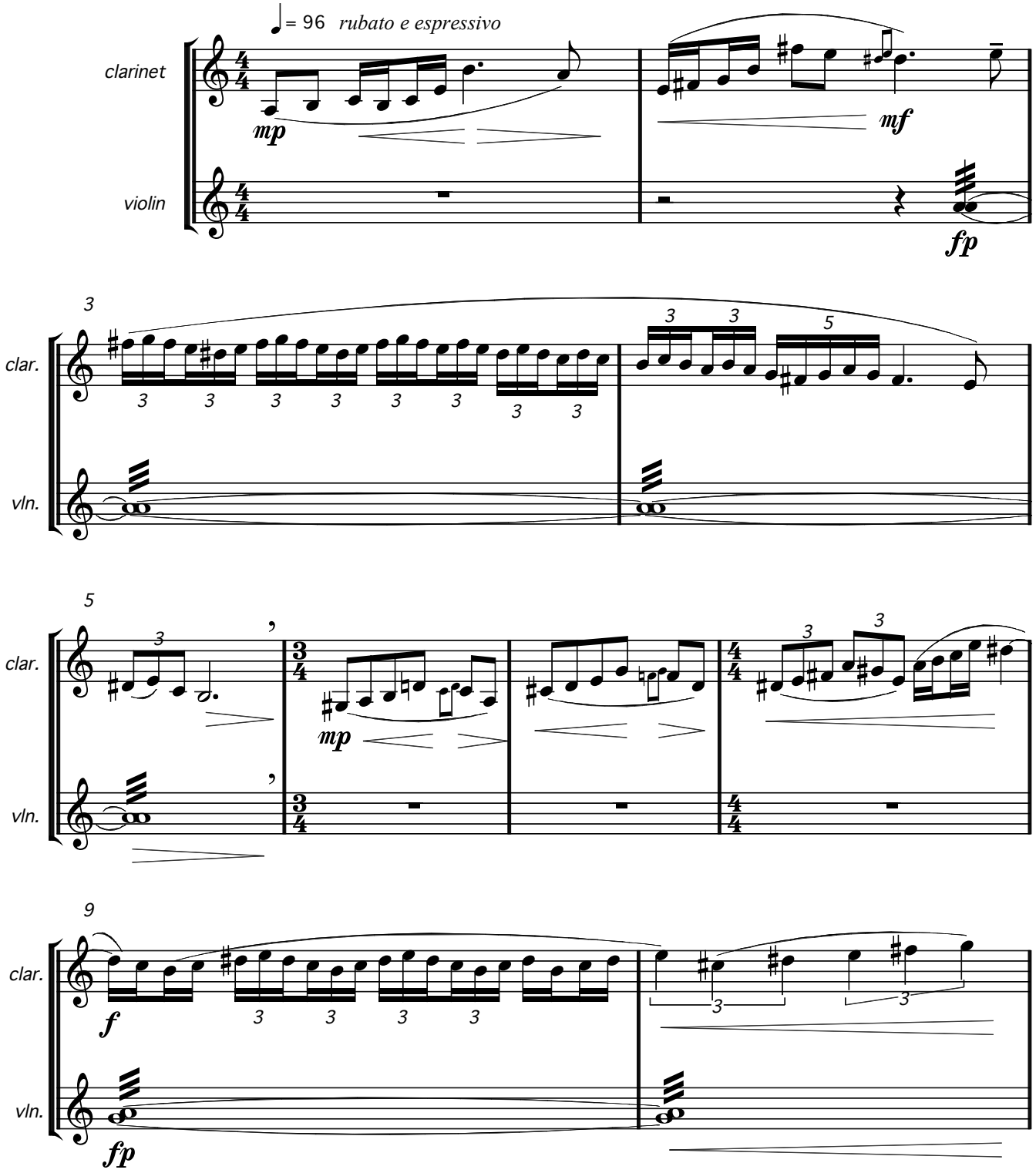

96
clar.
bsn.
tpt.
trb.
vln.
db.
drums
mp
sf

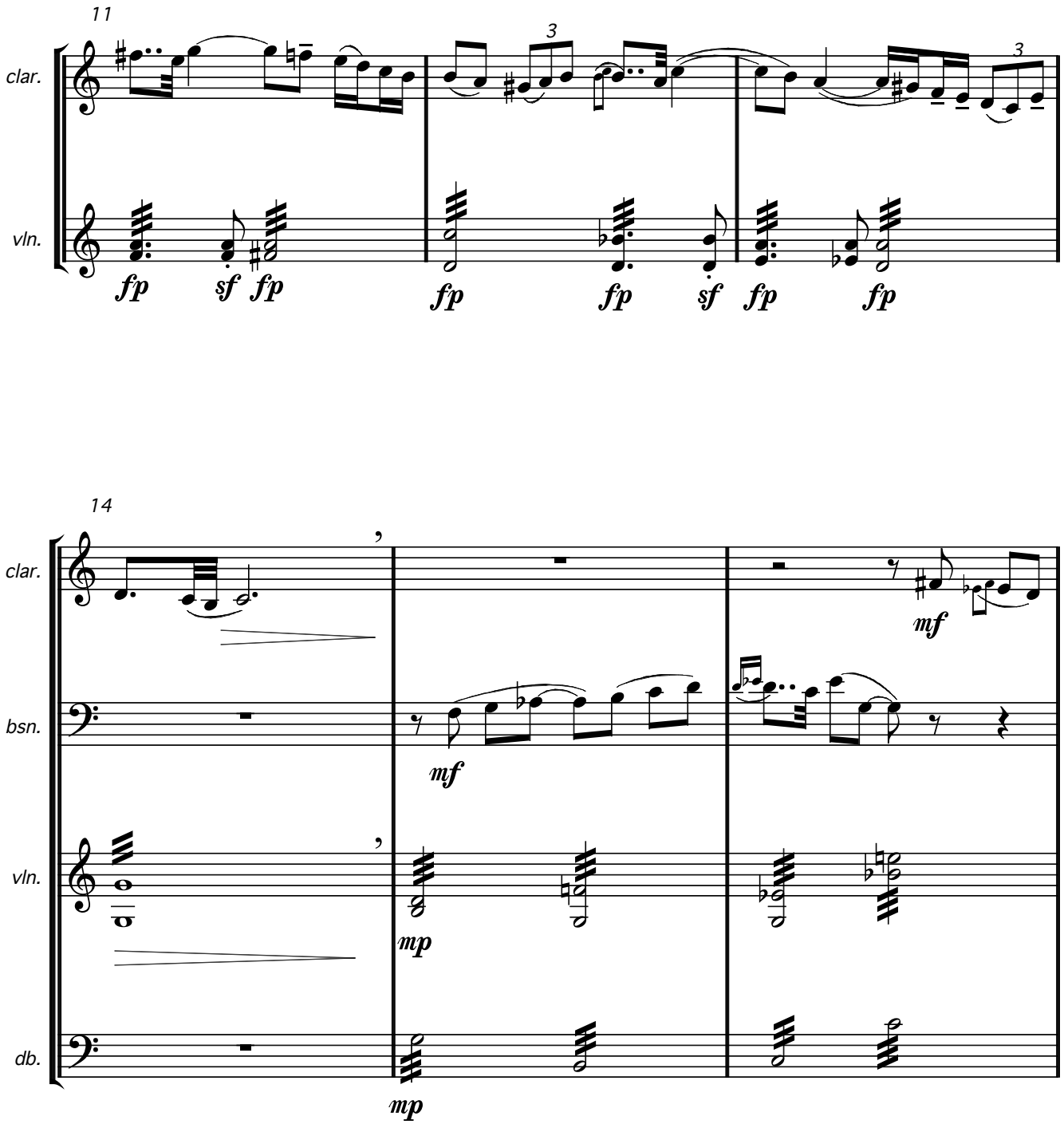

99
clar.
bsn.
tpt.
trb.
vln.
db.
drums
f
mp
fp

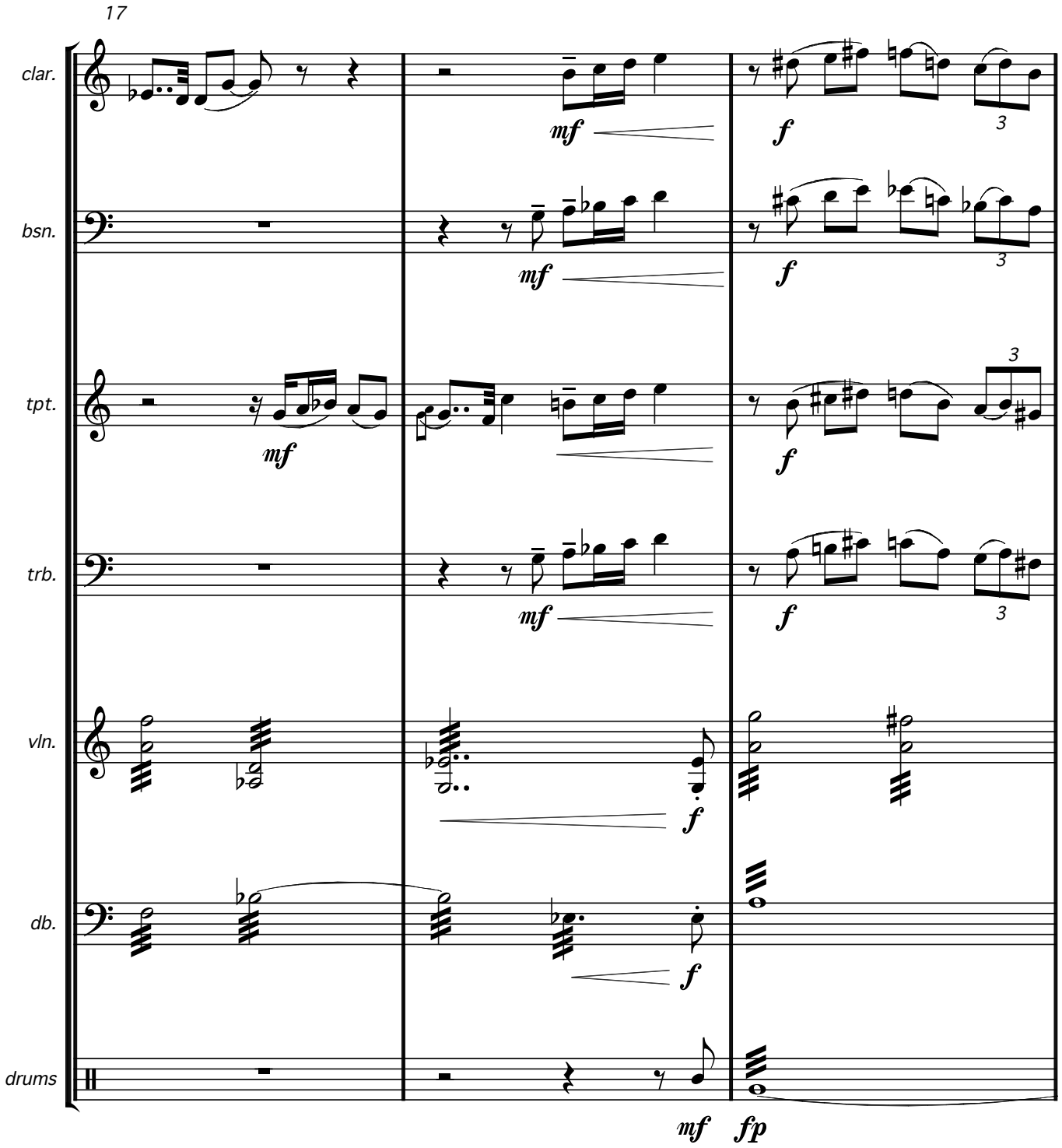

102
clar.
bsn.
tpt.
fp
mp
trb.
mp
pizz
vln.
f
db.
mp
soft mallets
drums
pp

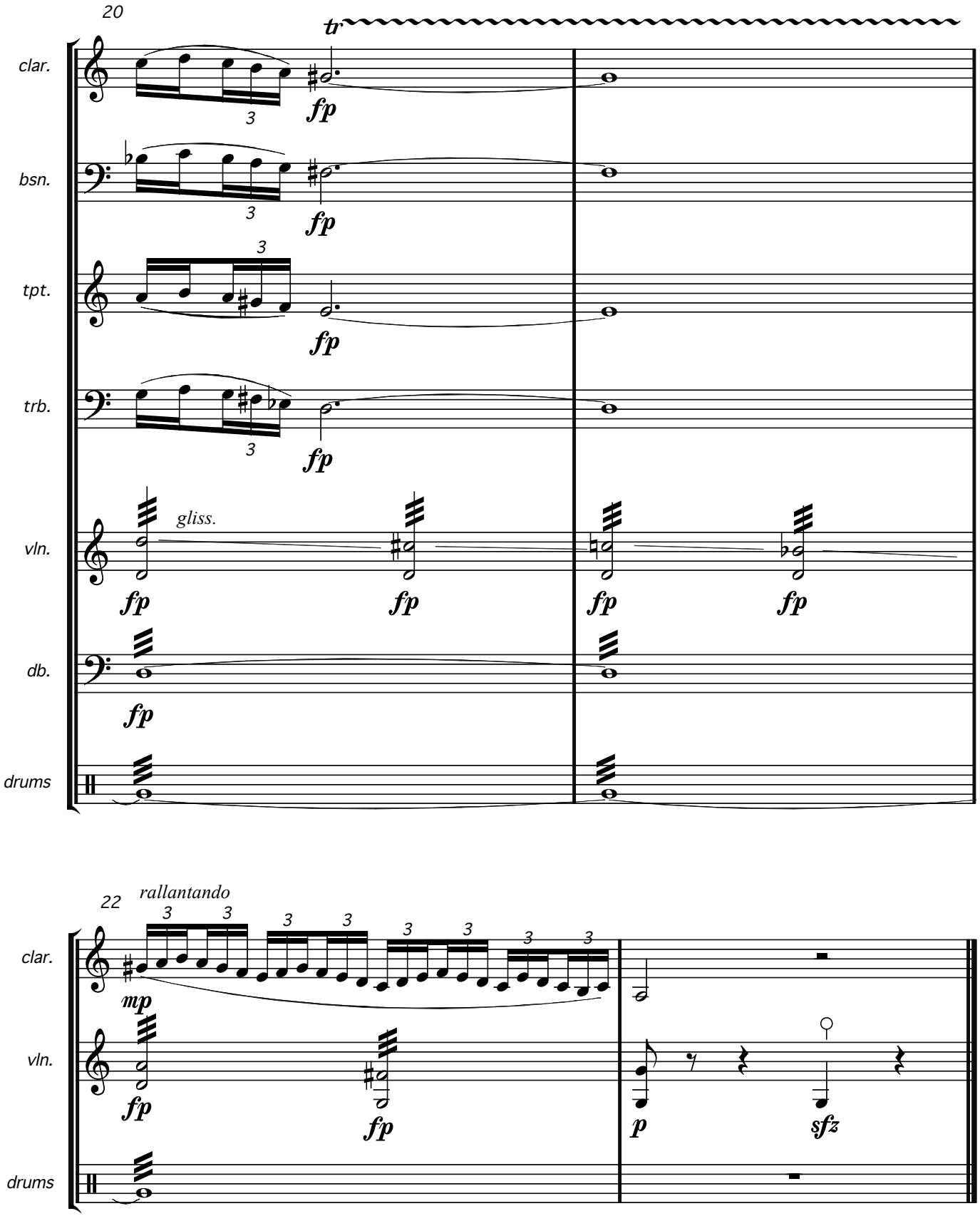
2. Méditations à la Croissance Spirituel

CUE: There was once a young baker... a very ambitious young baker... whose passion was croissants.

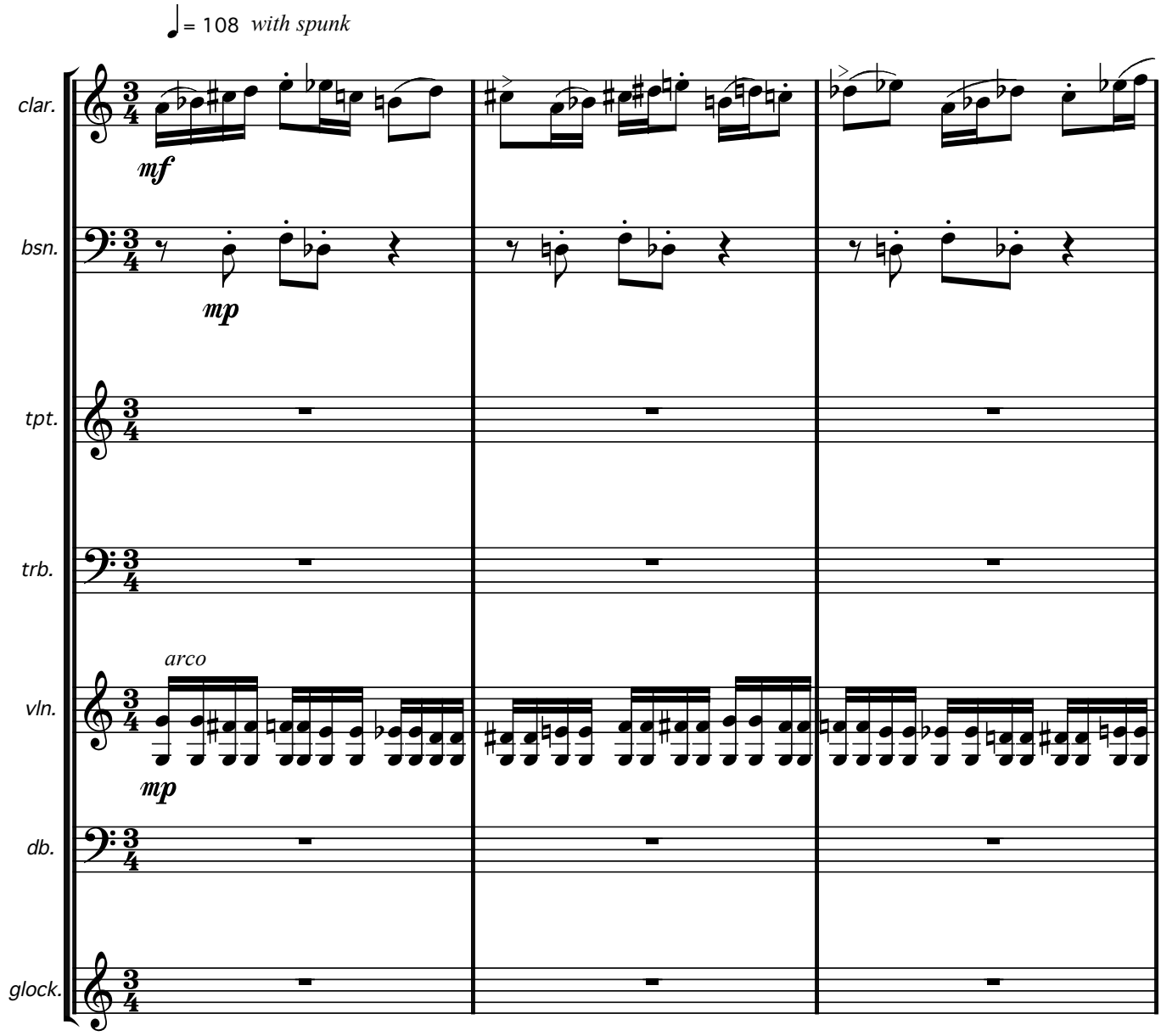


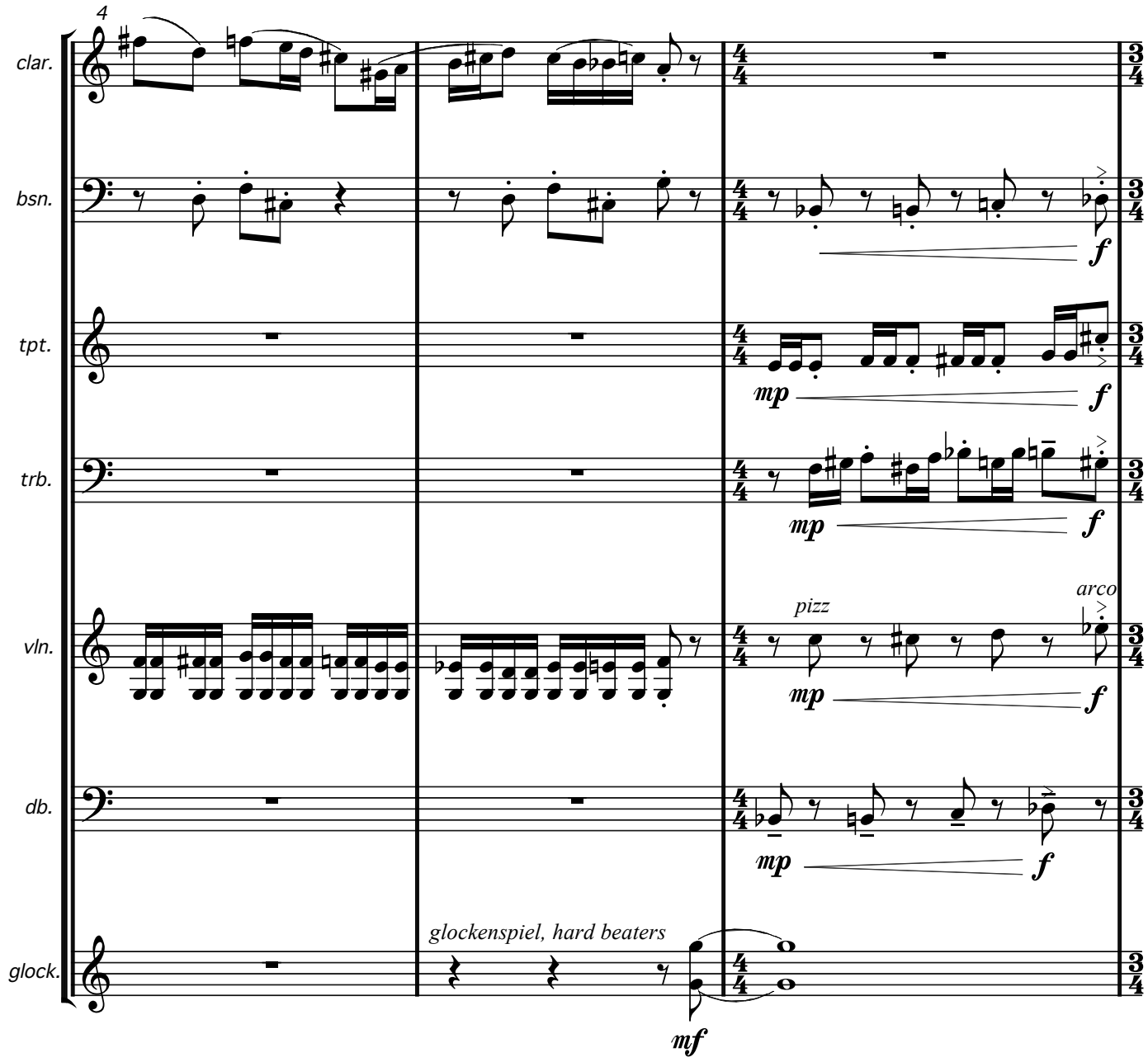

11
clar.
vln.
3
3
fp
sf
fp
fp
fp
sf
fp
fp
14
clar.
bsn.
vln.
db.
mf
mf
mp
mp

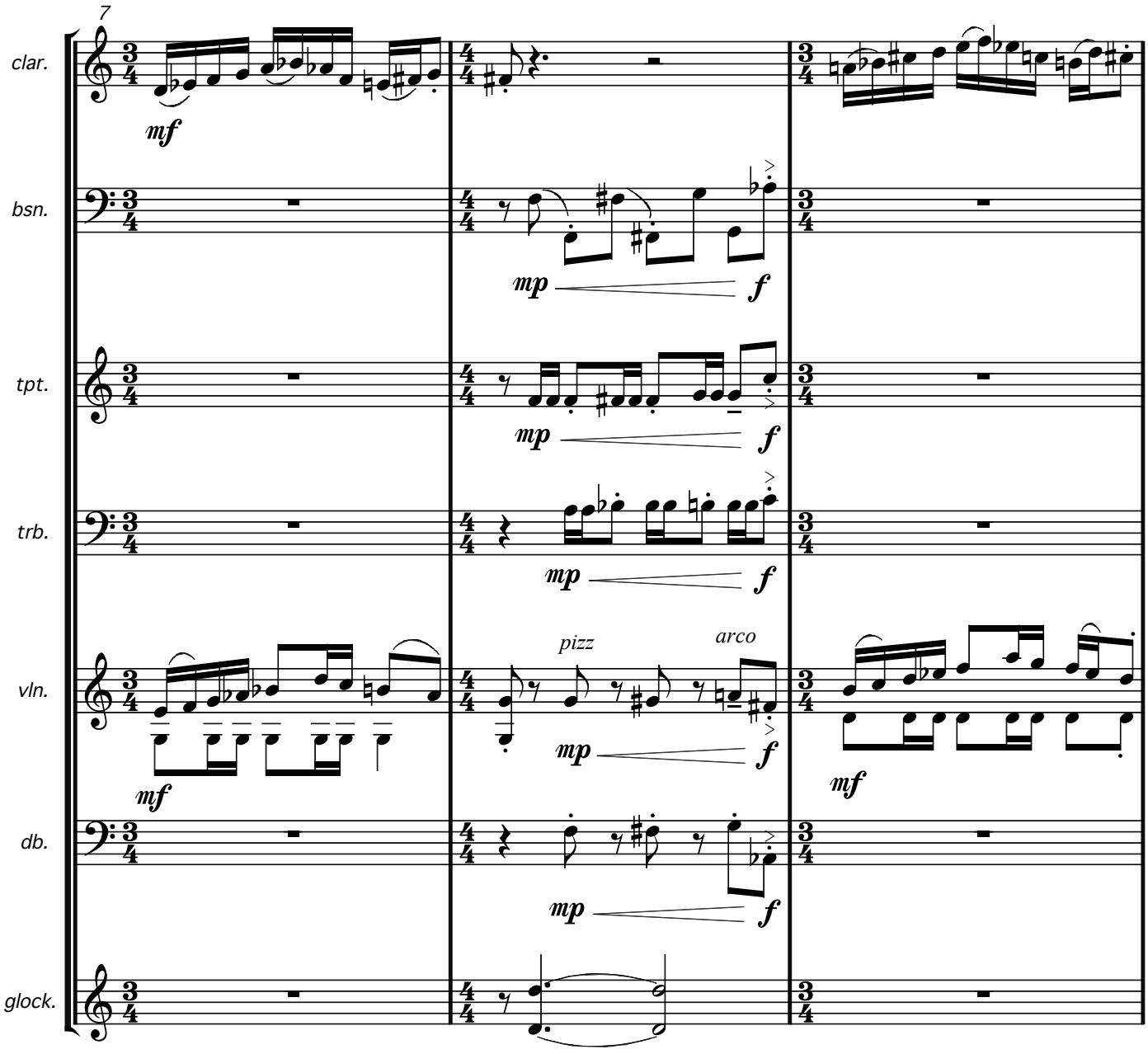

17
clar.
bsn.
tpt.
trb.
vln.
db.
drums
mf
f
fp
3

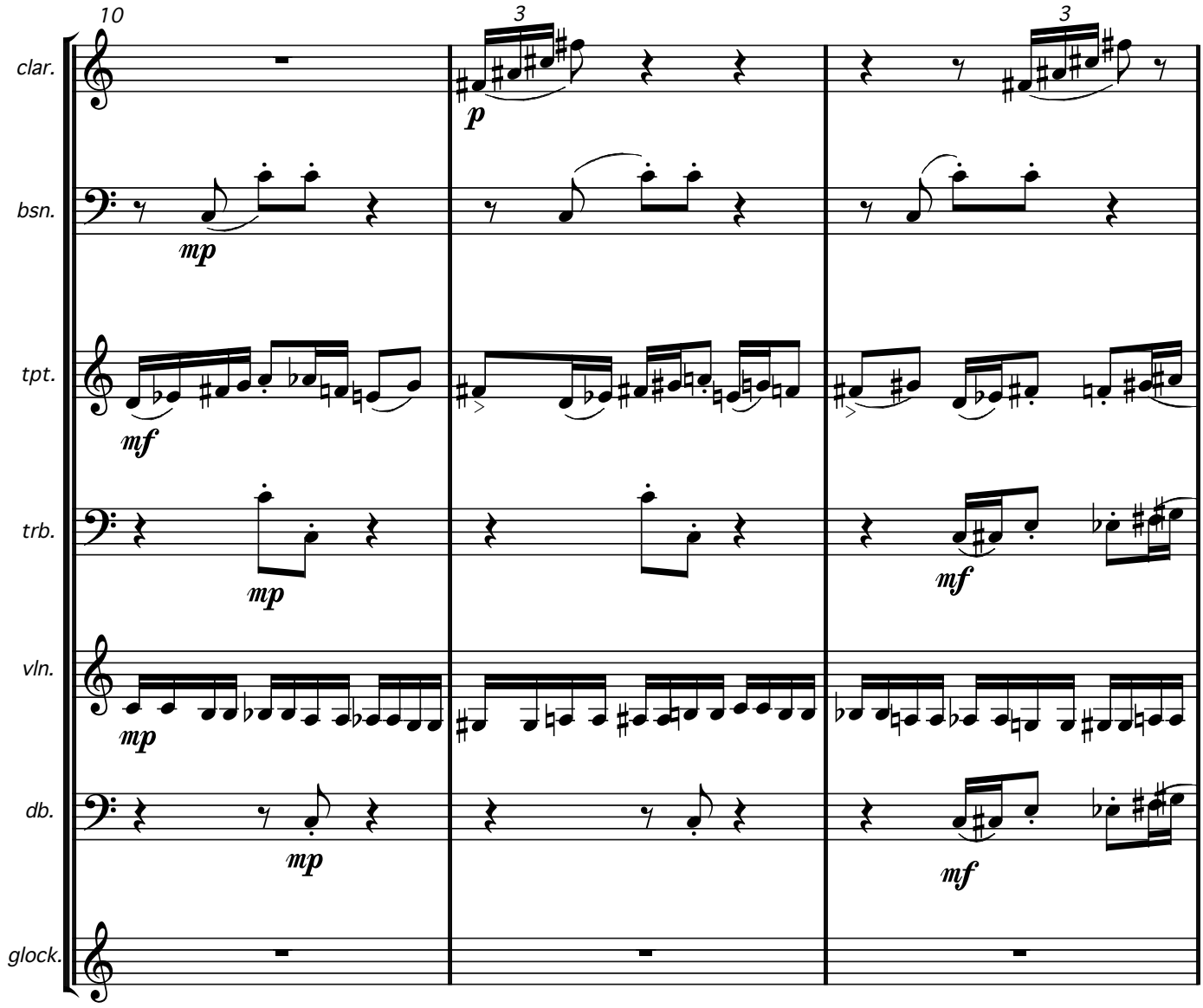

20
tr
clar.
bsn.
tpt.
trb.
vln.
db.
drums
fp
gliss.
22
rallantando
mp
p
sfz

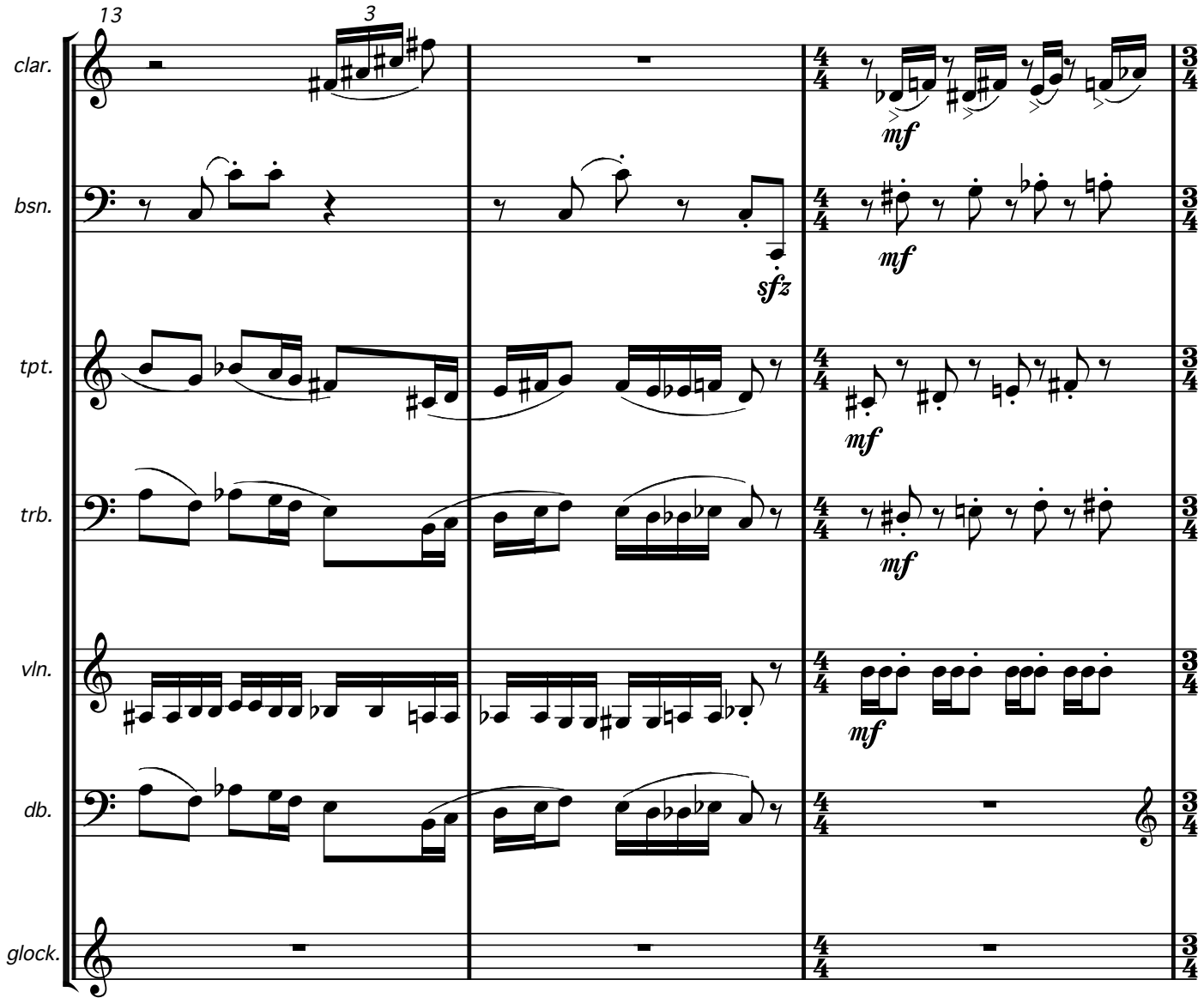
CUE: "Even more irksome was the inexplicable desire to please his clientele..."

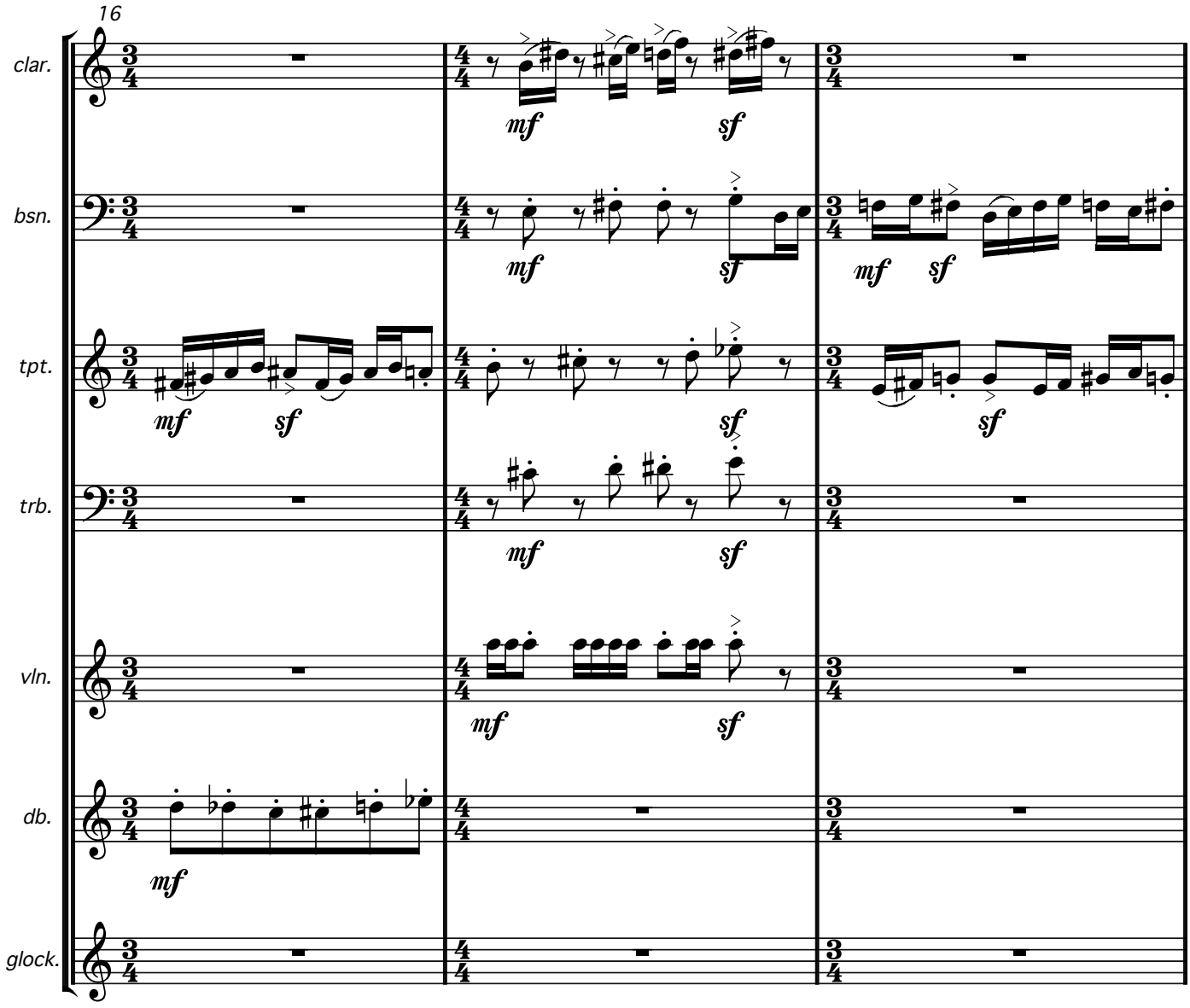


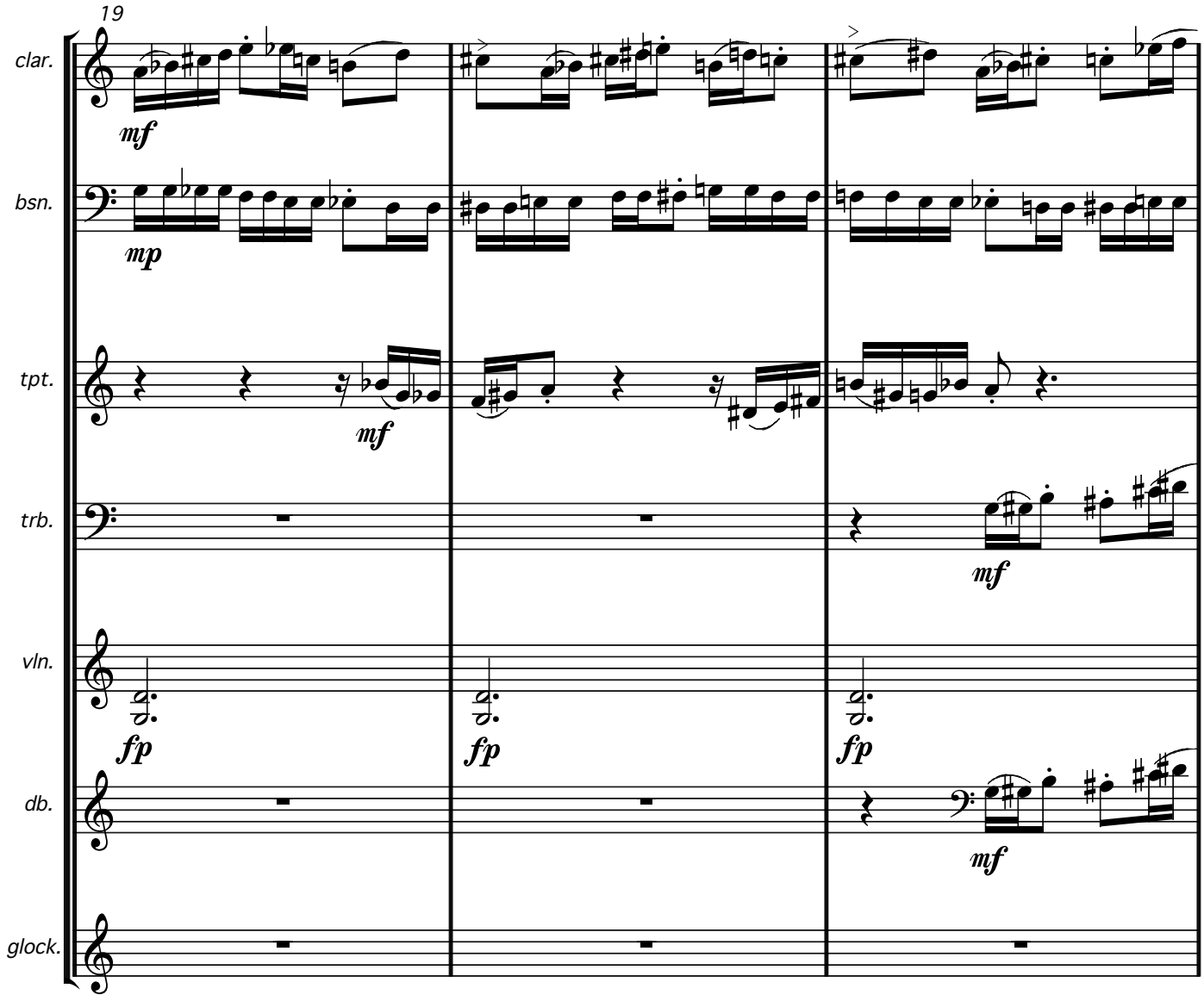

4
clar.
bsn.
tpt.
trb.
vln.
db.
glock.
pizz
arco
glockenspiel, hard beaters
mp
f
mf

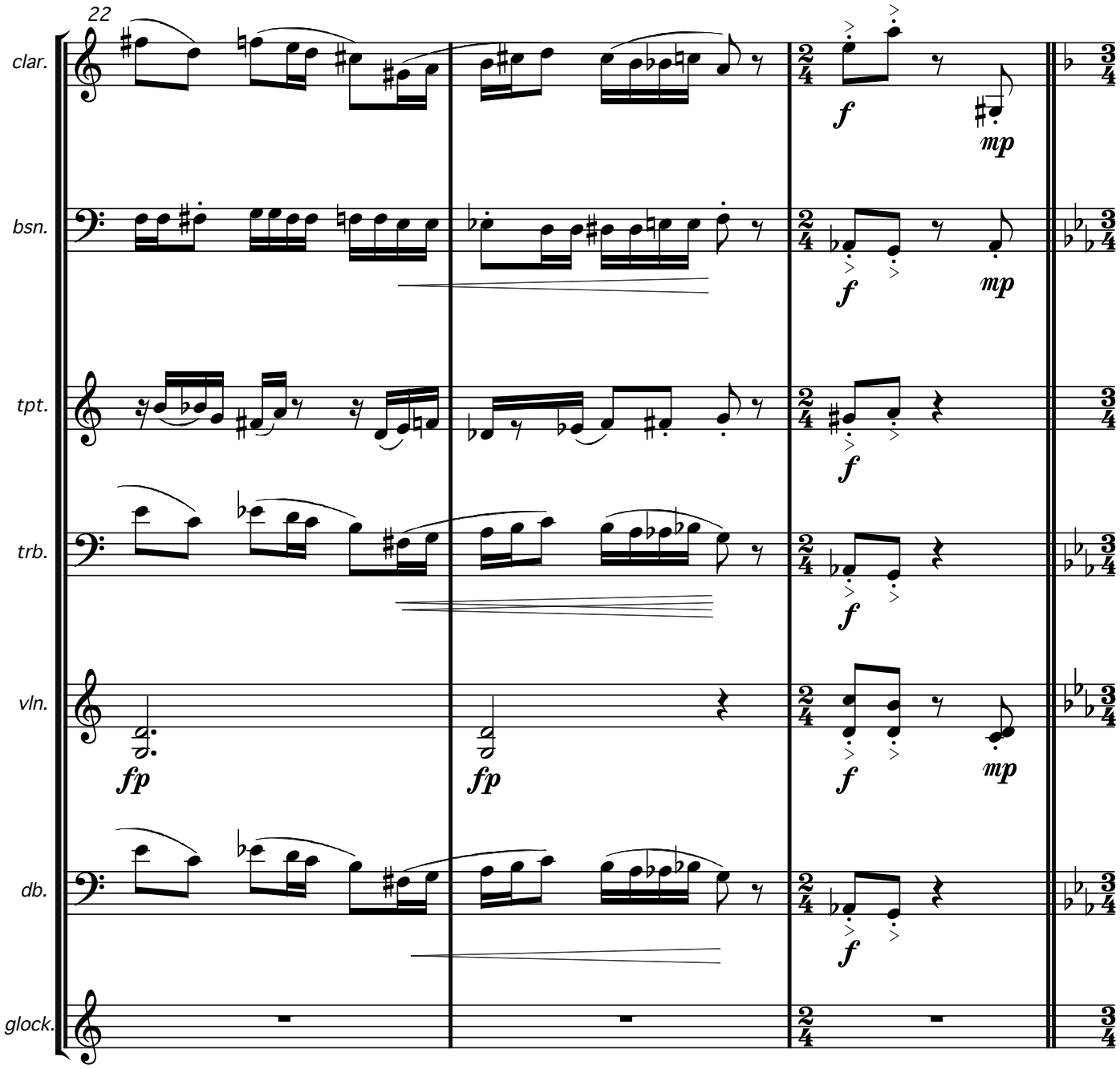

7
clar.
bsn.
tpt.
trb.
vln.
db.
glock.
mf
mp
f
pizz
arco

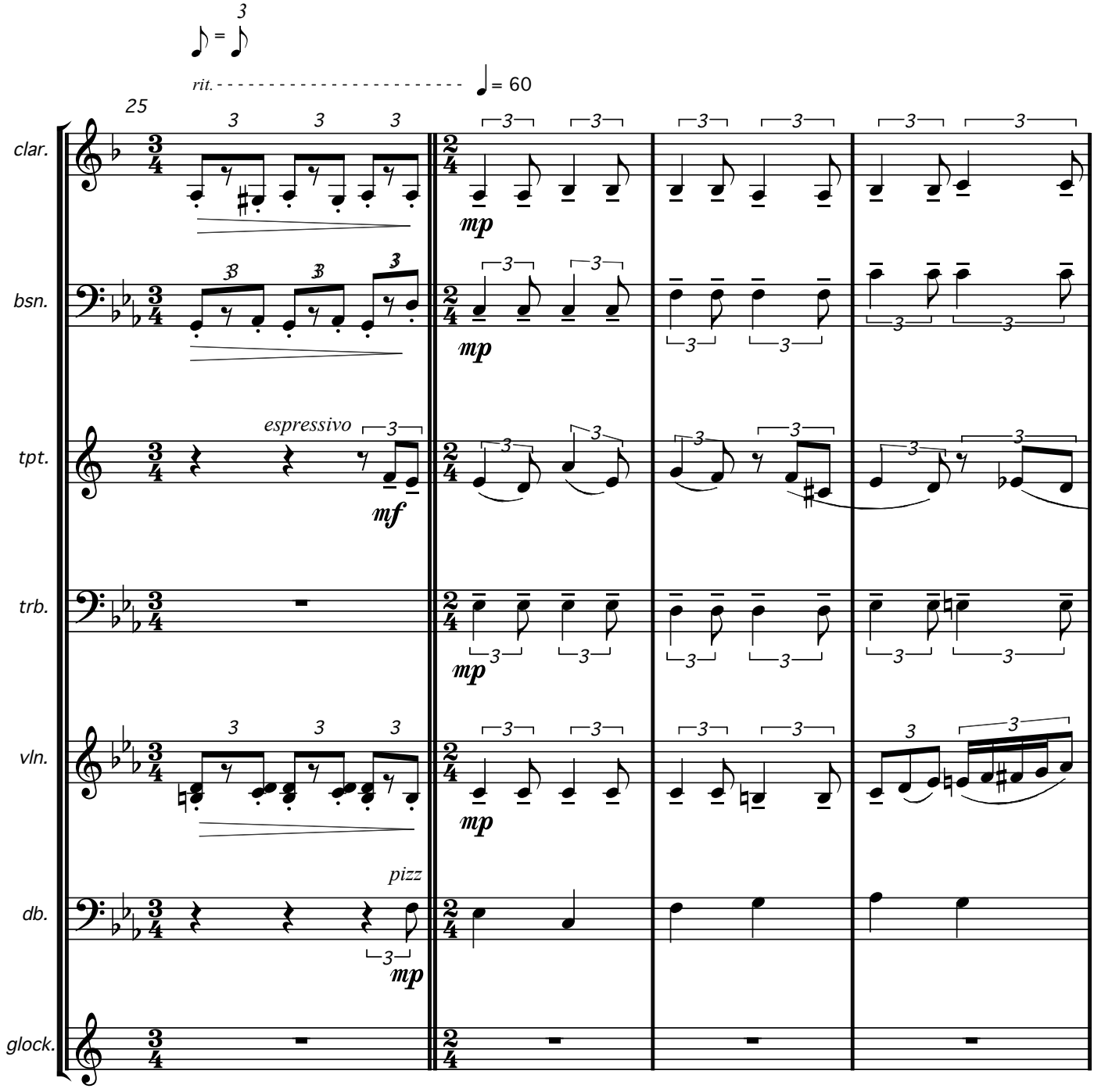

10
3
3
clar.
bsn.
tpt.
trb.
vln.
db.
glock.
p
mp
mf
mp
mf
mp
mf

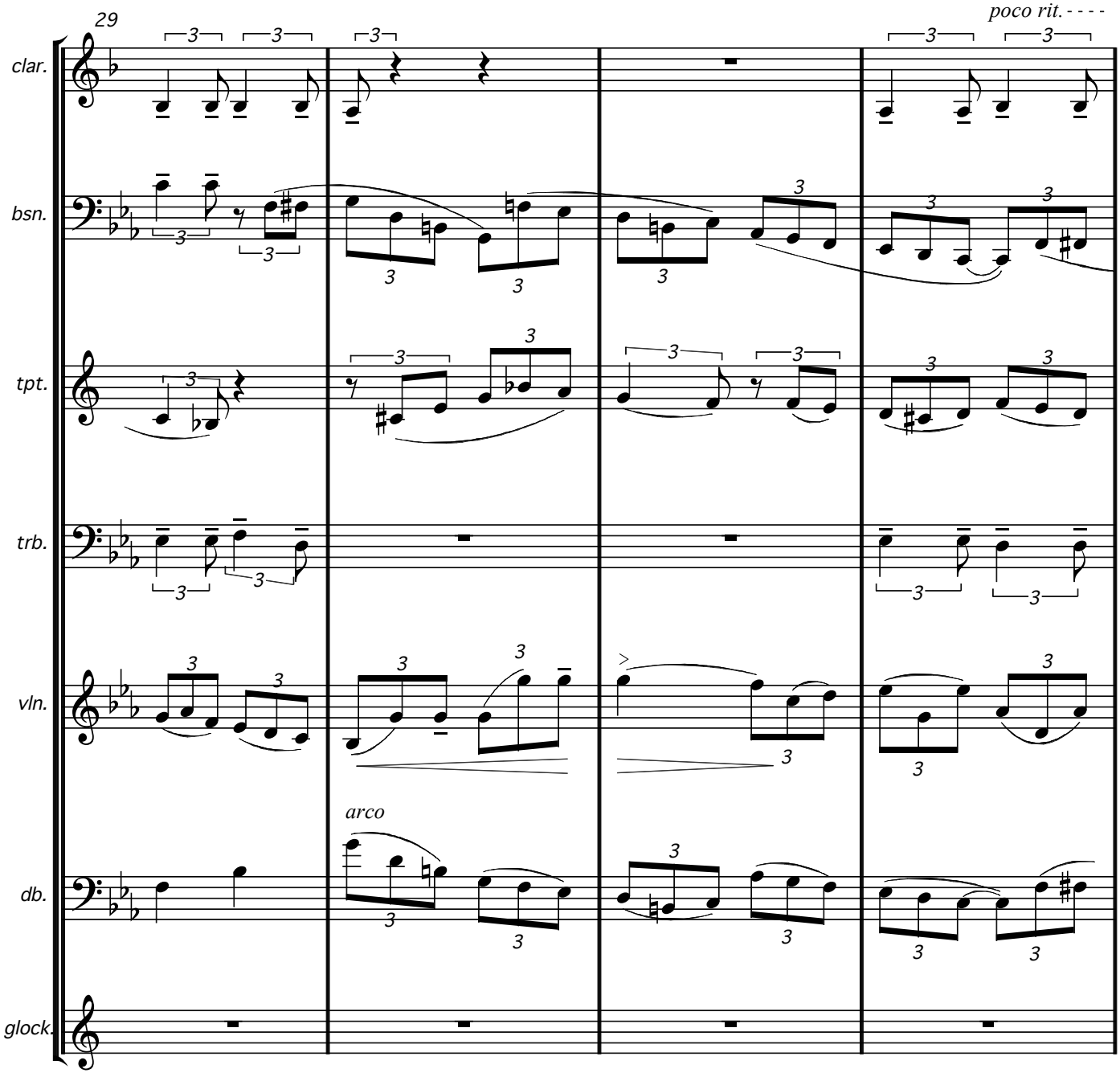

13
3
clar.
bsn.
tpt.
trb.
vln.
db.
glock.
mf
sfz


16
clar.
bsn.
tpt.
trb.
vln.
db.
glock.
mf
sf

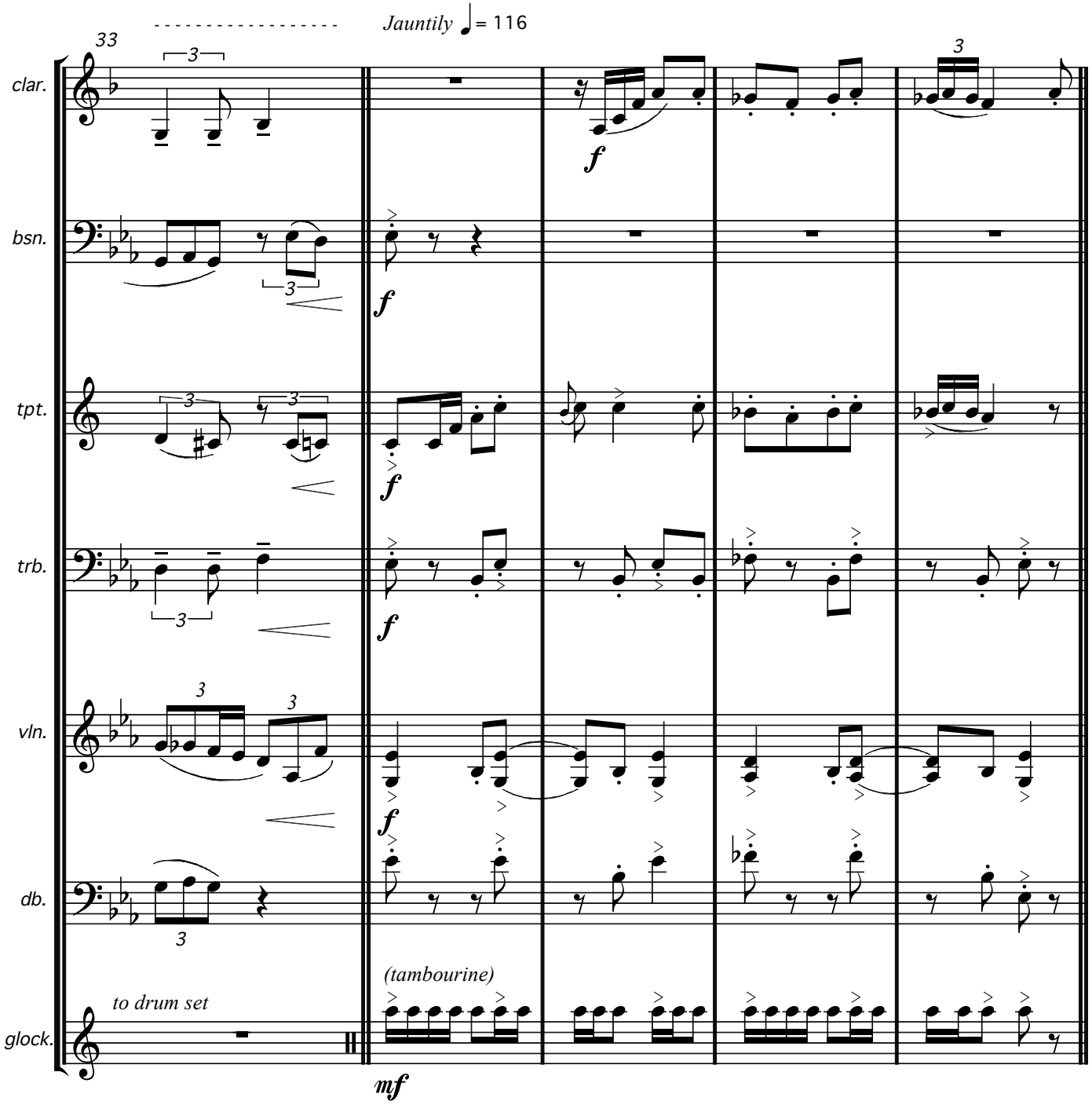

19
clar.
mf
bsn.
mp
tpt.
mf
trb.
mf
vln.
fp
fp
fp
db.
mf
glock.

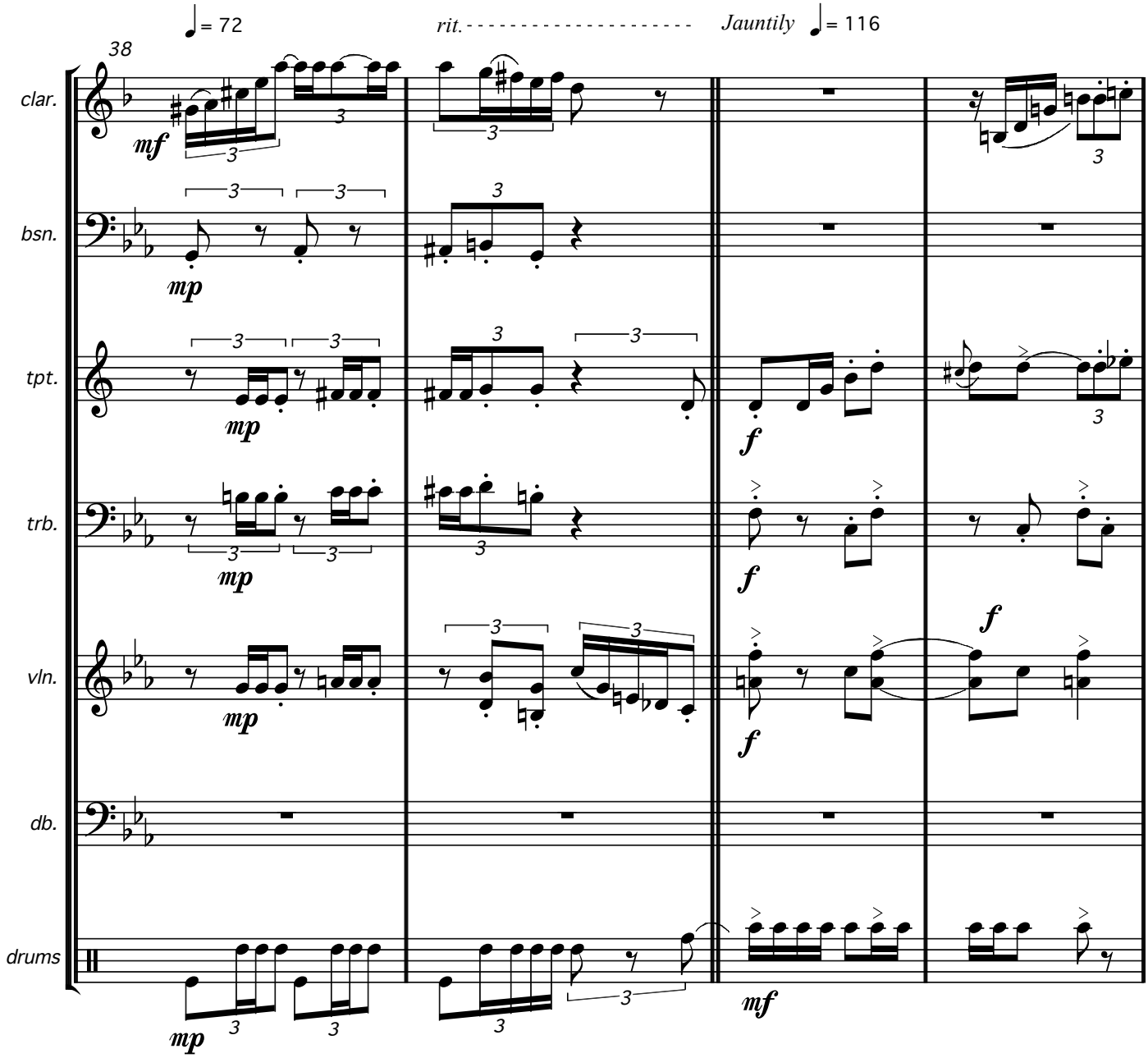

22
clar.
bsn.
tpt.
trb.
vln.
db.
glock.
f
mp
fp

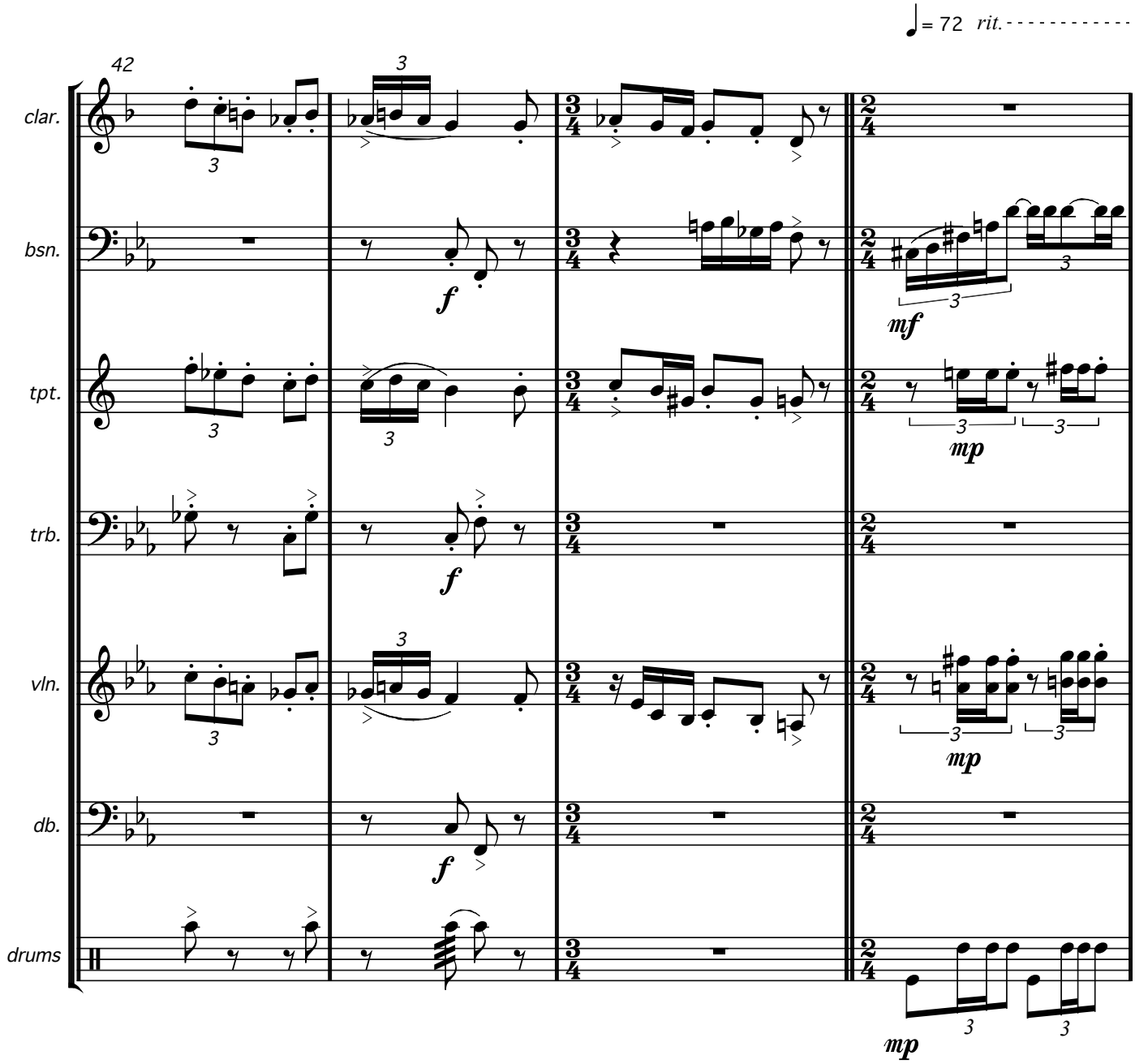

rit.
= 60
25
clar.
bsn.
tpt.
espressivo
trb.
vln.
pizz
db.
glock.
mp
mf

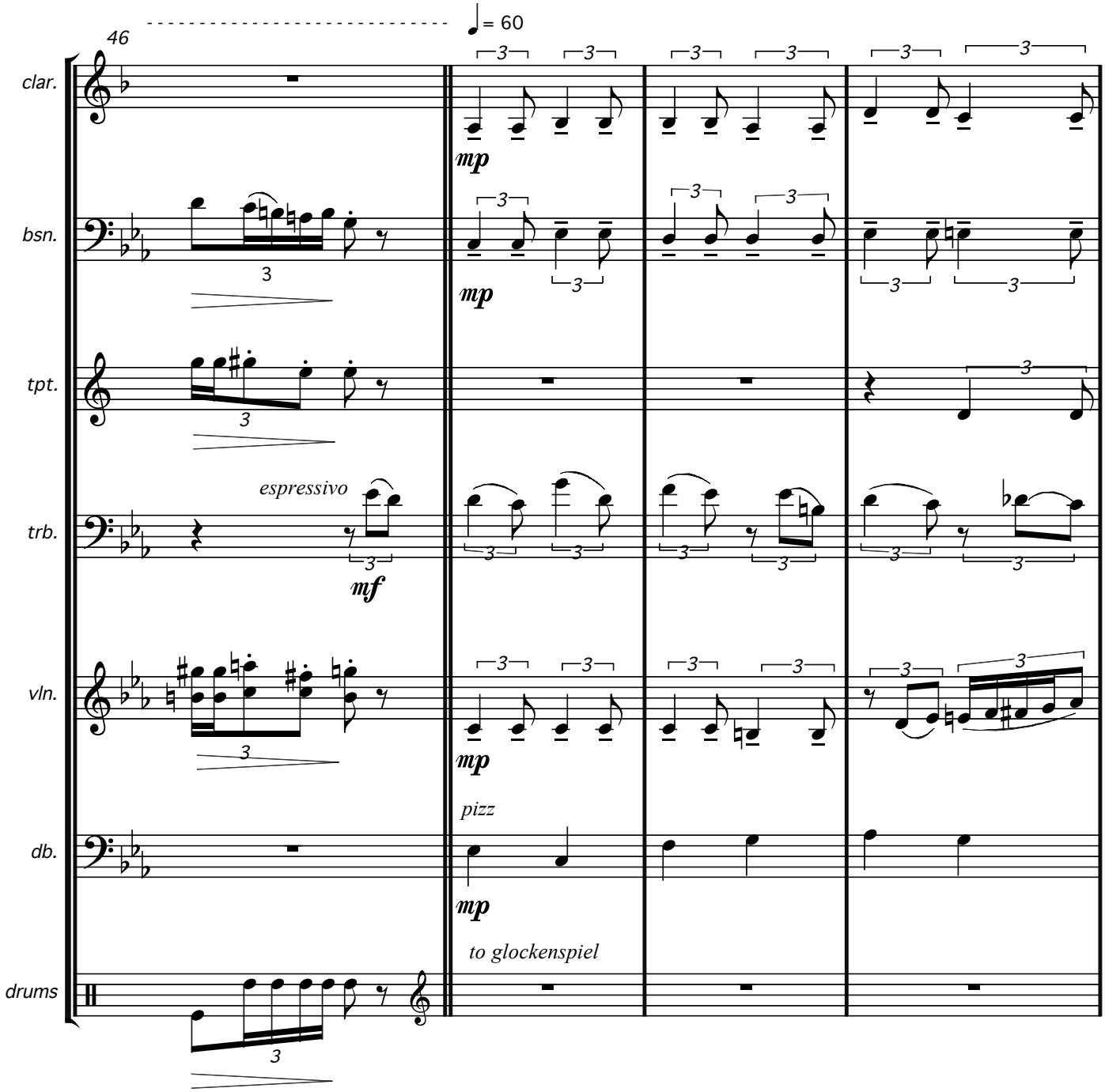

29
poco rit. - - - -
clar.
bsn.
tpt.
trb.
vln.
arco
db.
glock.

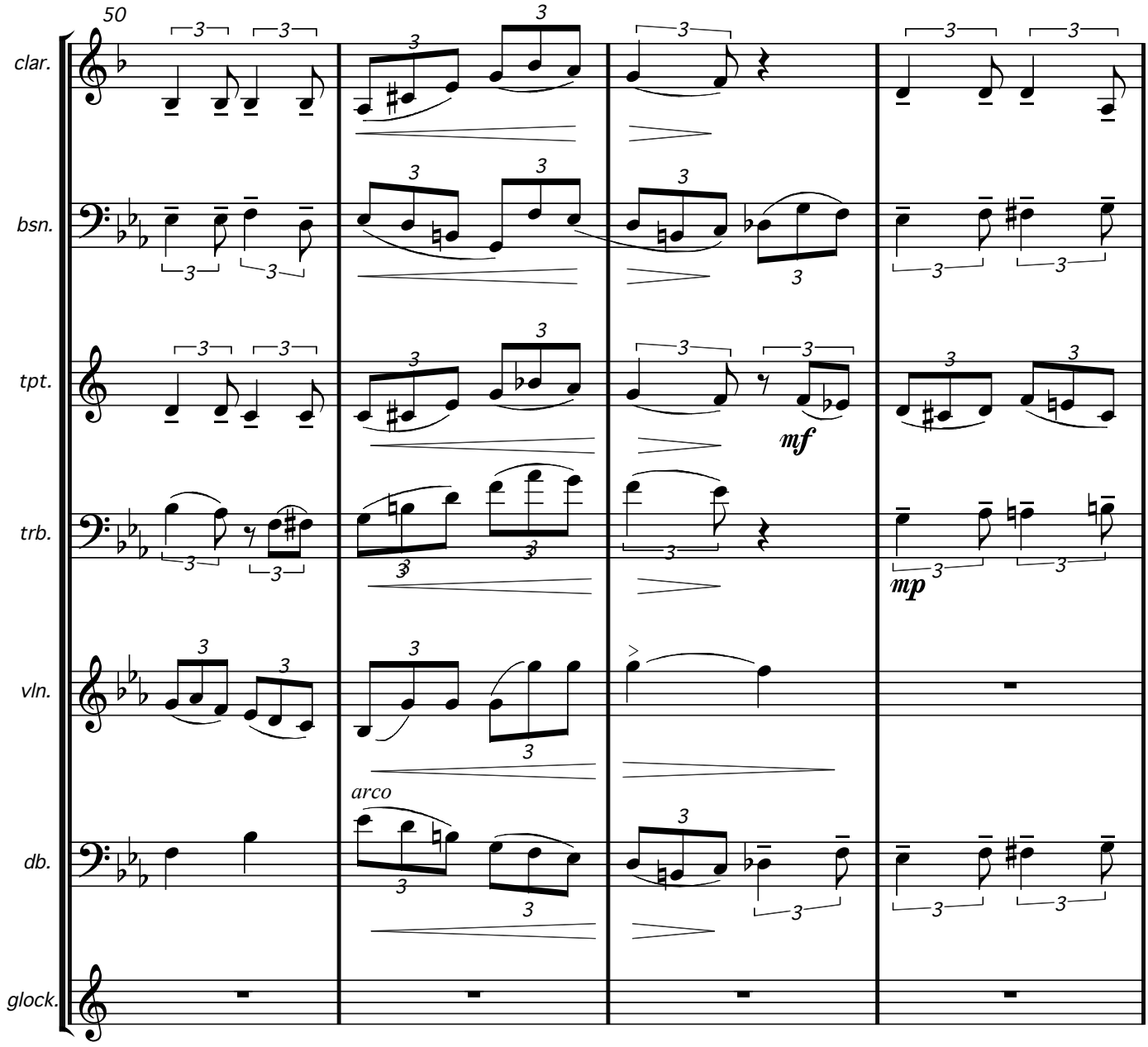
CUE: "As he wheeled his card daily into the square of each village..."

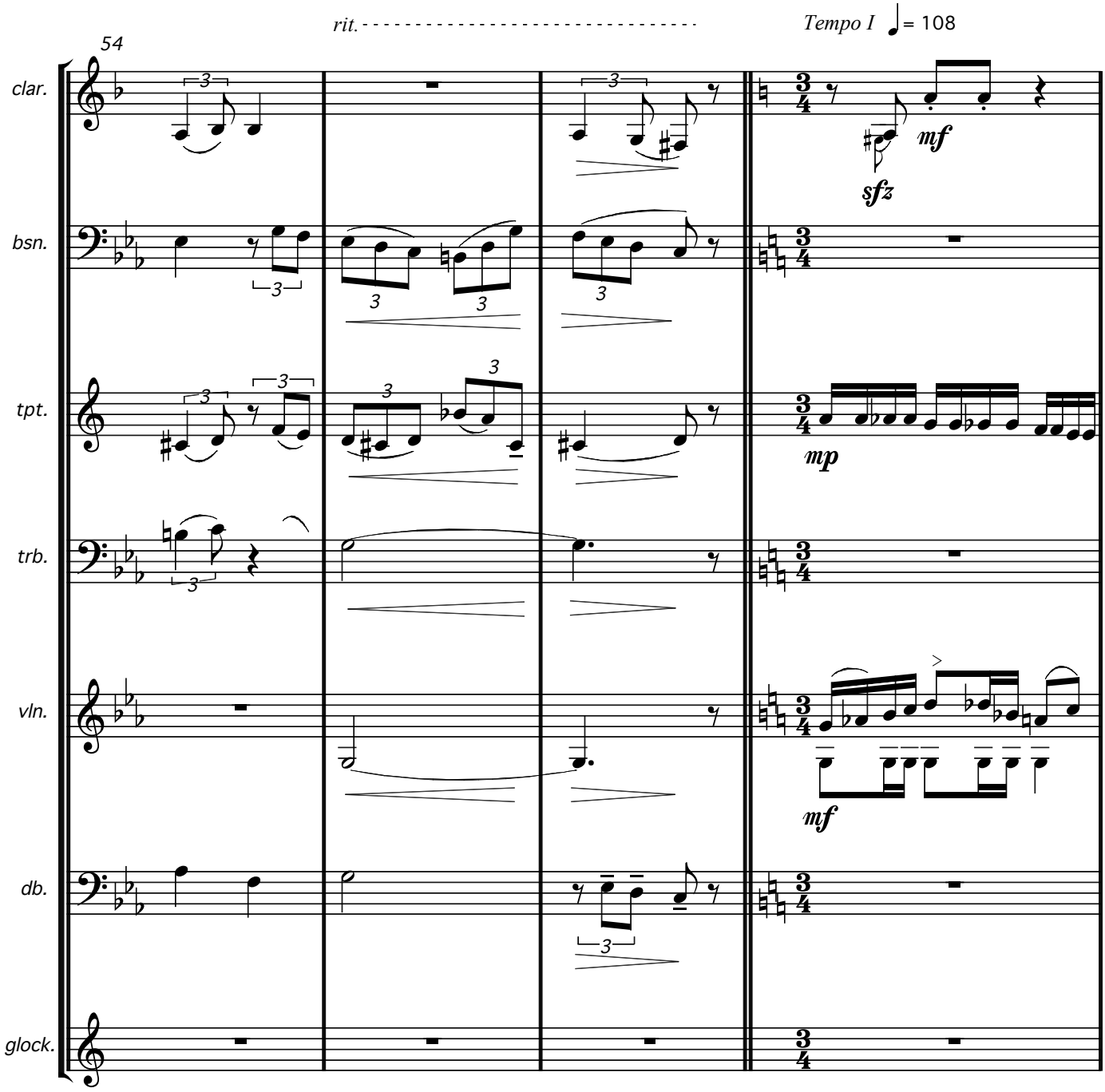


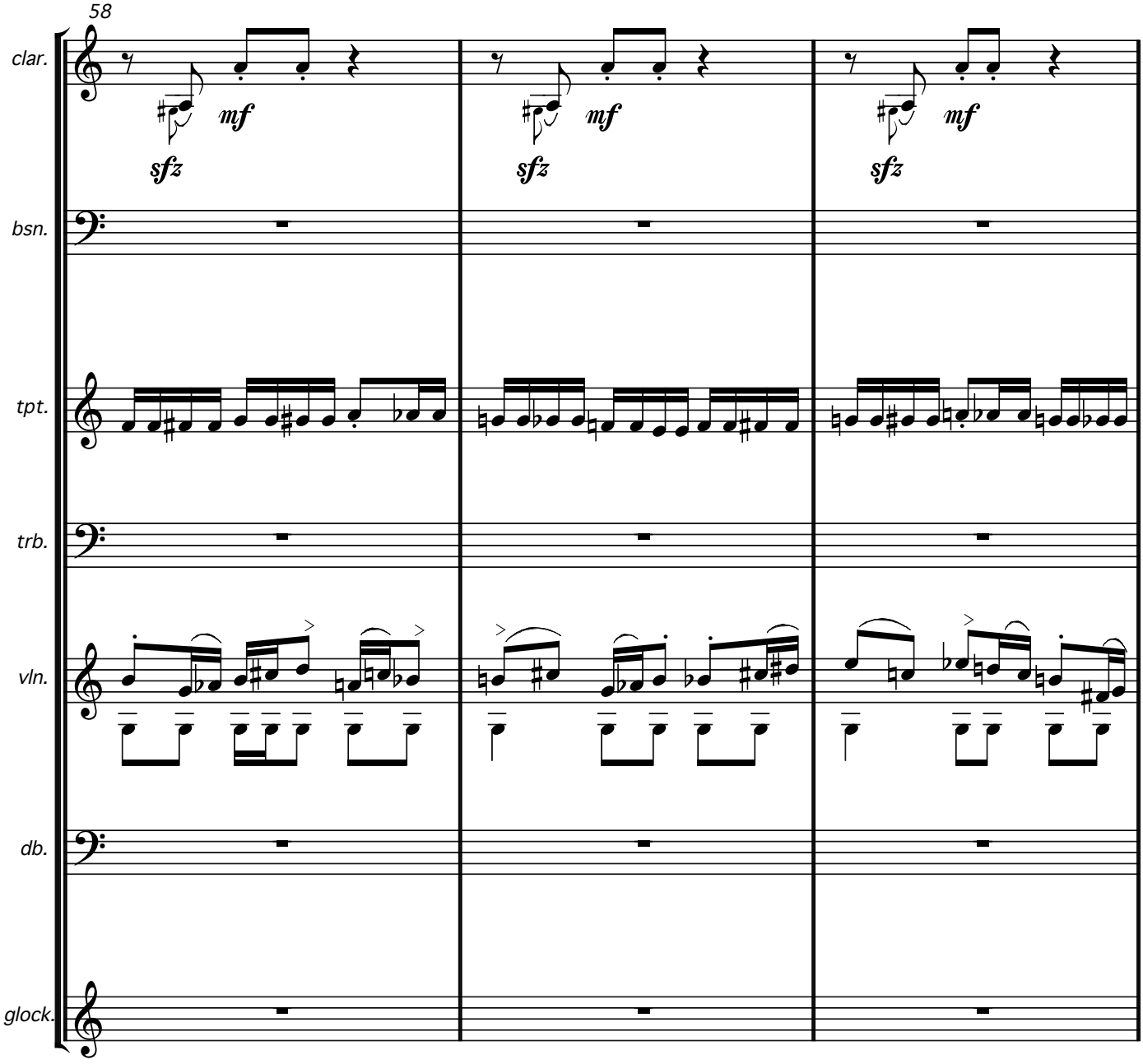

38
♩= 72
rit.
Jauntily
♩= 116
clar.
bsn.
tpt.
trb.
vln.
db.
drums
mf
mp
f
mf

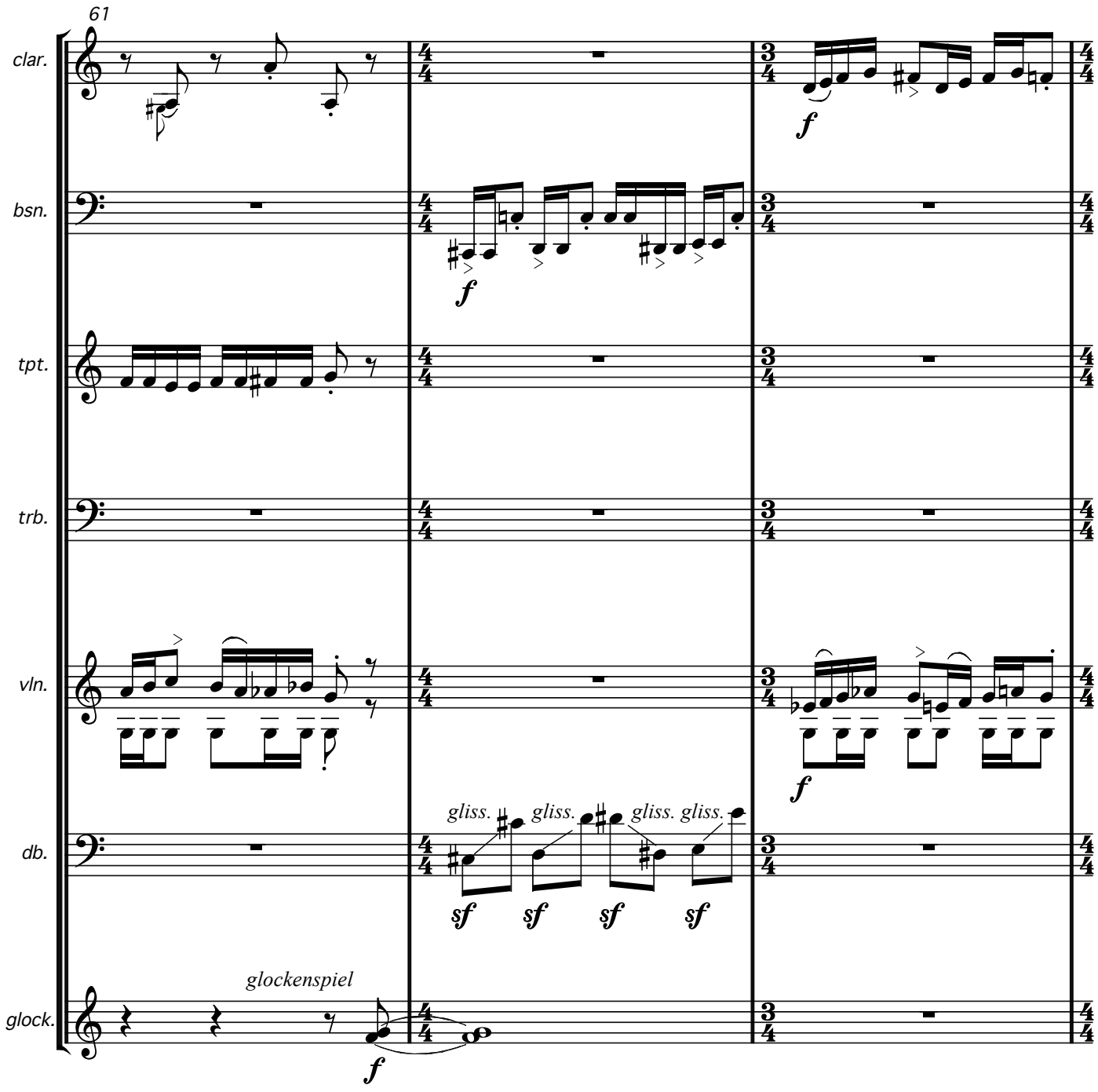

♩= 72 rit.
42
clar.
bsn.
tpt.
trb.
vln.
db.
drums
f
mf
mp

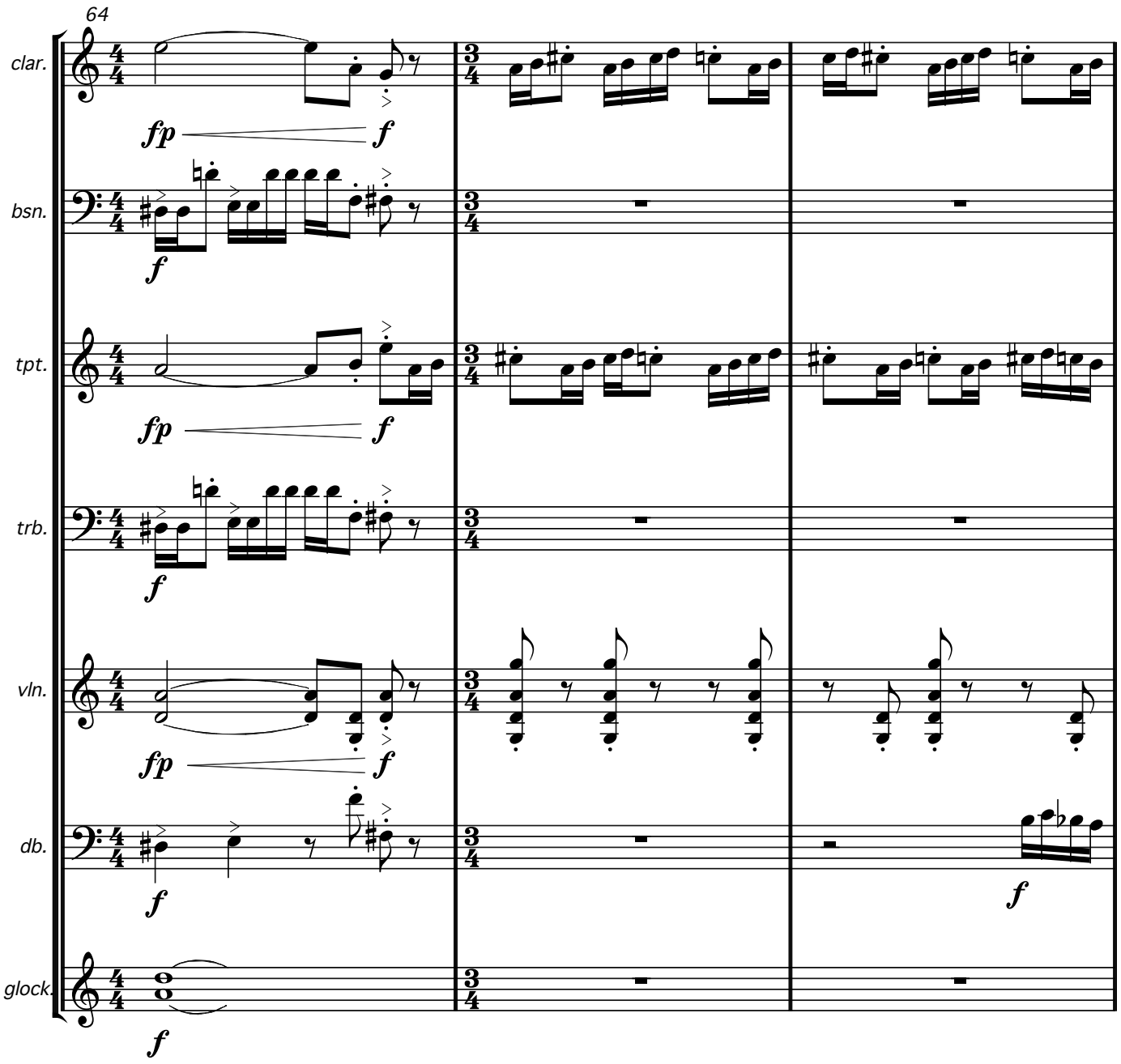

46
♩= 60
clar.
bsn.
tpt.
trb.
vln.
db.
drums
espressivo
mf
mp
pizz
to glockenspiel

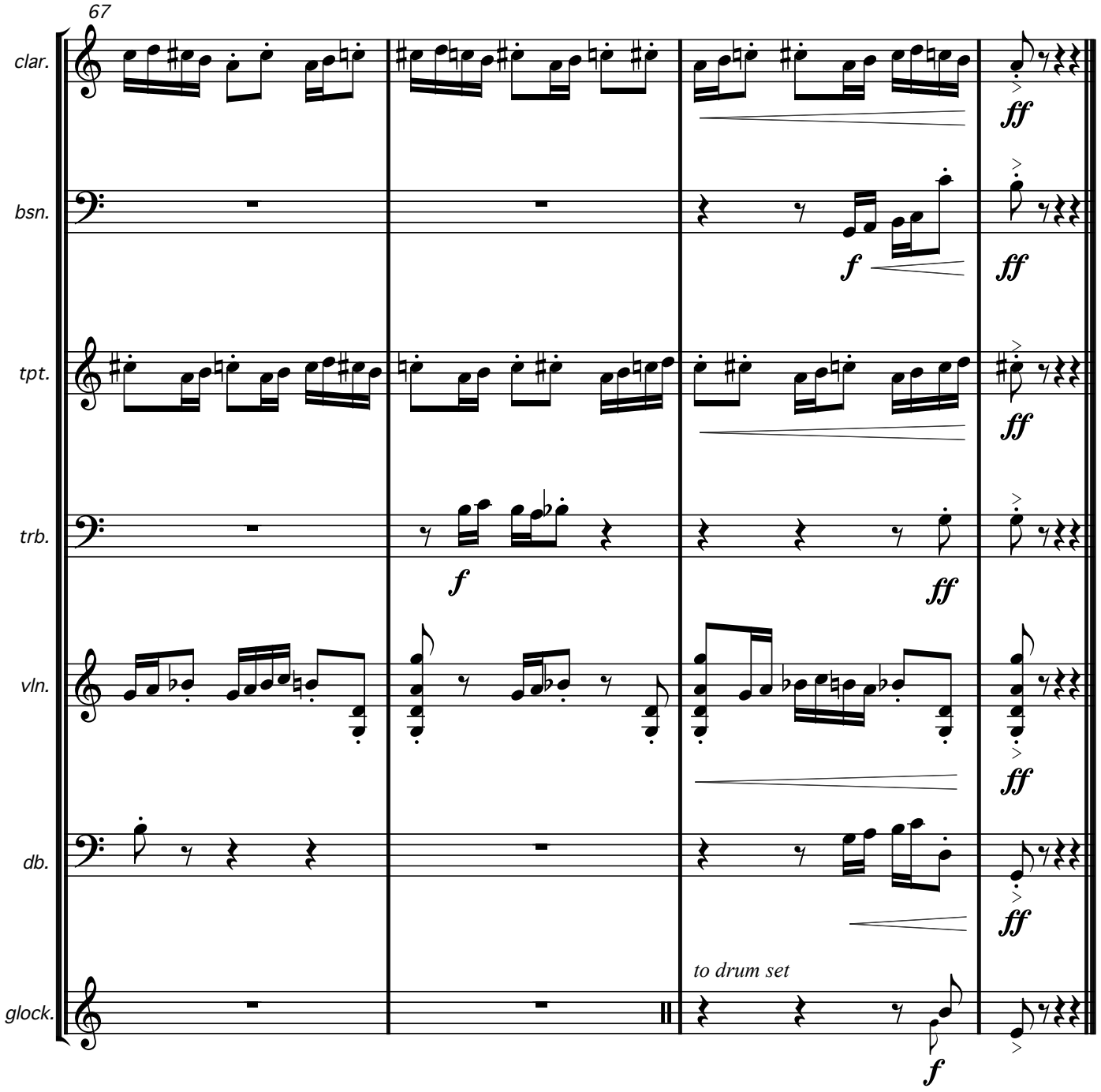

50
clar.
bsn.
tpt.
trb.
vln.
db.
glock.
mf
mp
arco


54
rit.
Tempo I ♩= 108
clar.
bsn.
tpt.
trb.
vln.
db.
glock.
mf
sfz
mp
mf


58
clar.
mf
sfz
bsn.
tpt.
trb.
vln.
db.
glock.

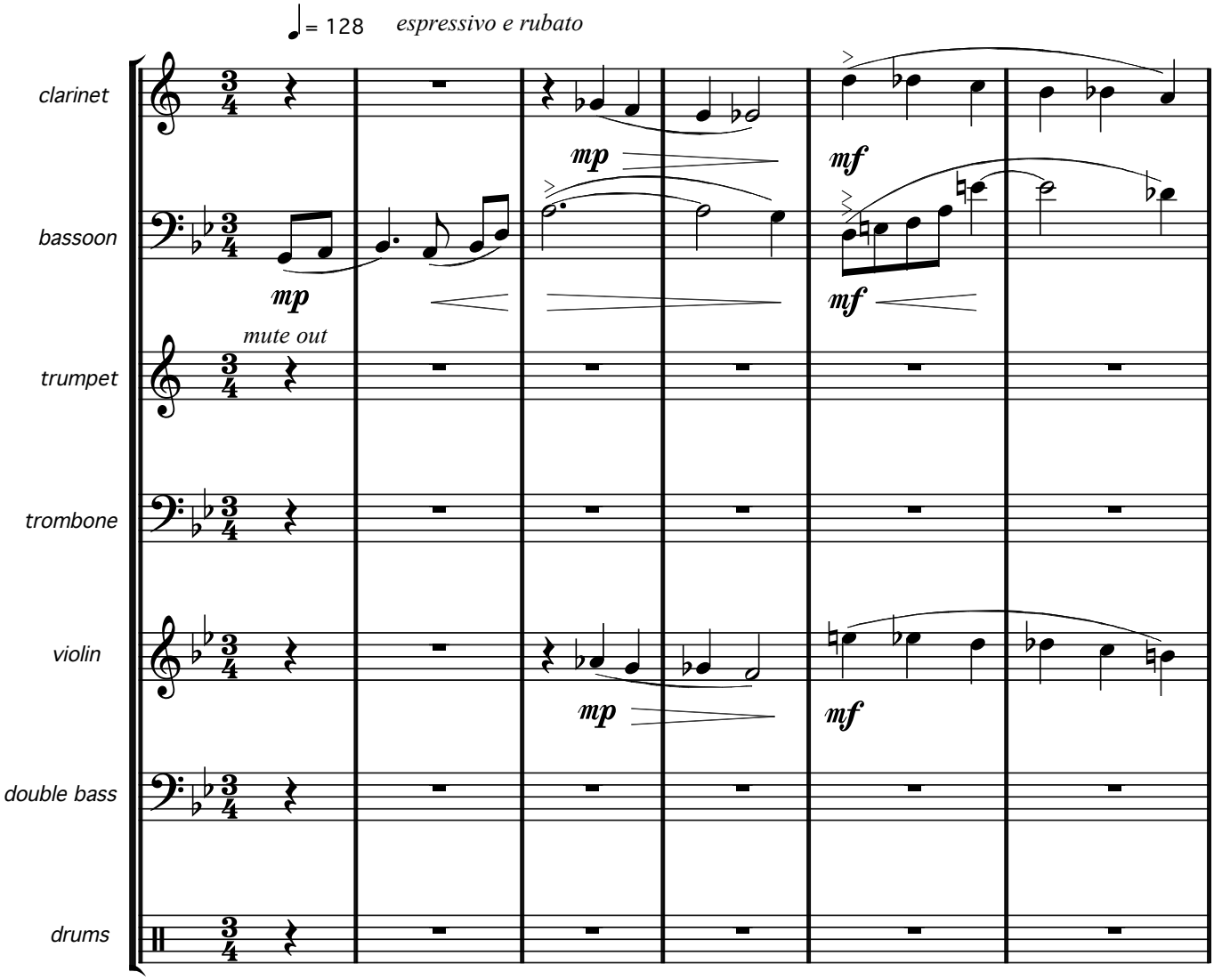

61
clar.
bsn.
tpt.
trb.
vln.
db.
glock.
f
gliss.
gliss.
gliss.
gliss.
sf
sf
sf
sf
glockenspiel
f

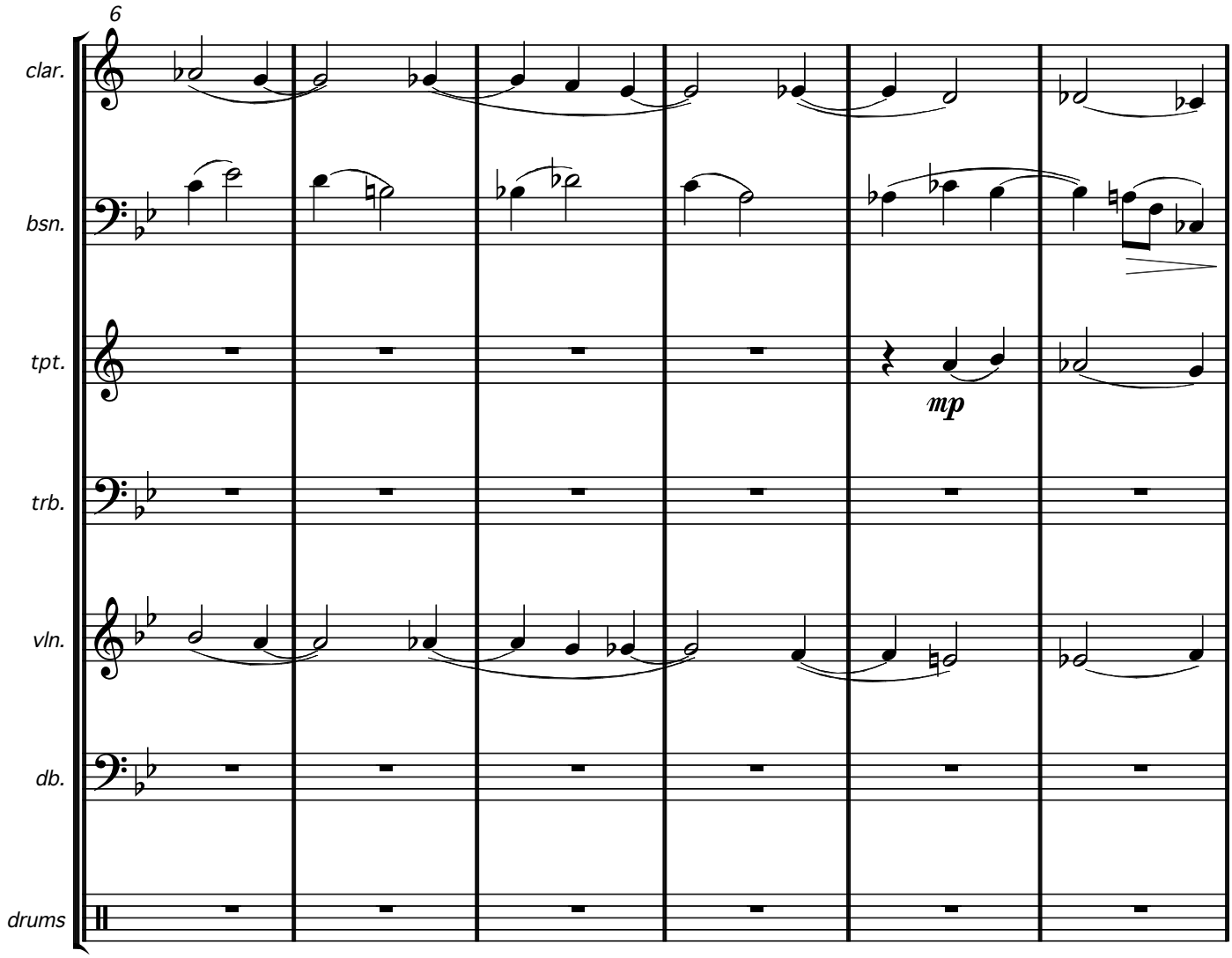

64
clar.
bsn.
tpt.
trb.
vln.
db.
glock.
fp
f

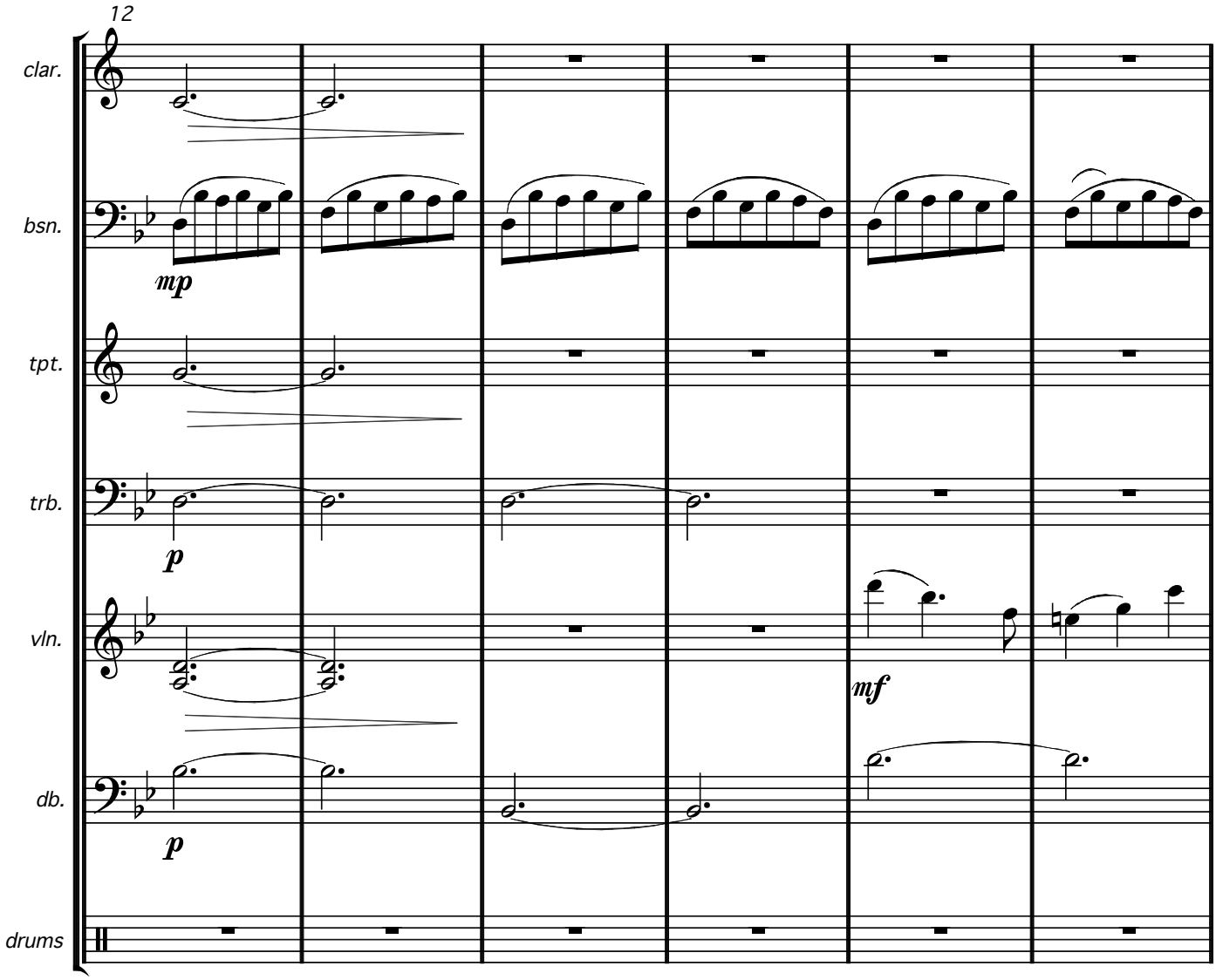

67
clar.
bsn.
tpt.
trb.
vln.
db.
glock.
ff
f
to drum set

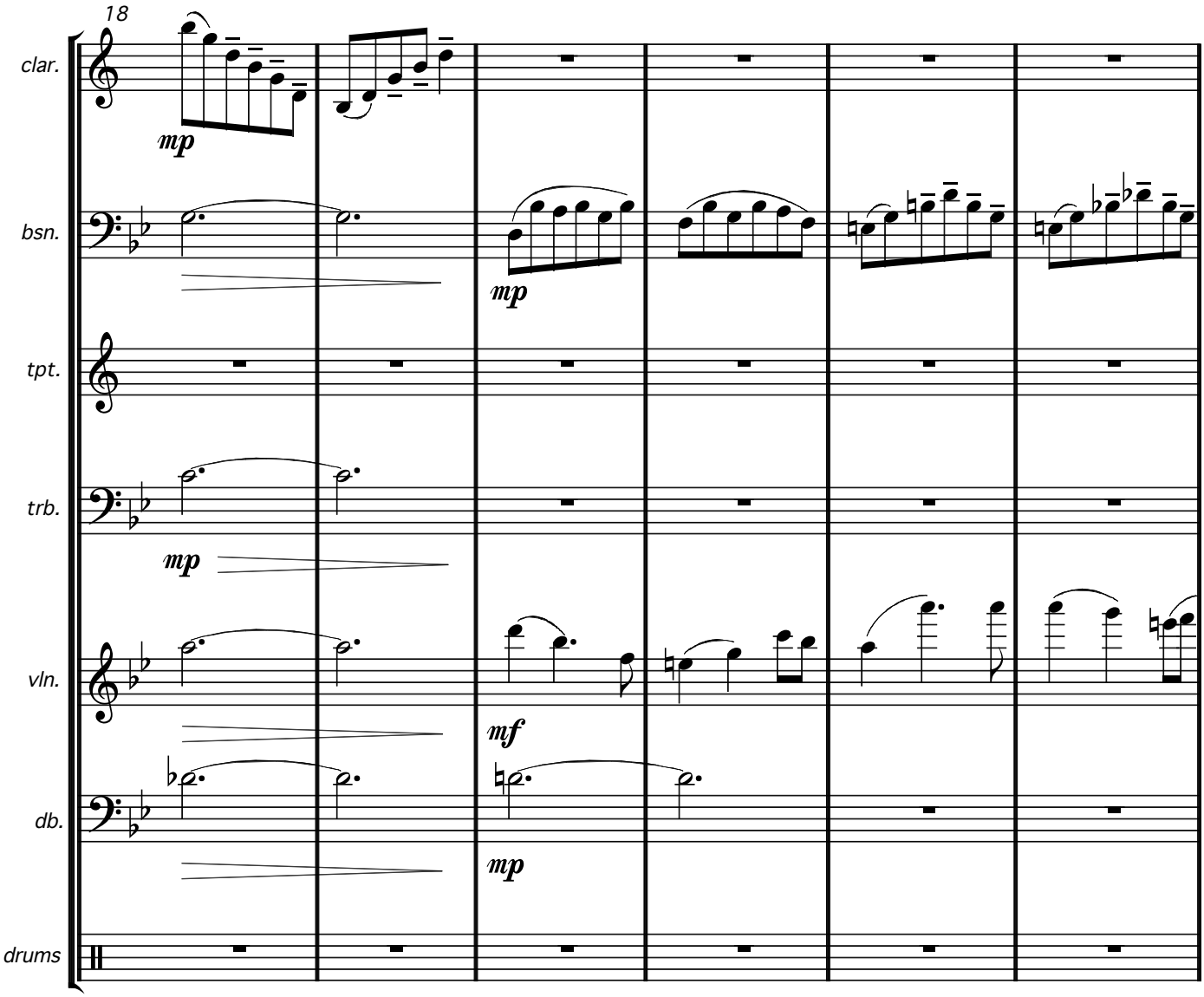
3. Hymne àu Village Céleste

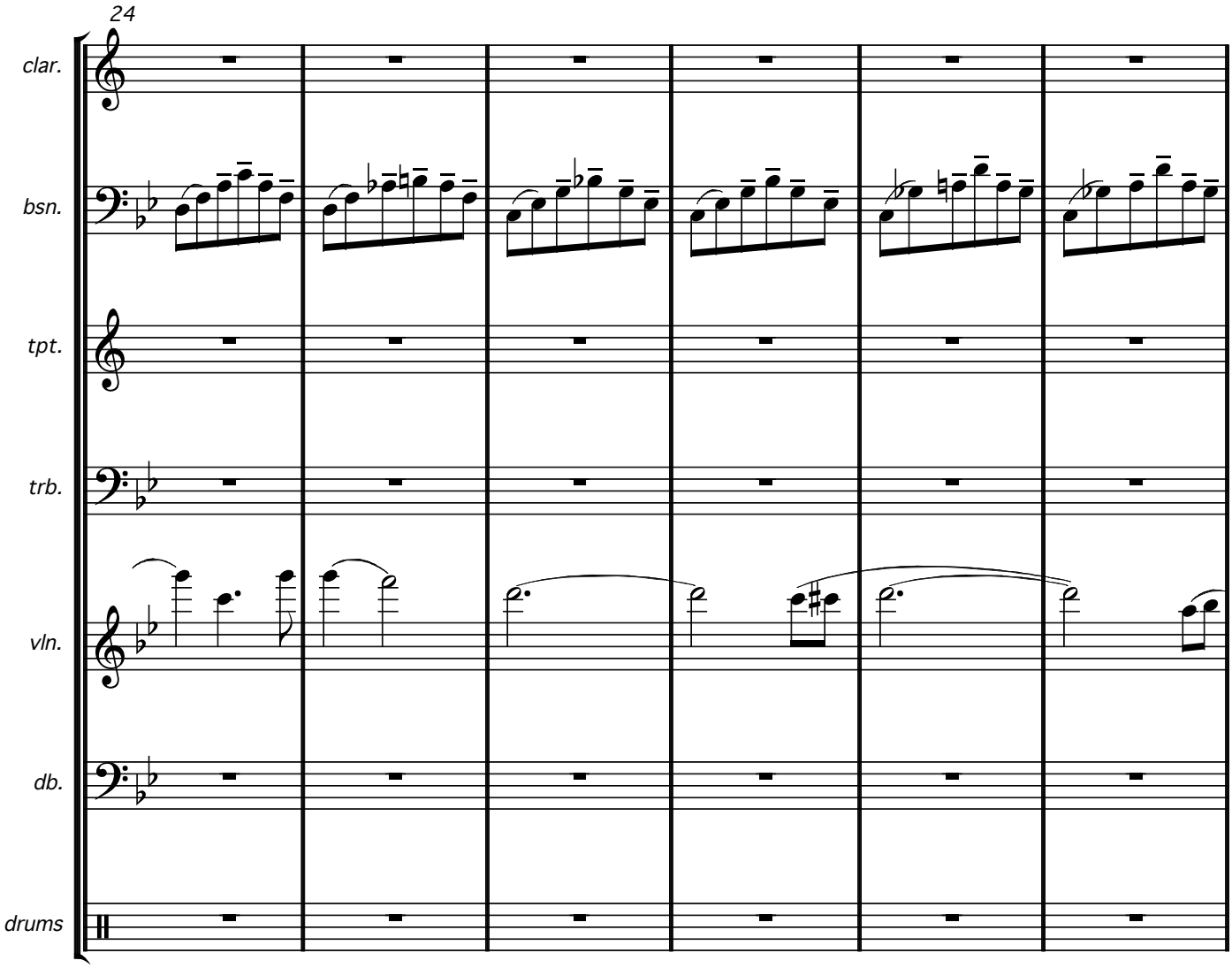
CUE: "For he remembered this place as special in a peculiar way..."

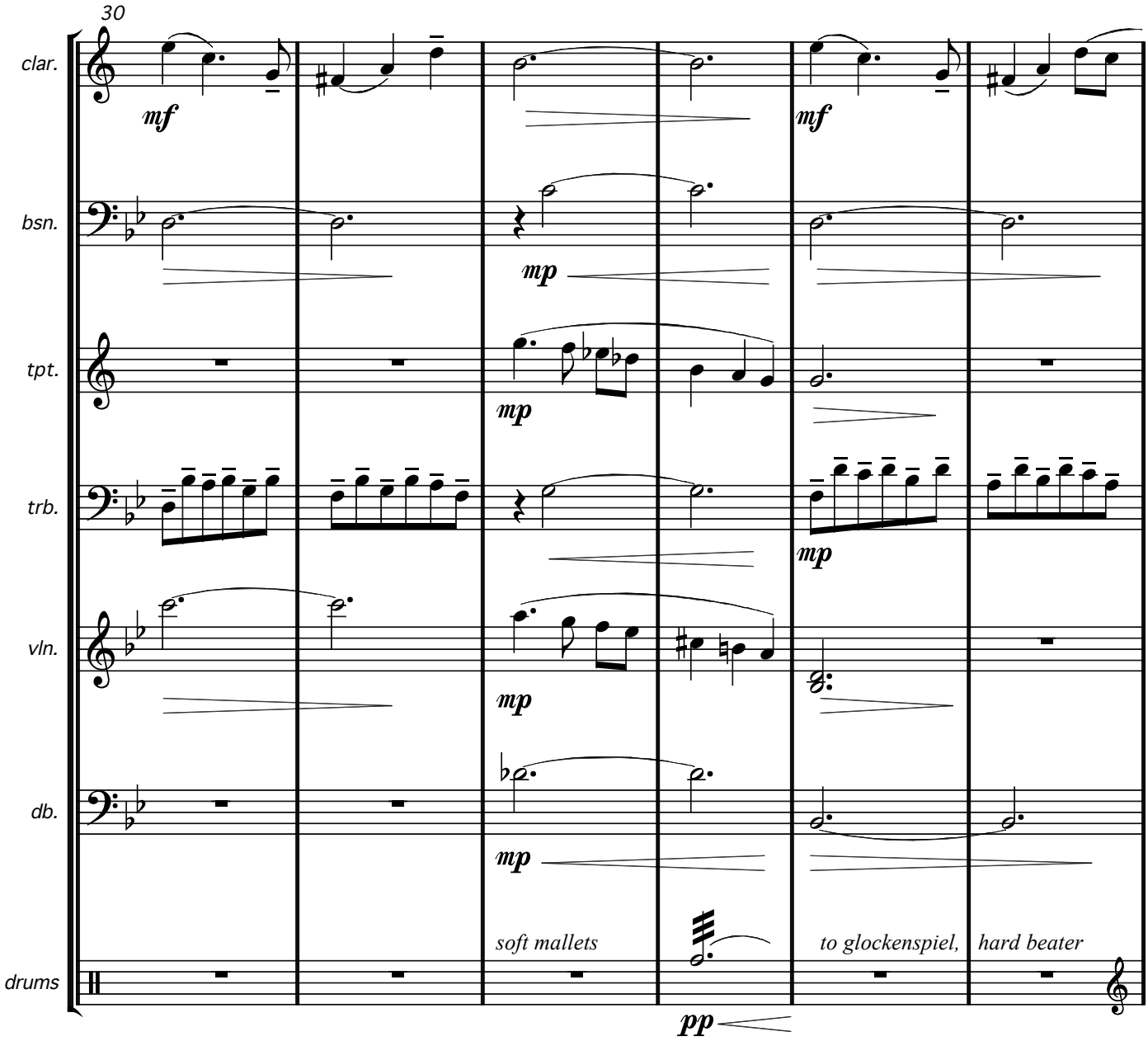


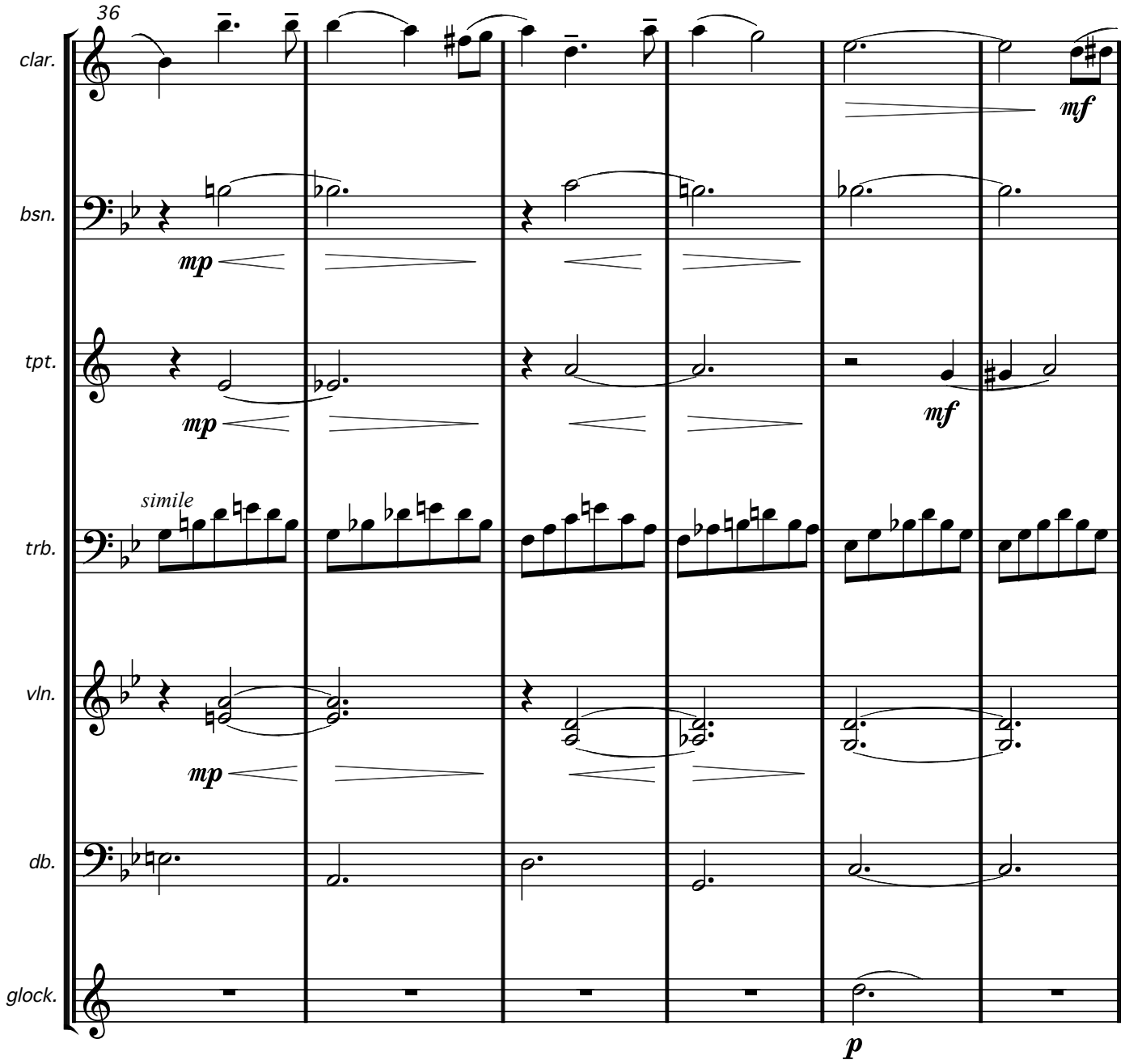

6
clar.
bsn.
tpt.
mp
trb.
vln.
db.
drums

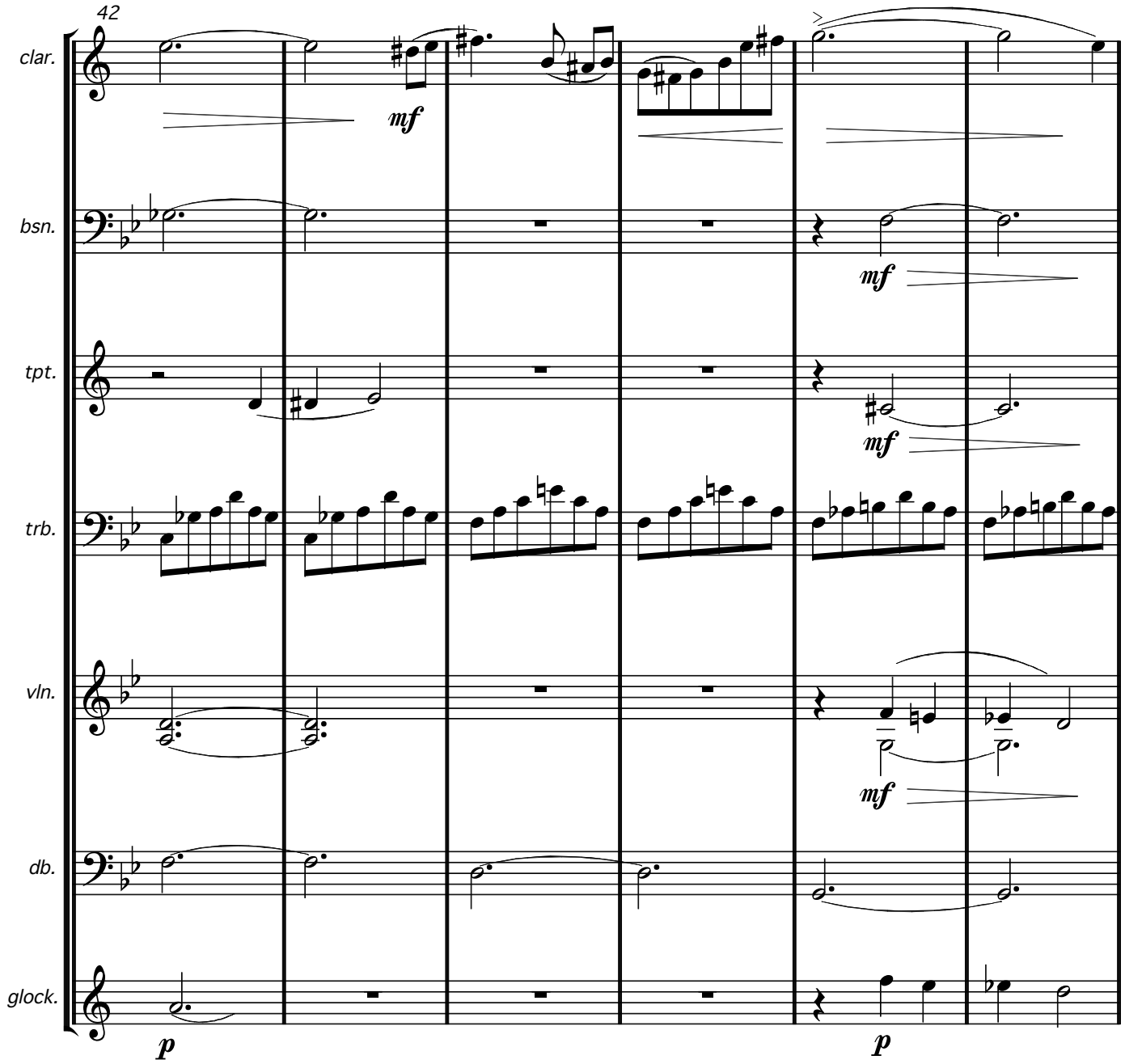

12
clar.
bsn.
mp
tpt.
trb.
p
vln.
mf
db.
p
drums

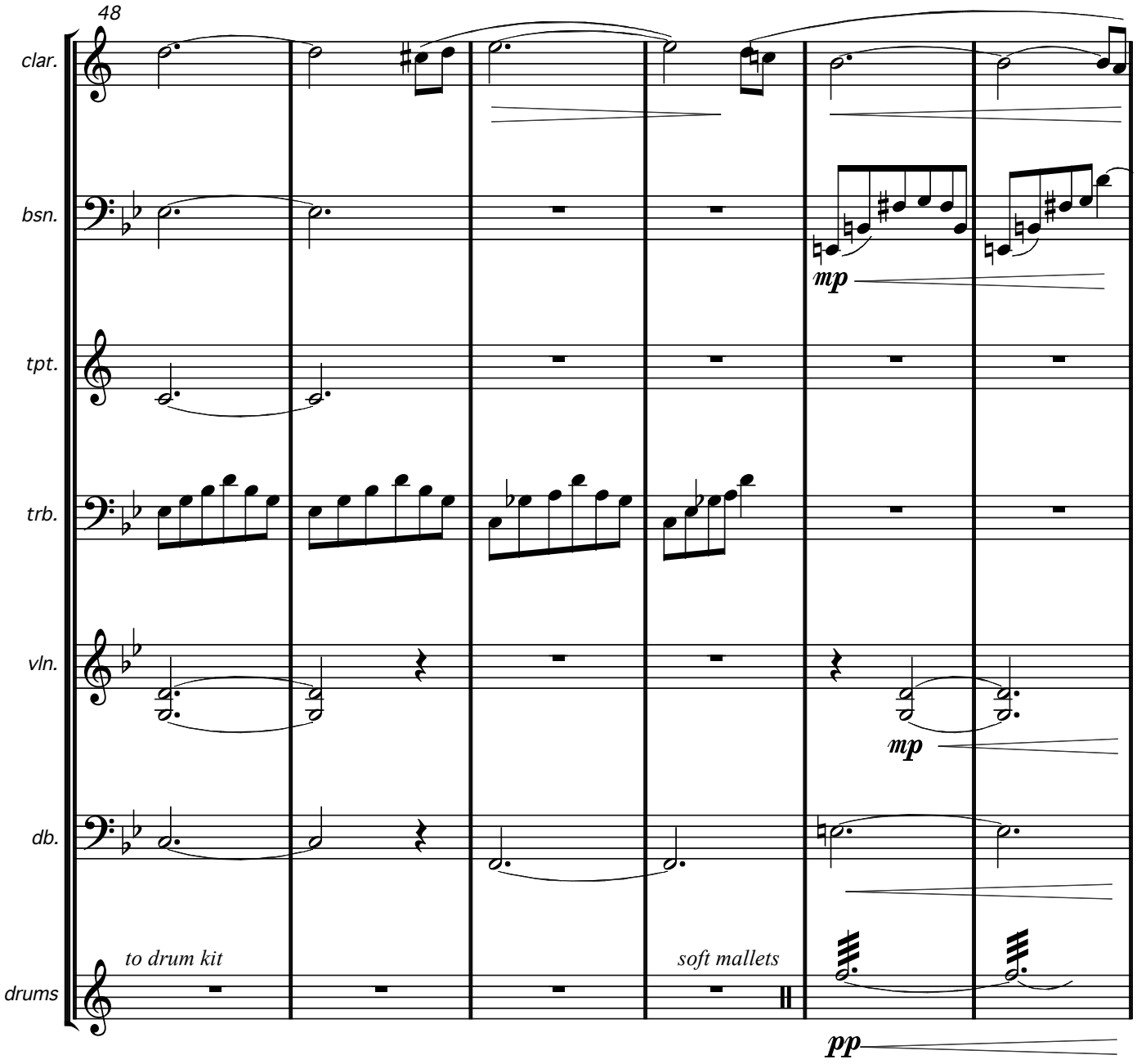

18
clar.
mp
bsn.
mp
tpt.
trb.
mp
vln.
mf
db.
mp
drums

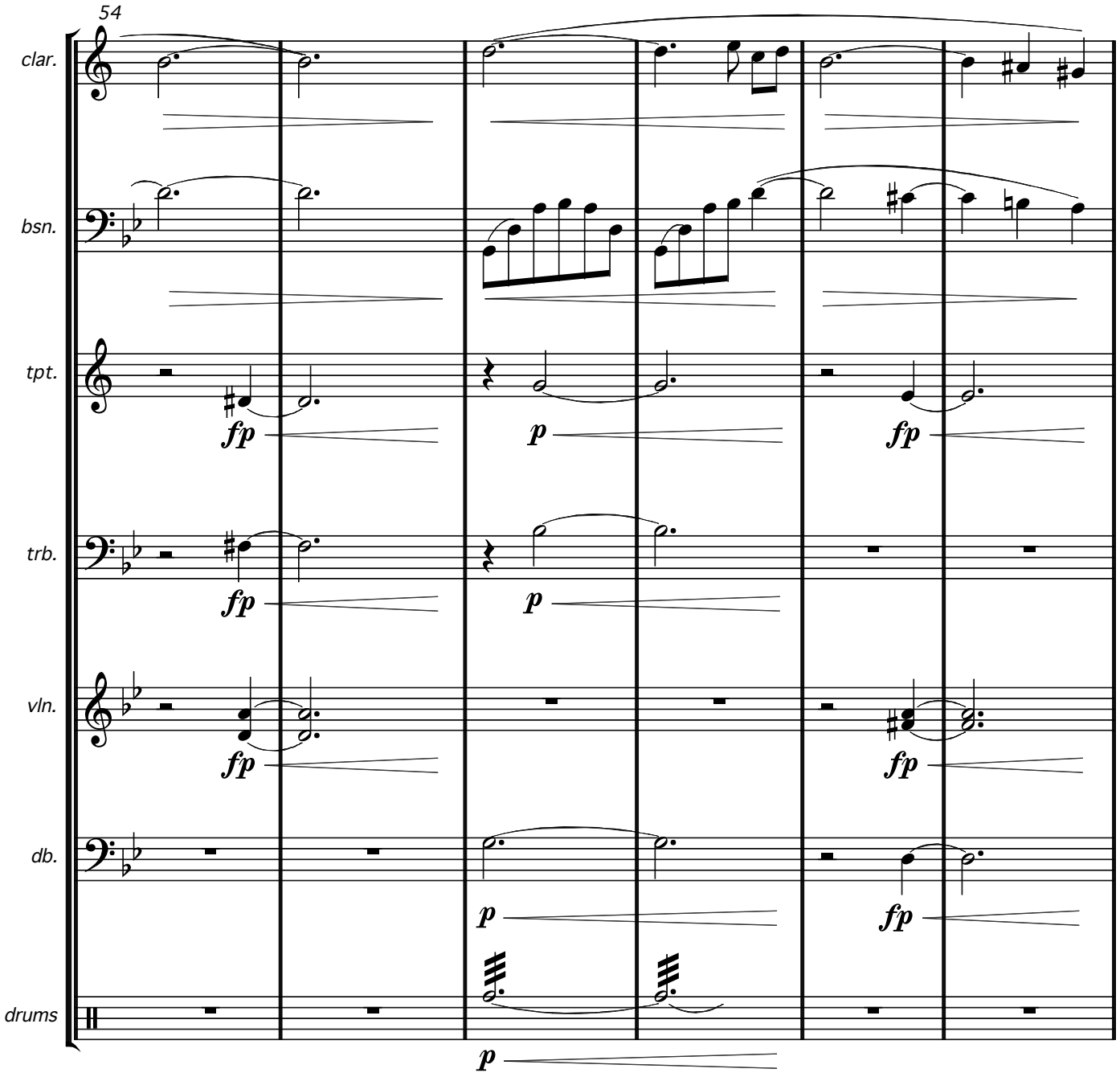

24
clar.
bsn.
tpt.
trb.
vln.
db.
drums

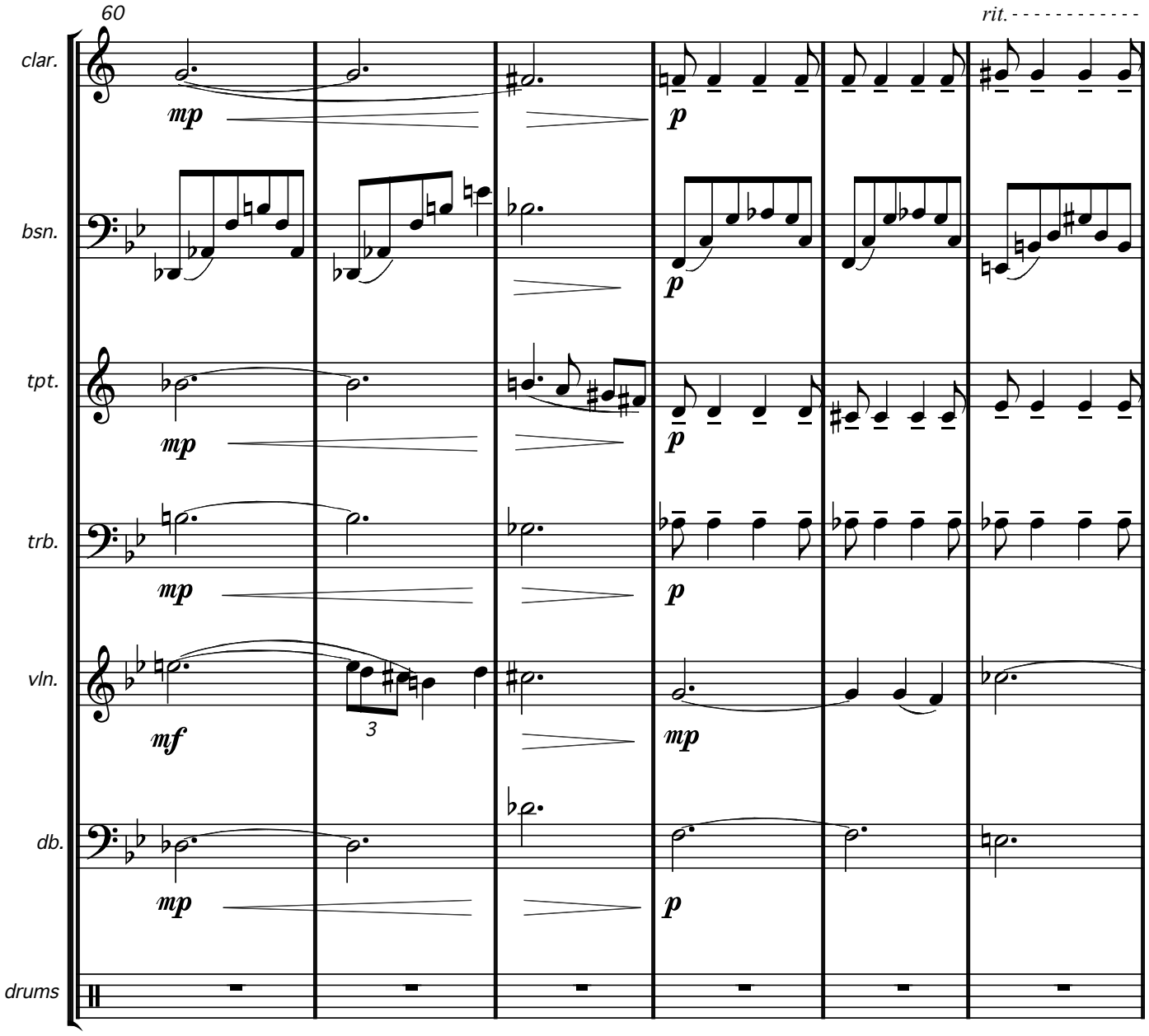

30
clar.
bsn.
tpt.
trb.
vln.
db.
drums
mf
mf
mp
mp
mp
mp
mp
soft mallets
to glockenspiel,
hard beater
pp

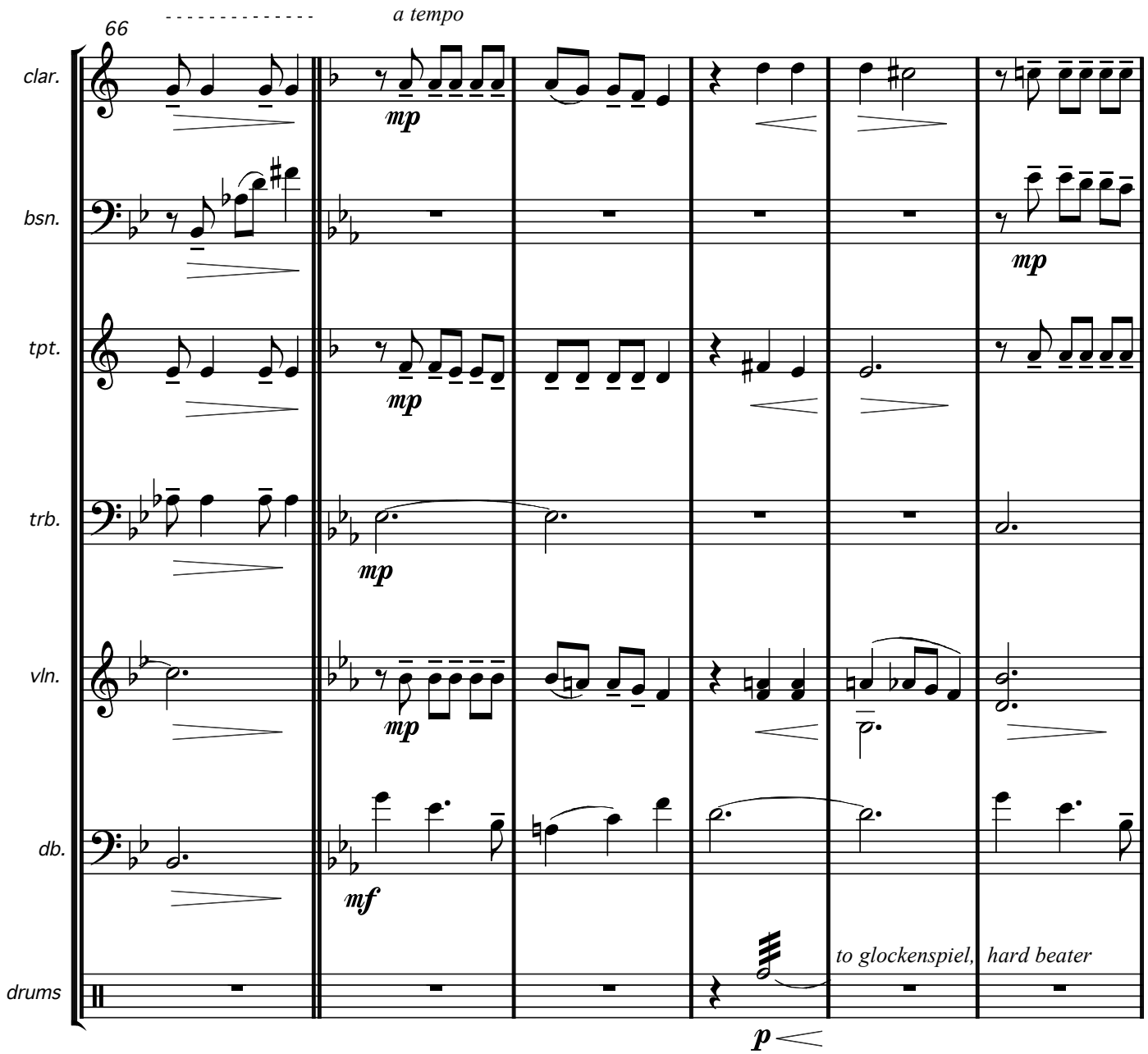

36
clar.
bsn.
tpt.
trb.
vln.
db.
glock.
mp
mf
simile
p

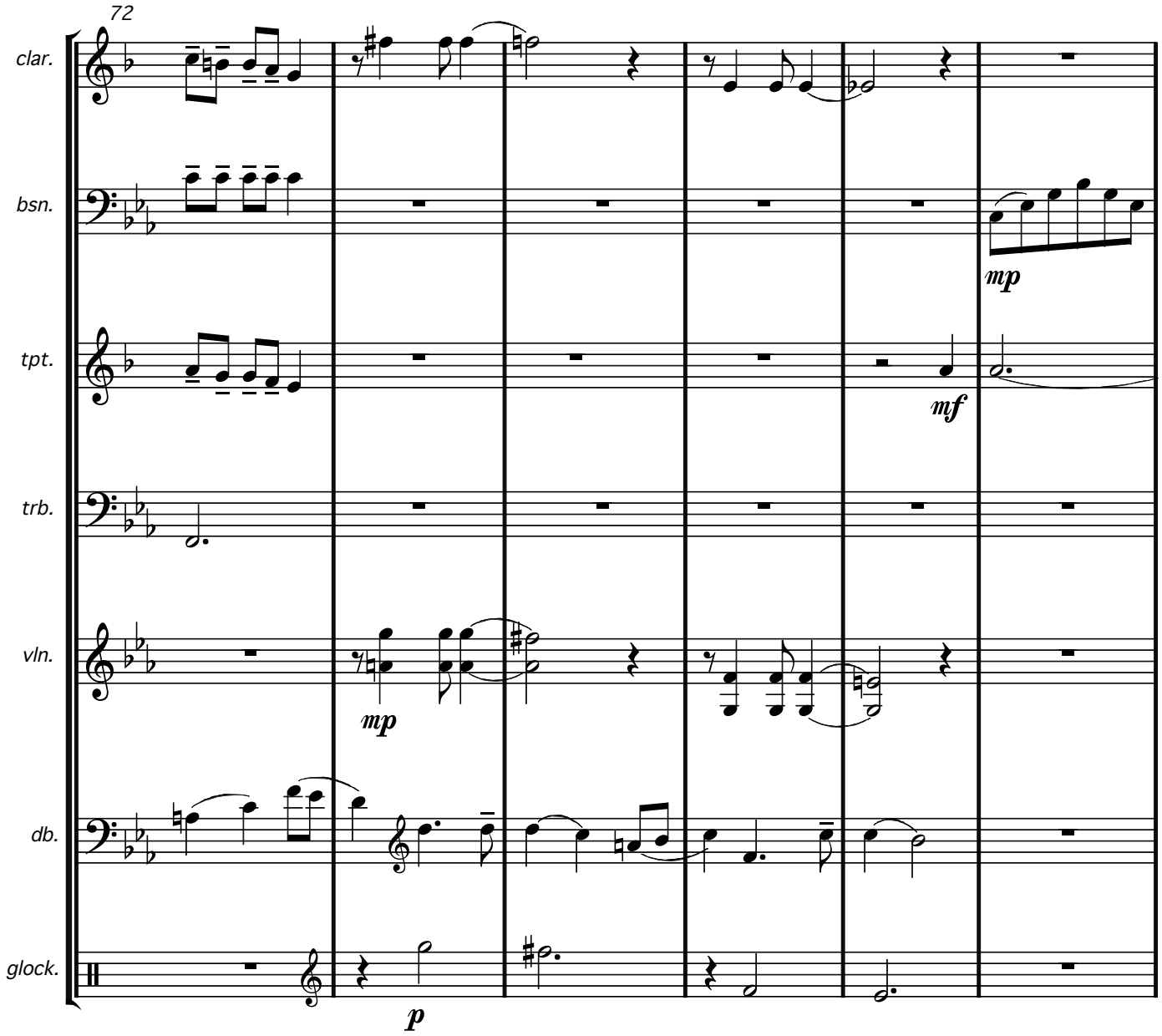

42
clar.
bsn.
tpt.
trb.
vln.
db.
glock.
mf
mf
mf
mf
p
p

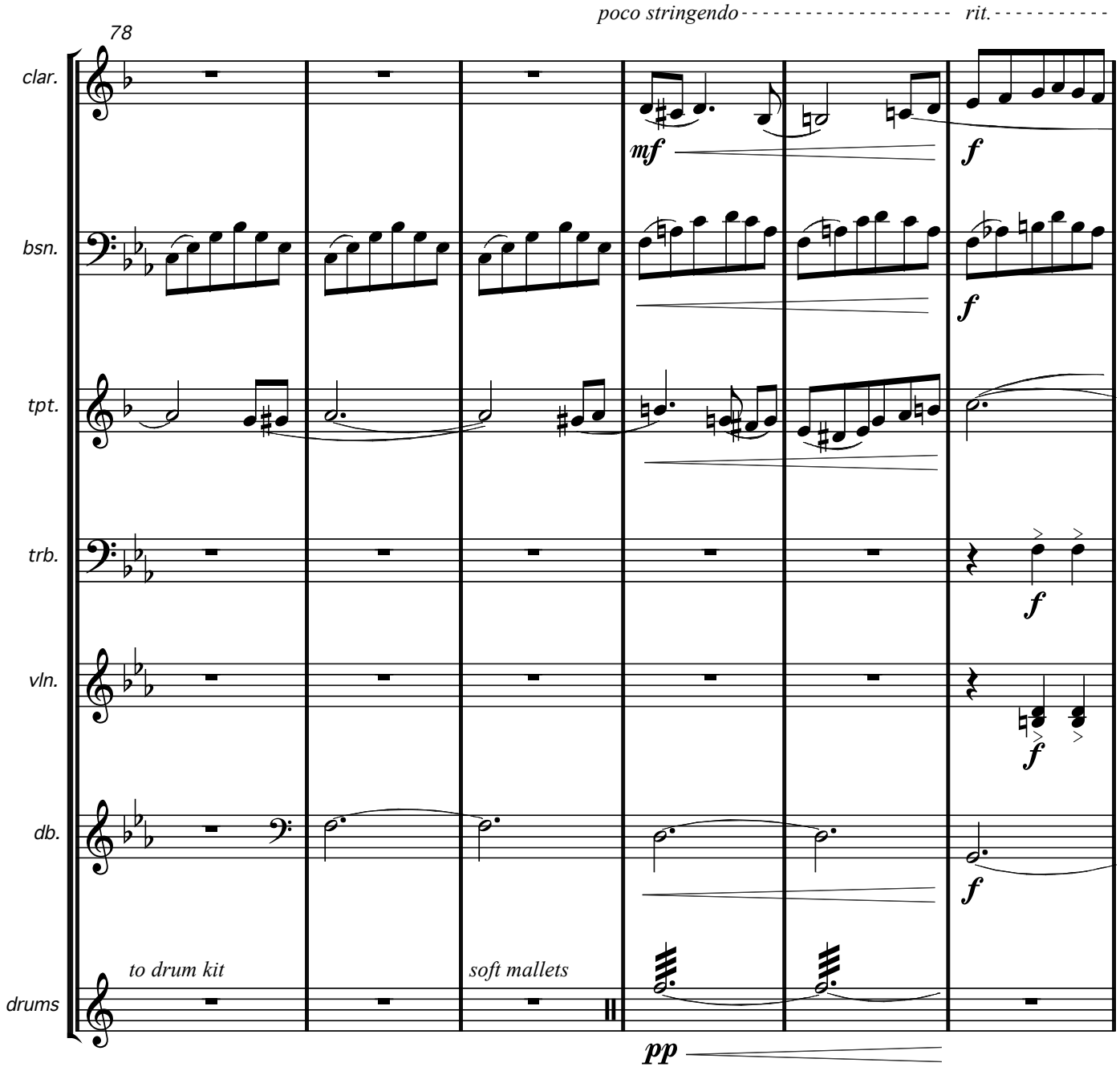

48
clar.
bsn.
mp
tpt.
trb.
vln.
mp
db.
to drum kit
soft mallets
drums
pp

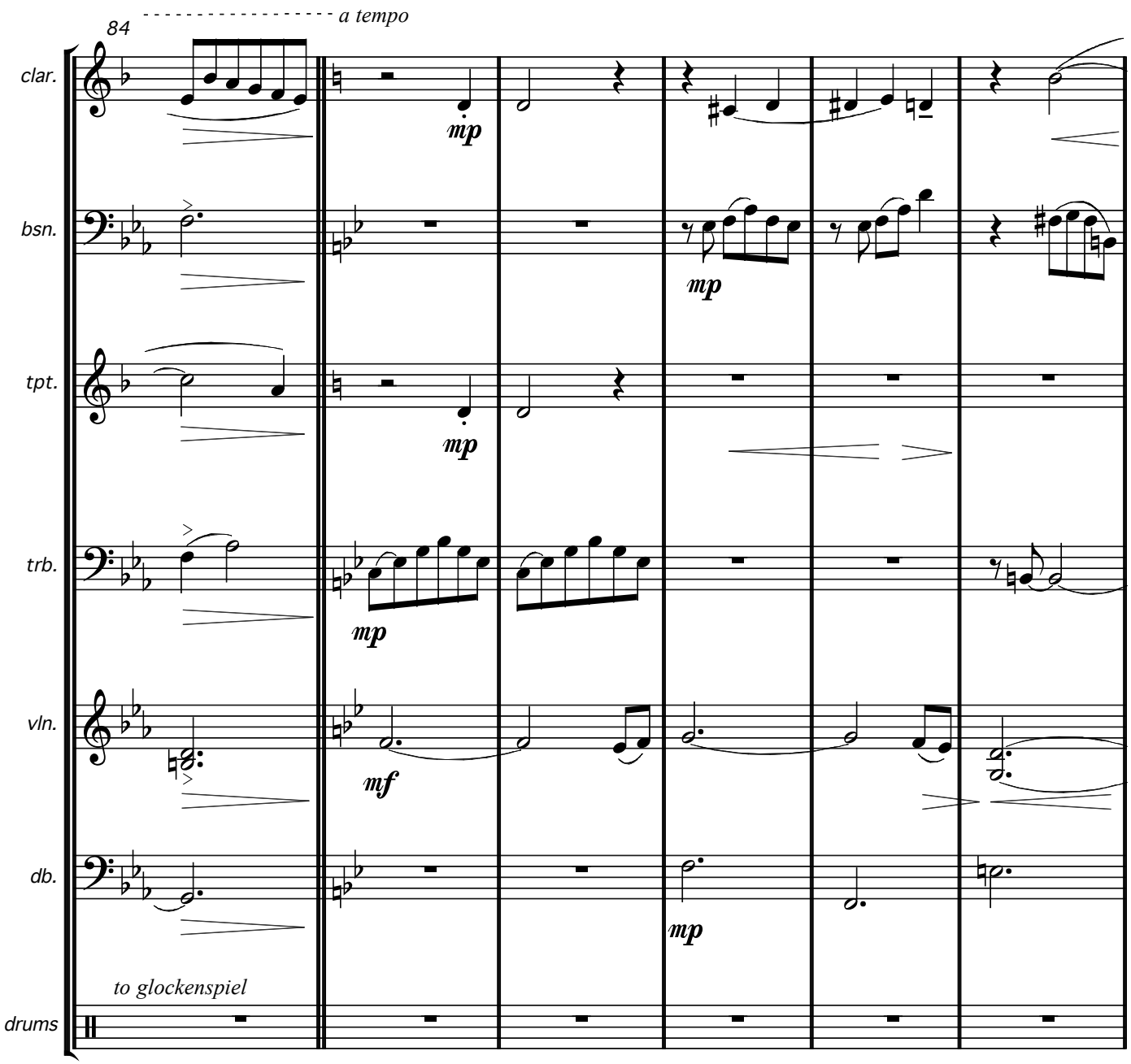

54
clar.
bsn.
tpt.
trb.
vln.
db.
drums
fp
p
fp
p
fp
p
fp
p
fp
p

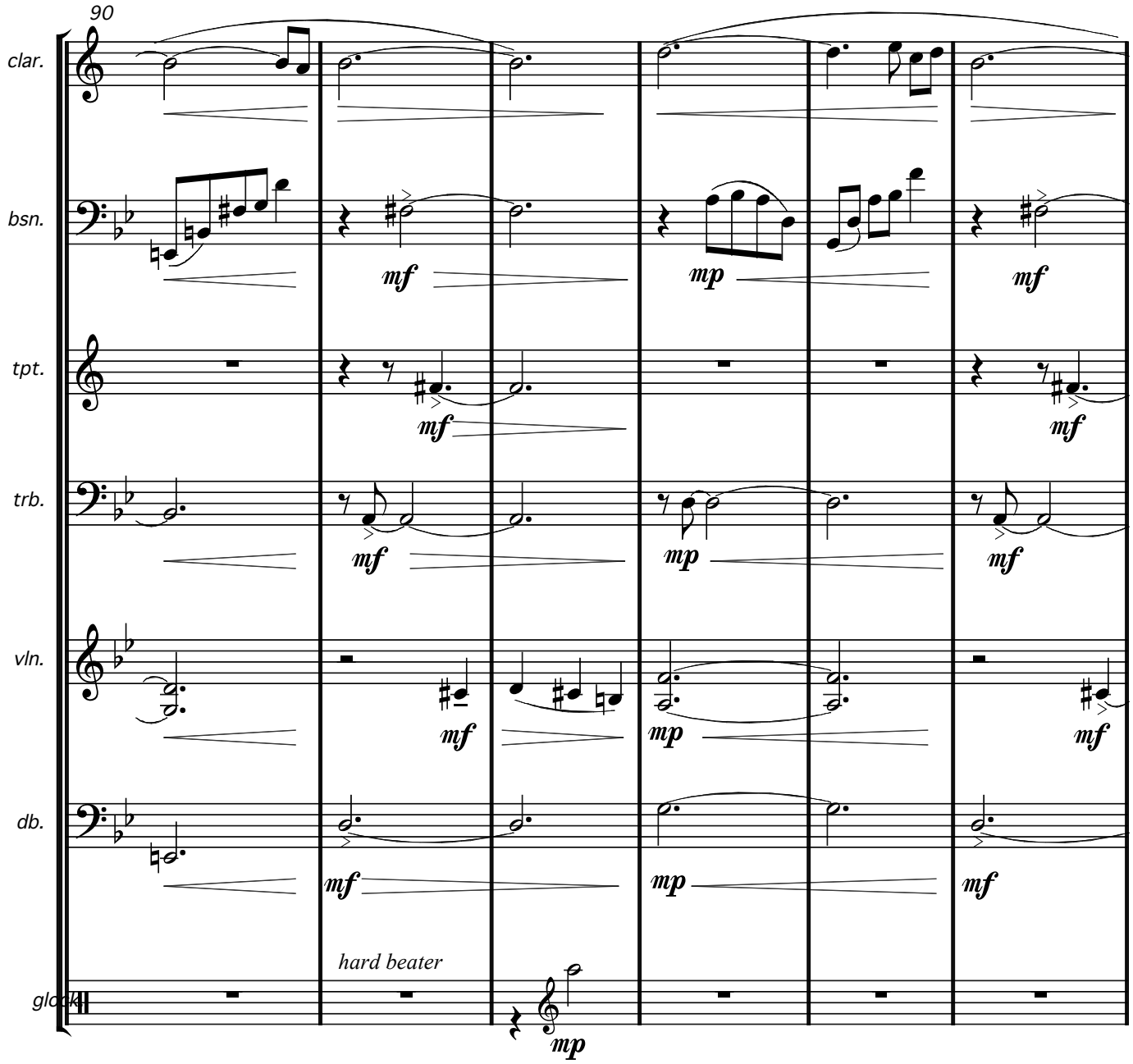

60
rit.
clar.
bsn.
tpt.
trb.
vln.
db.
drums
mp
p
mf
3

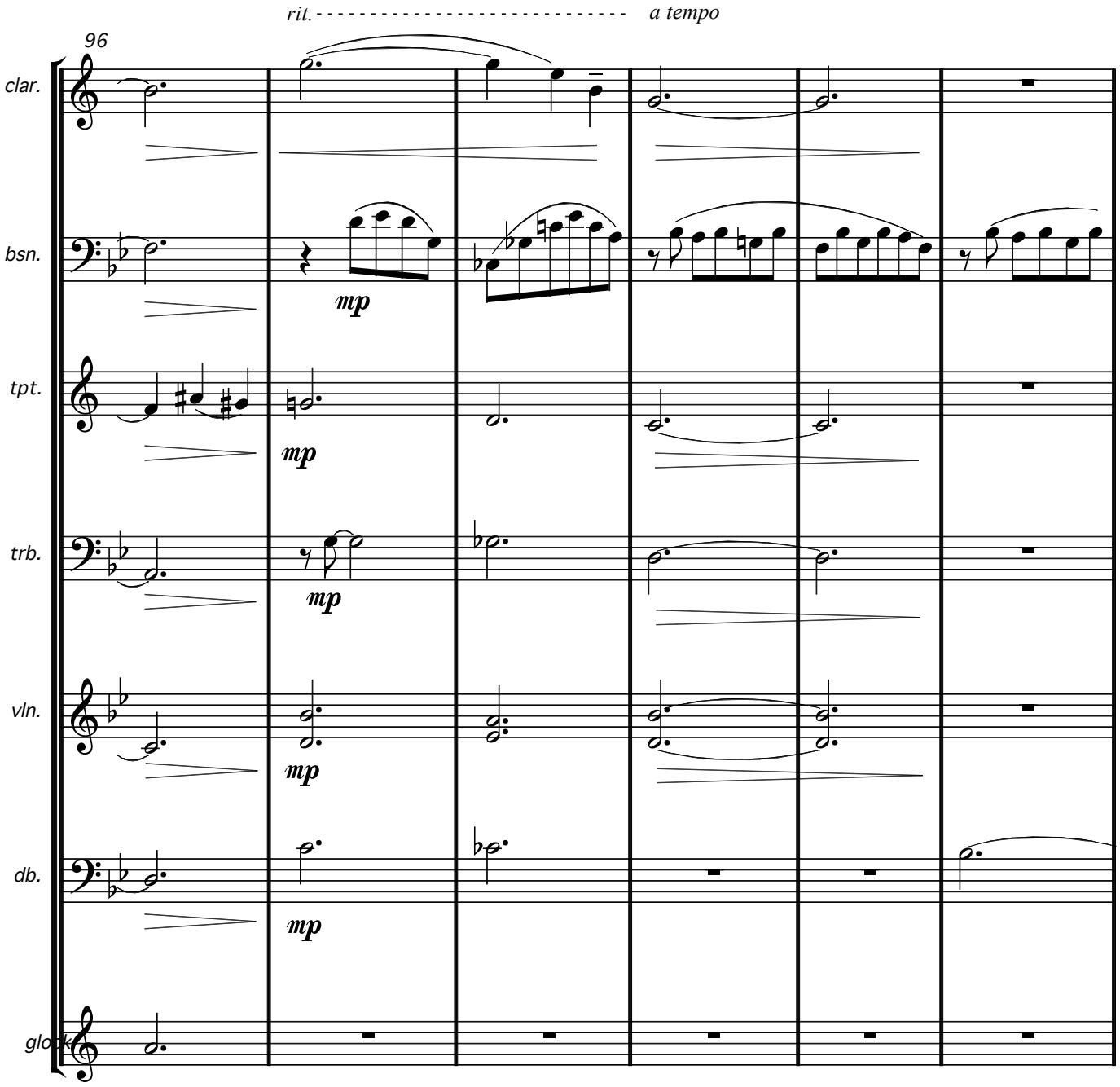

66
a tempo
clar.
bsn.
tpt.
trb.
vln.
db.
drums
mp
mf
p
to glockenspiel, hard beater

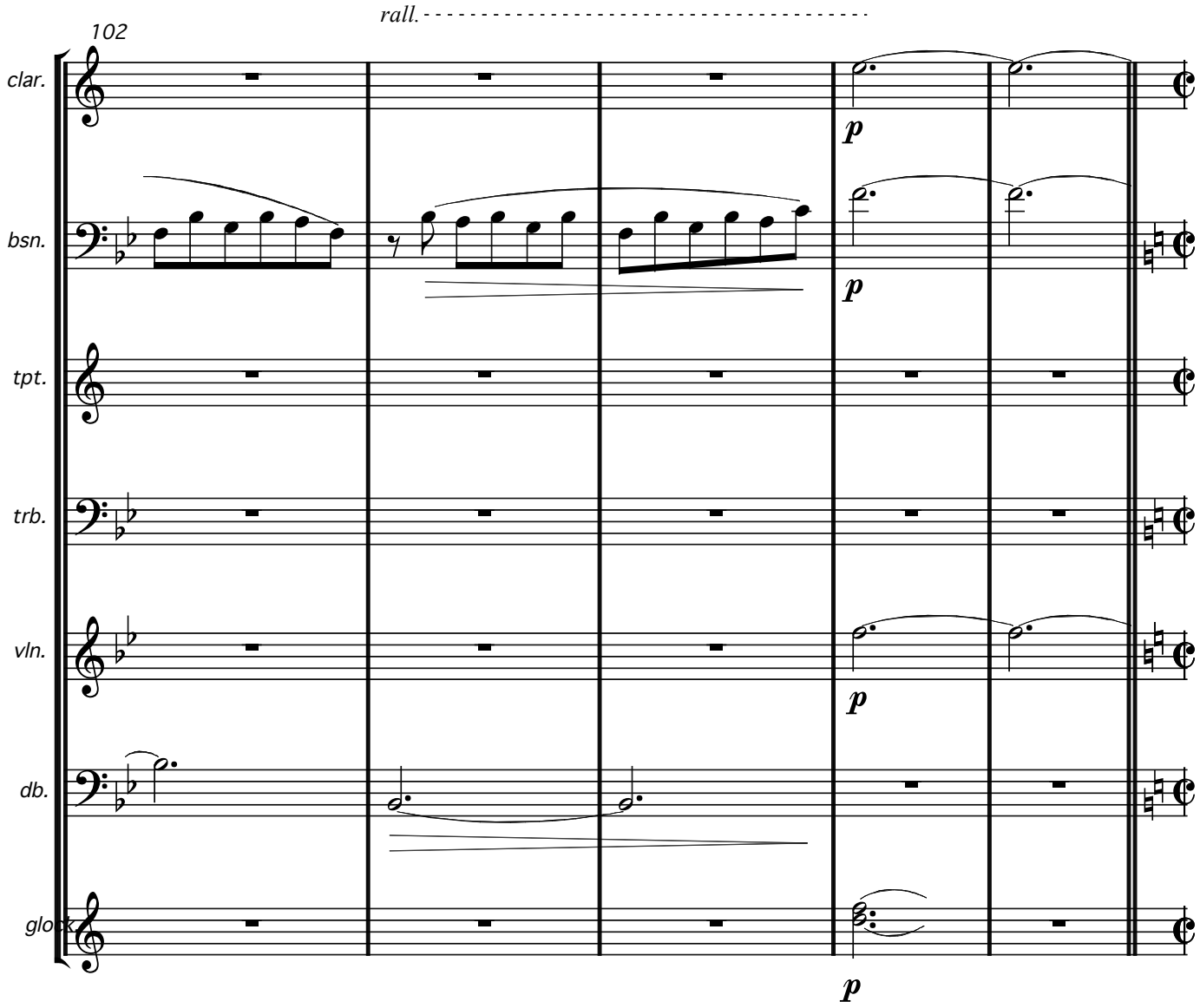

72
clar.
bsn.
tpt.
trb.
vln.
db.
glock.
mp
mf
mp
p


poco stringendo
rit.
78
clar.
bsn.
tpt.
trb.
vln.
db.
drums
mf
f
to drum kit
soft mallets
pp

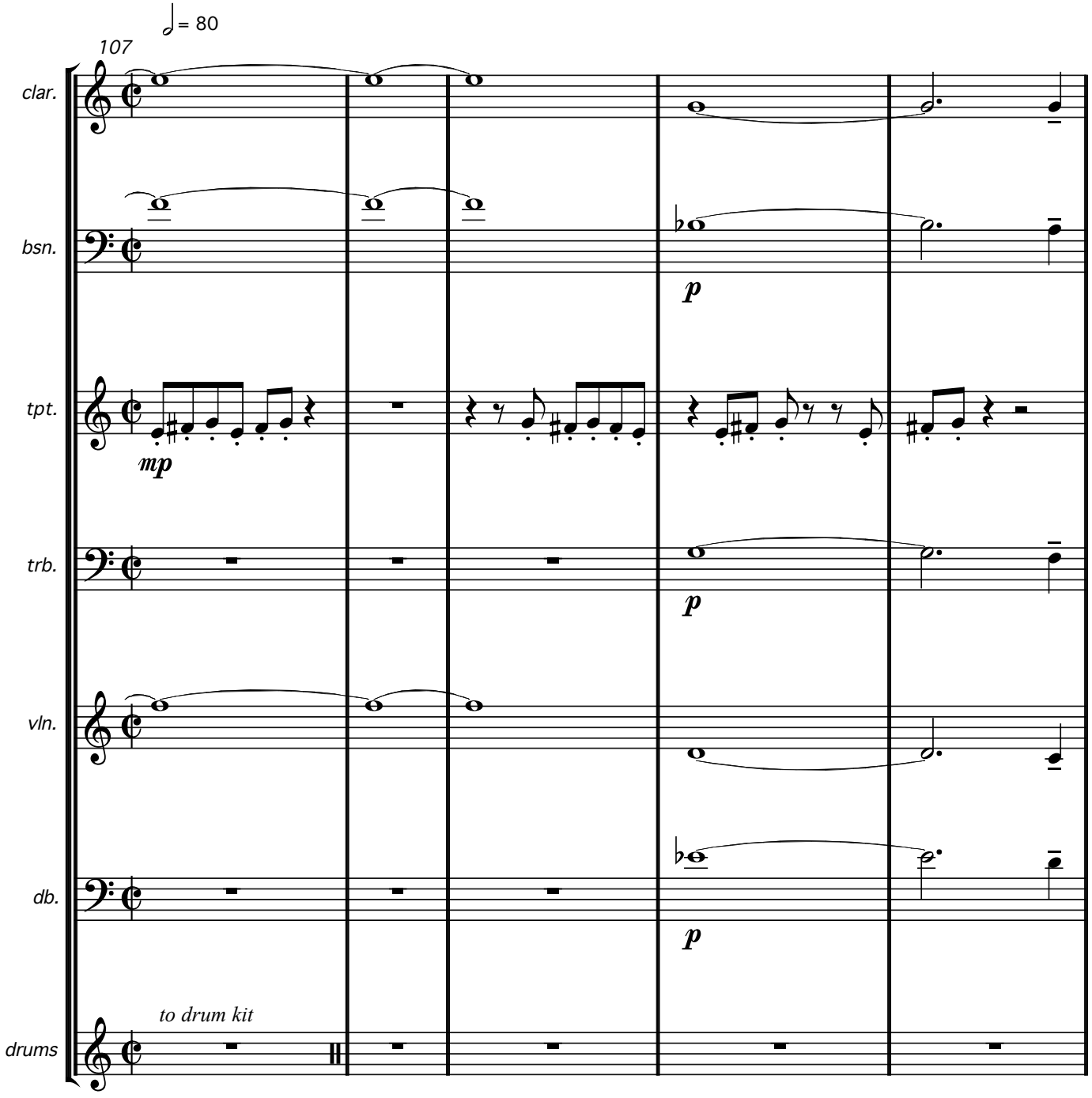

84
a tempo
clar.
bsn.
tpt.
trb.
vln.
db.
drums
mp
mp
mp
mp
mf
mp
to glockenspiel

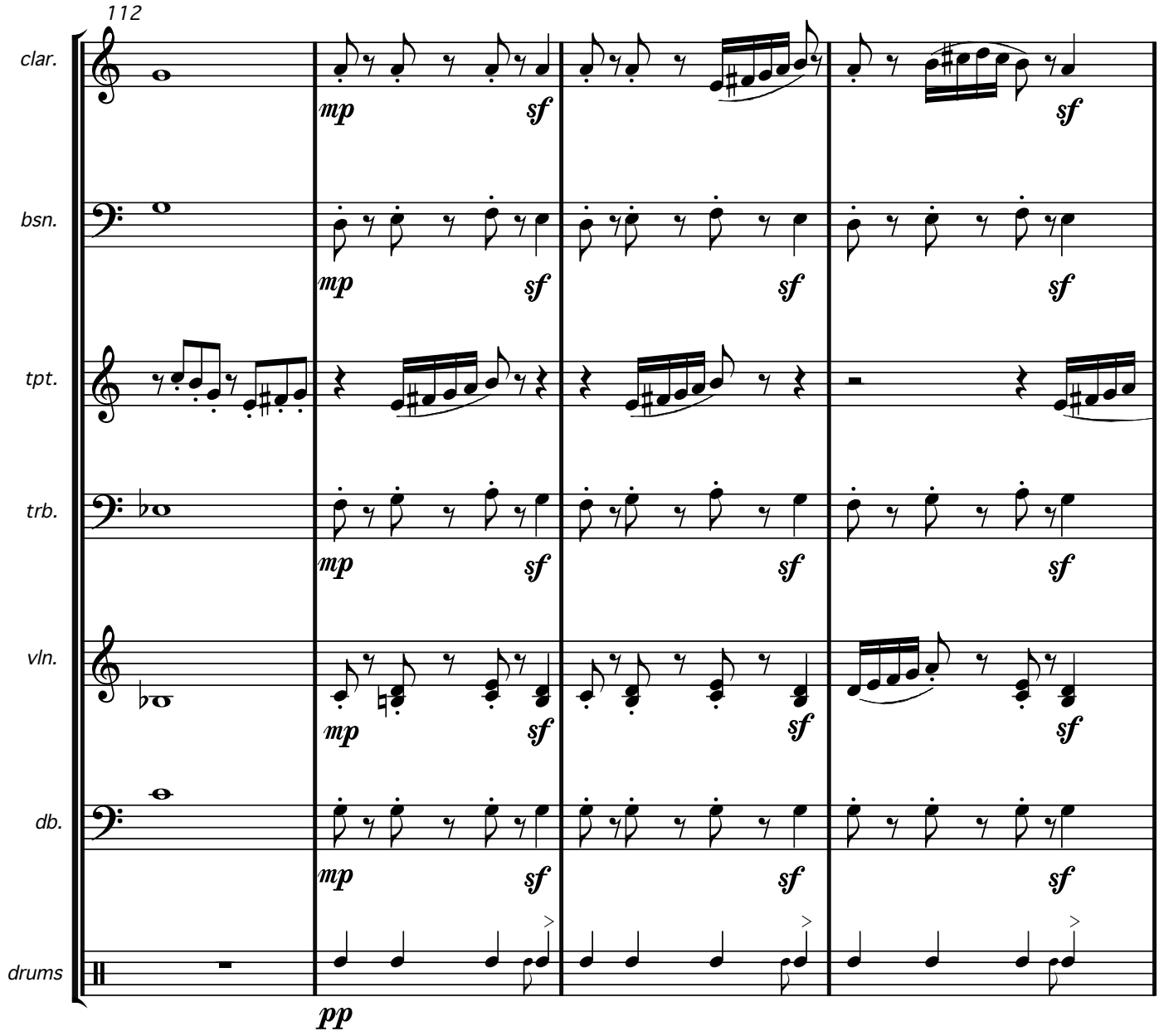

90
clar.
bsn.
tpt.
trb.
vln.
db.
glock
mf
mp
hard beater

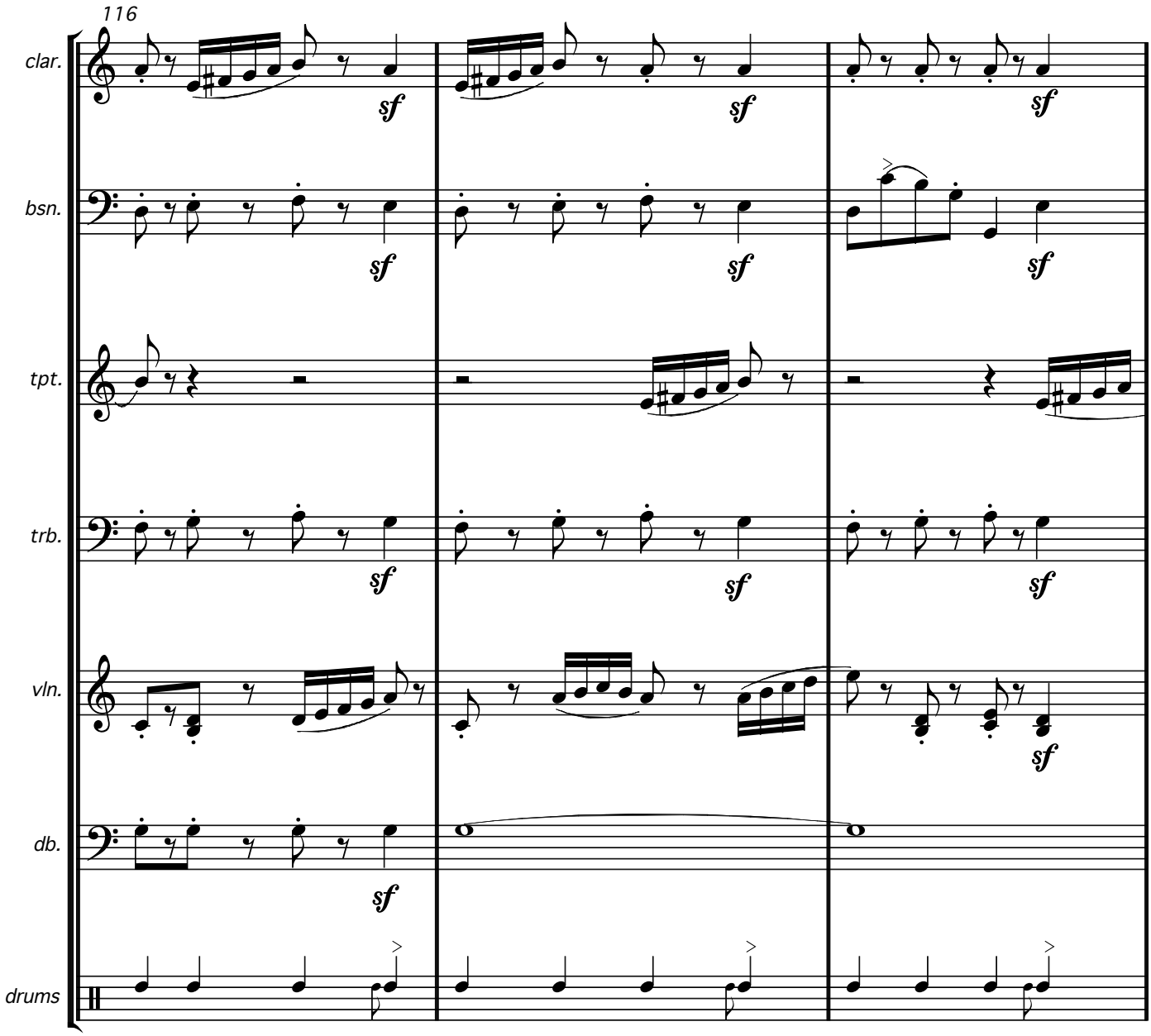

rit.
a tempo
96
clar.
bsn.
tpt.
trb.
vln.
db.
glock.
mp

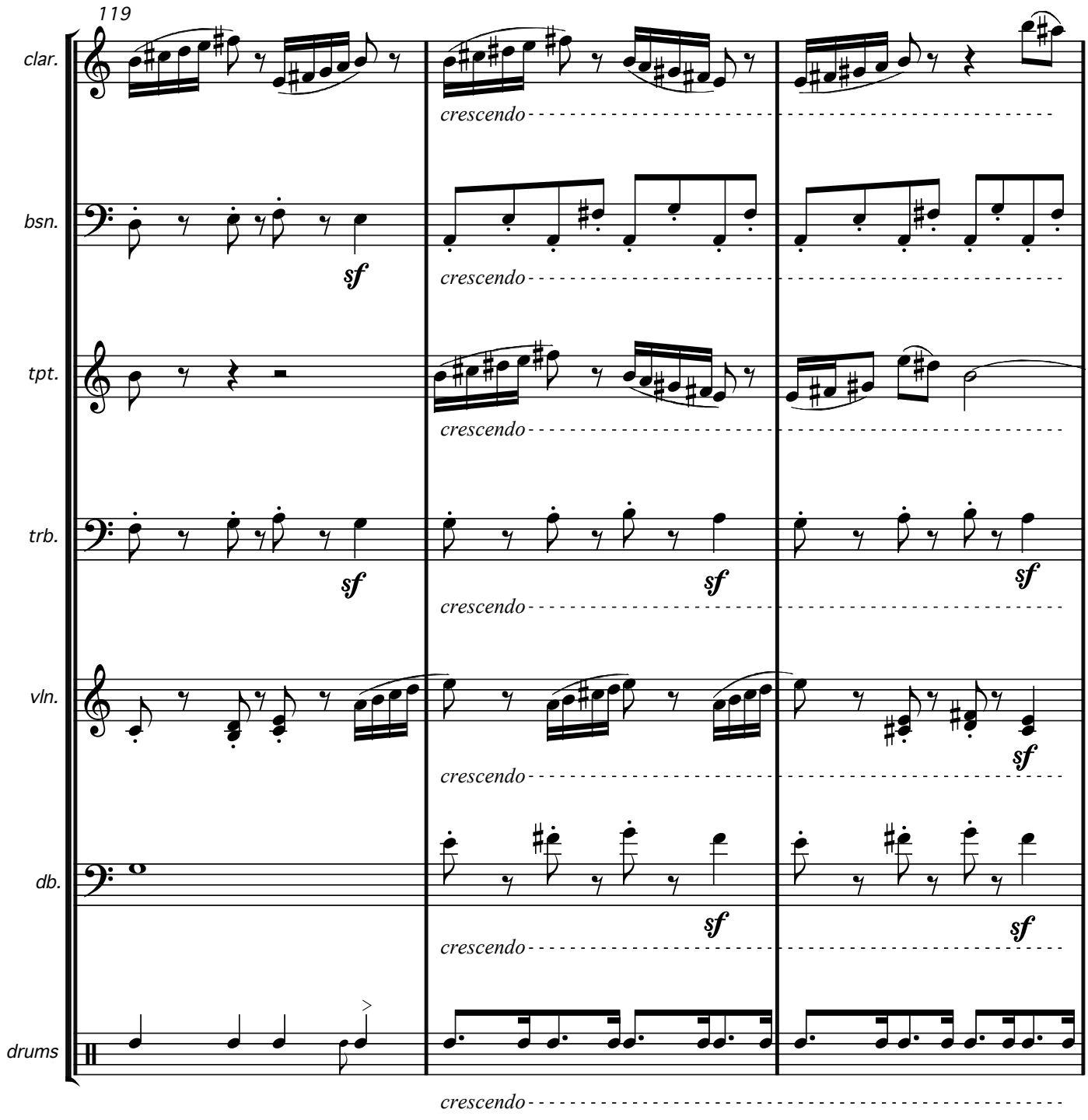

rall.
102
clar.
bsn.
tpt.
trb.
vln.
db.
glock
p
p
p
p

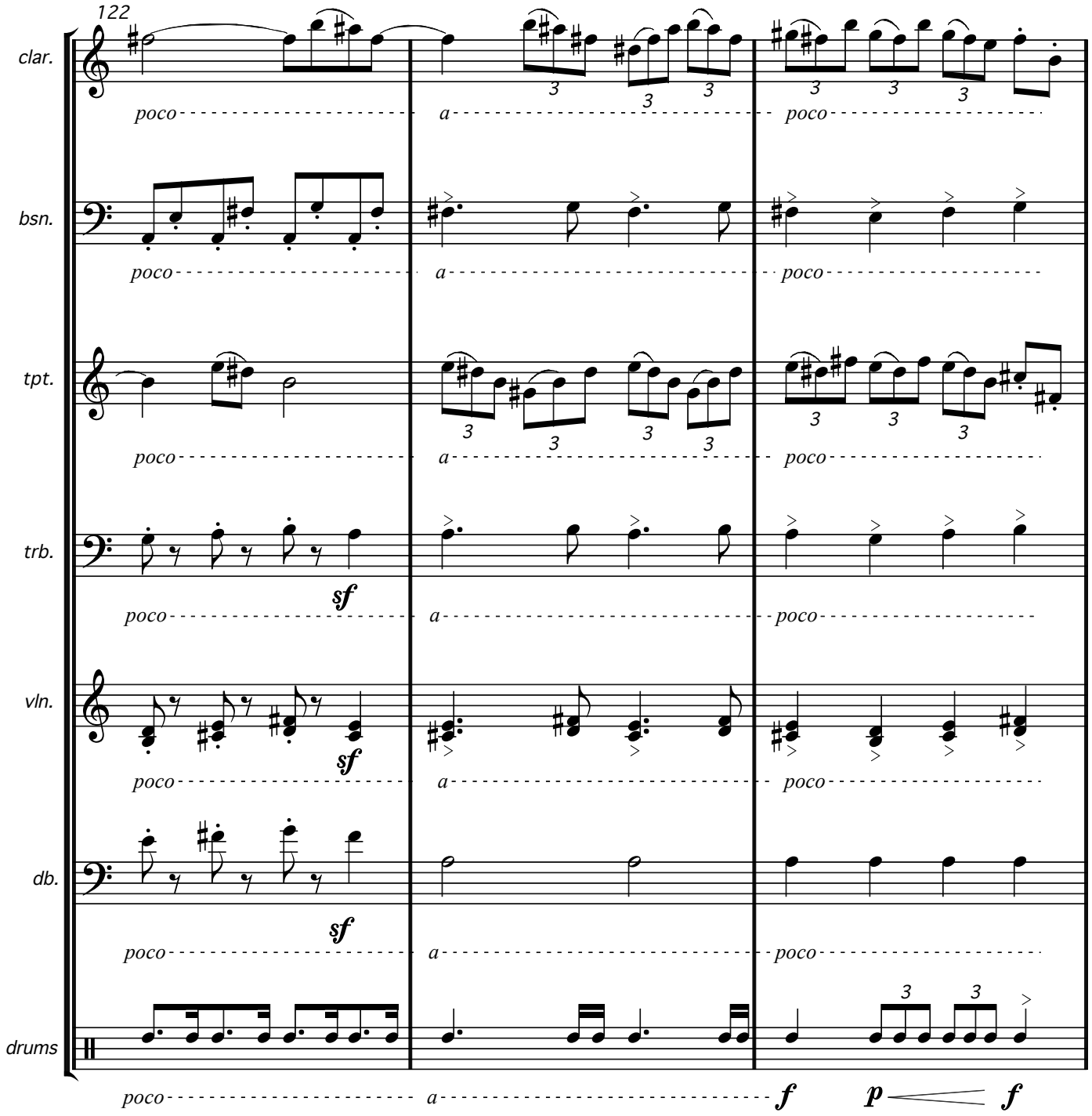
4. Dénoument

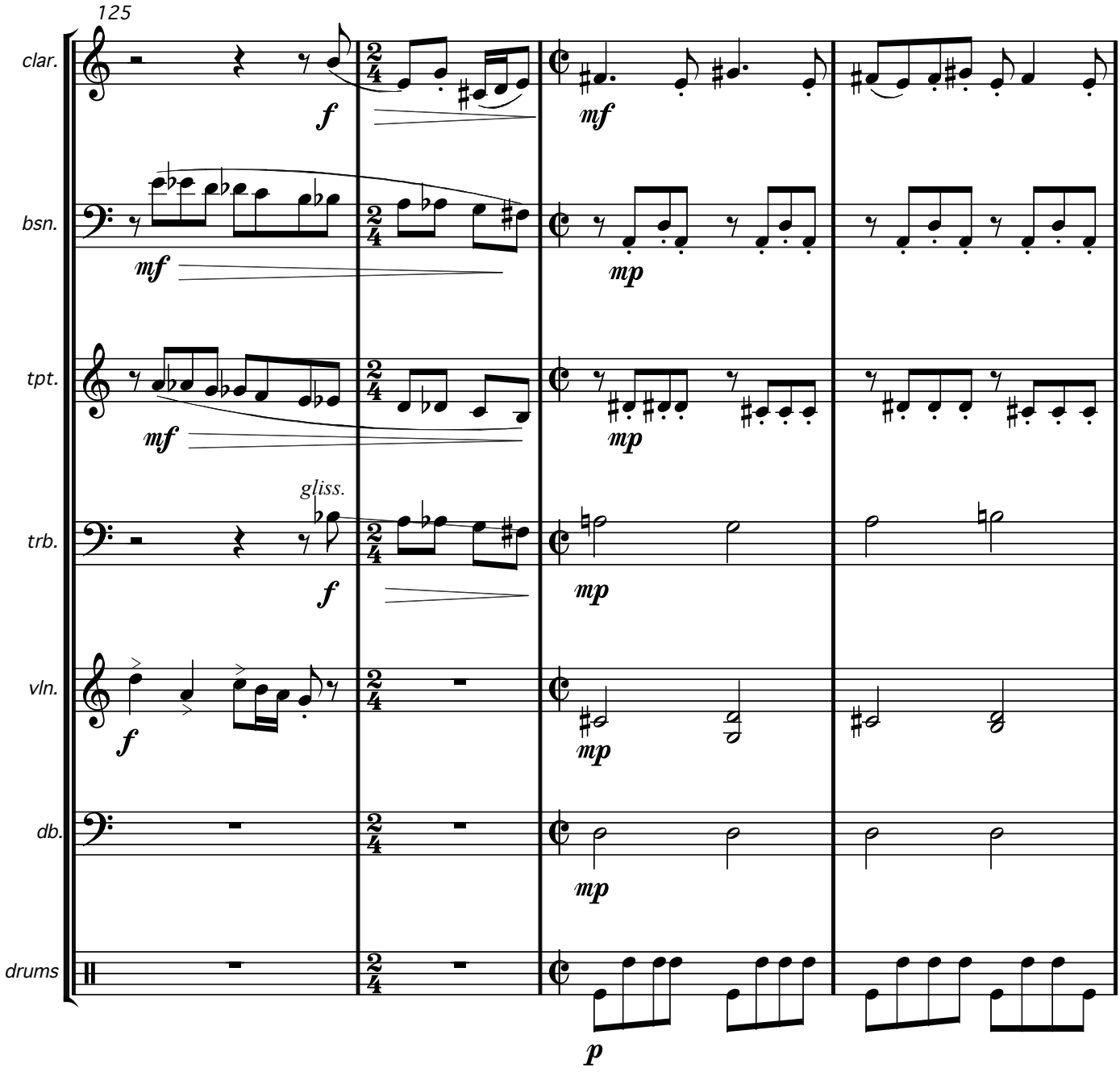


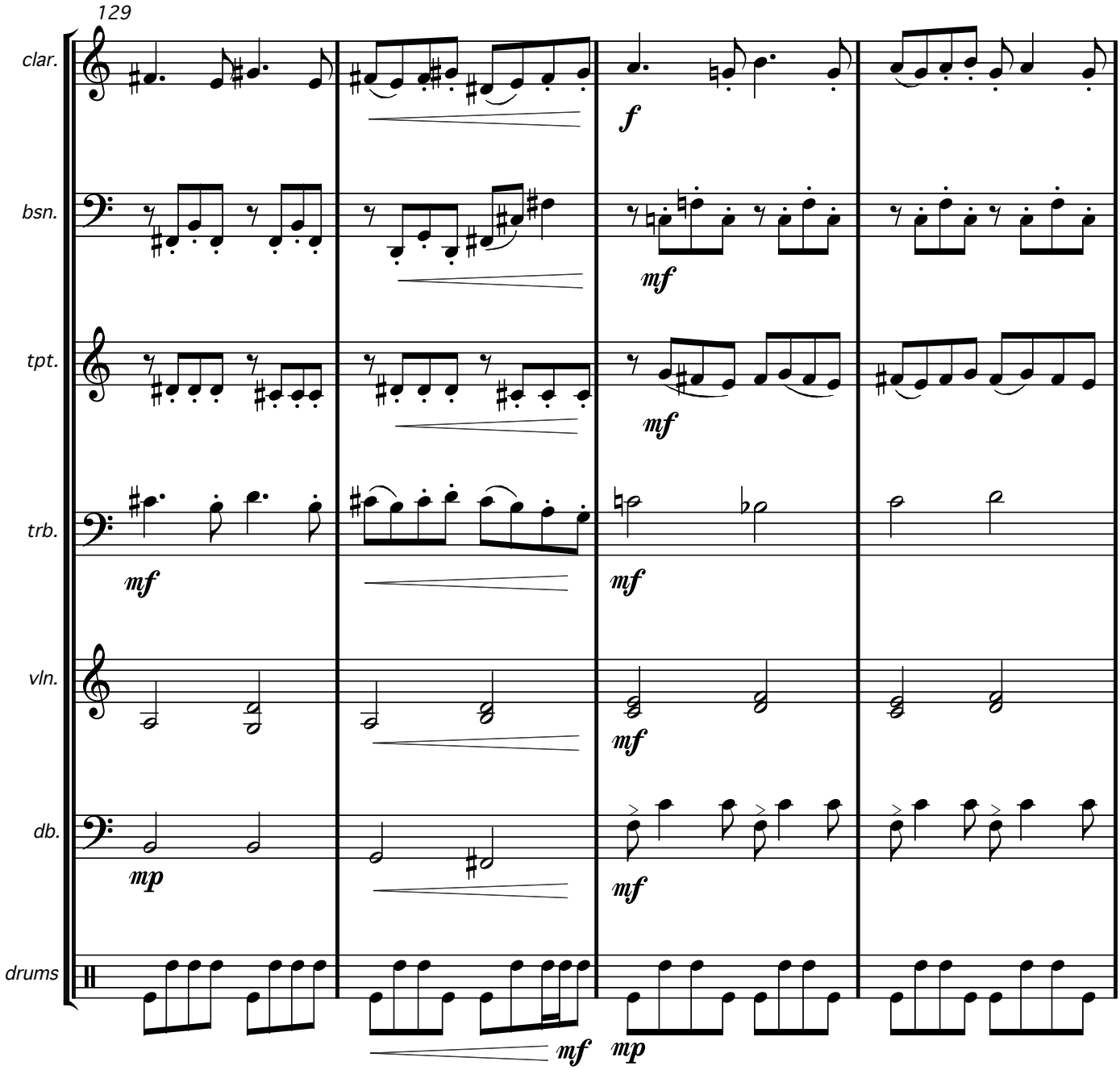

112
clar.
bsn.
tpt.
trb.
vln.
db.
drums
mp
sf
pp

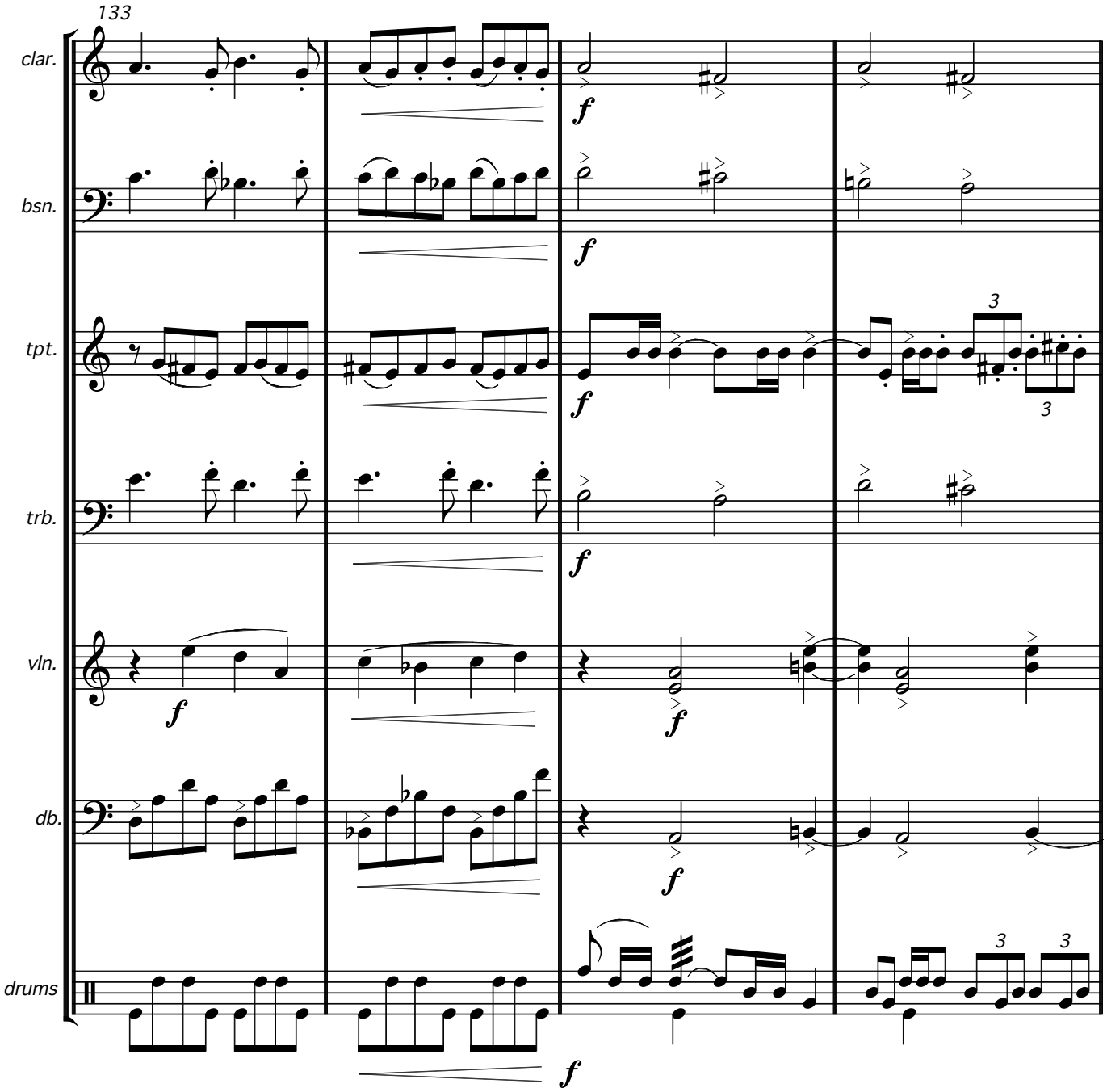

116
clar.
bsn.
tpt.
trb.
vln.
db.
drums
sf

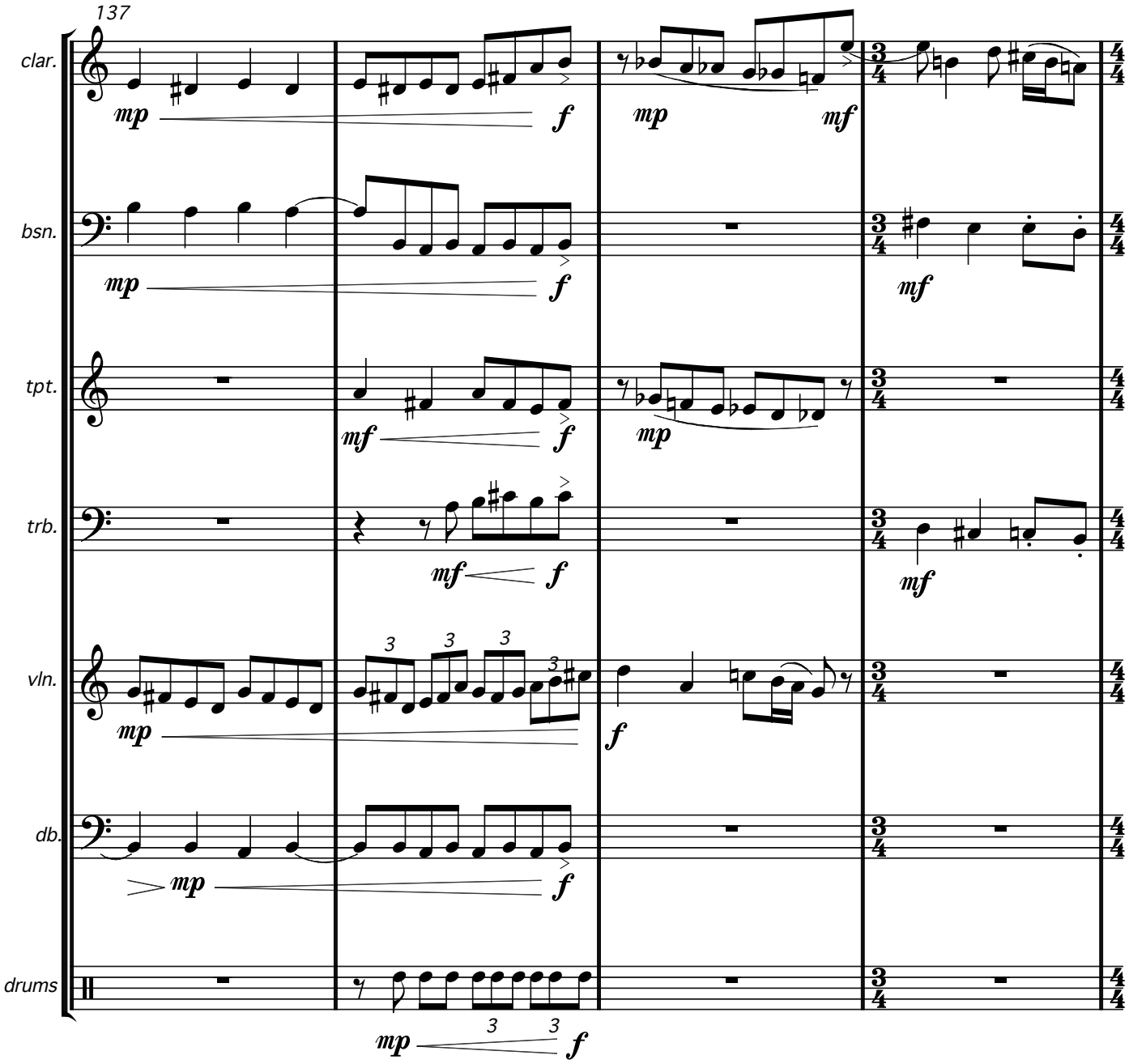

119
clar.
bsn.
tpt.
trb.
vln.
db.
drums
crescendo
sf

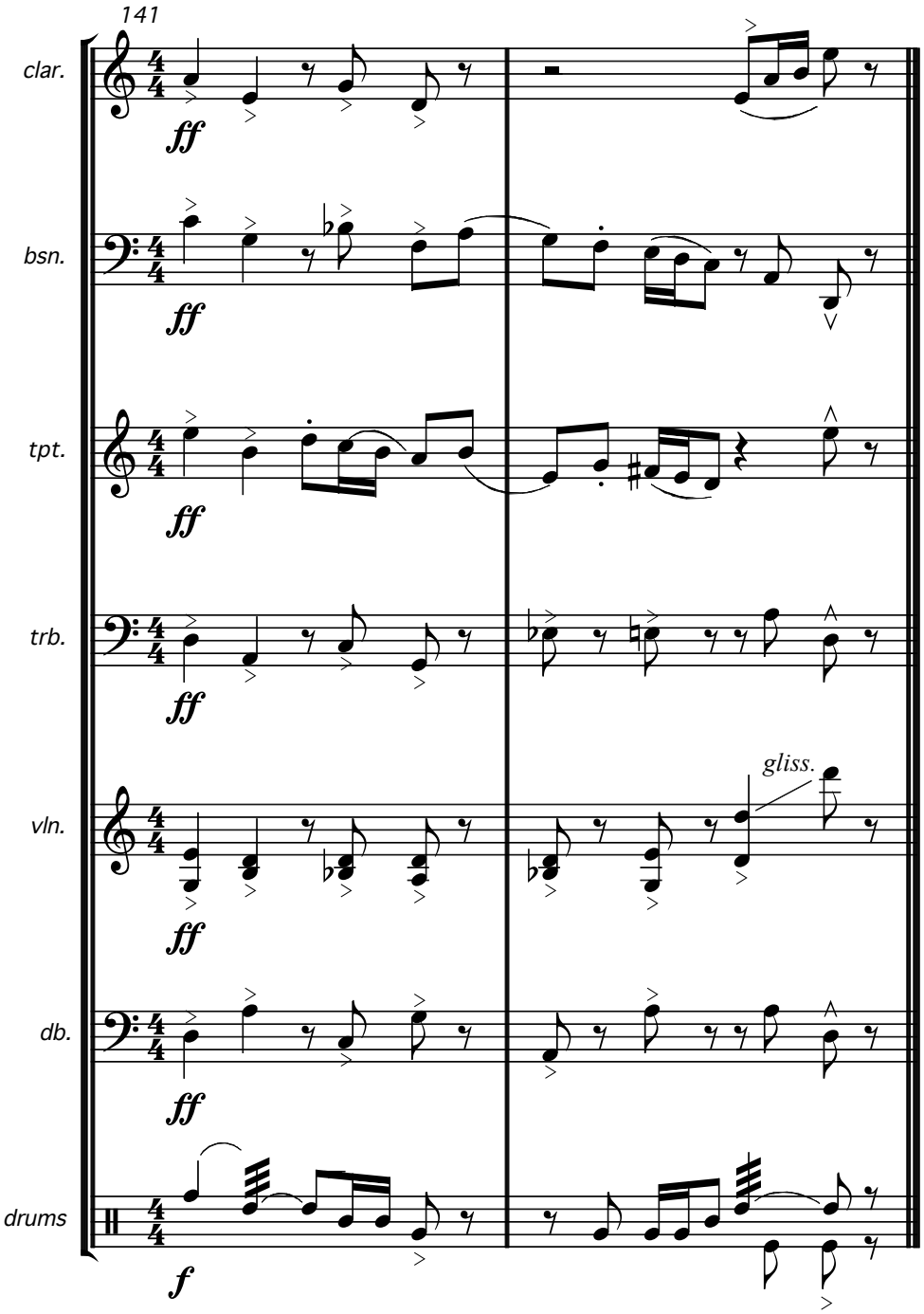

122
clar.
bsn.
tpt.
trb.
vln.
db.
drums
poco
a
poco
sf
f
p
f


125
clar.
bsn.
tpt.
trb.
vln.
db.
drums
gliss.
f
mf
mp
p


129
clar.
bsn.
tpt.
trb.
vln.
db.
drums
f
mf
mp


133
clar.
bsn.
tpt.
trb.
vln.
db.
drums
f
3


137
clar.
bsn.
tpt.
trb.
vln.
db.
drums
mp
f
mf
3


141
clar.
bsn.
tpt.
trb.
vln.
db.
drums
ff
f
gliss.

Composer David Jason Snow (b. 1954) received his professional musical training at the Eastman School of Music (1972-1976) where he studied with Joseph Schwantner, Warren Benson, and Samuel Adler, and at the Yale School of Music (1976-1978) where he was a student of Jacob Druckman. While at Eastman, he was awarded the Bernard and Rose Sernoffsky Prize in composition (1974), the McCurdy Prize (1975), and the Howard Hanson Prize (1976), and at Yale he received the Frances E. Osborne Kellogg Prize (1978). Other honors include BMI Student Composer Awards (1977, 1979), Annapolis Fine Arts Foundation Composition Prizes (1981, 1983, 1984, 1985), an ASCAP Foundation Grant (1981), a National Association of Composers/USA Composition Prize (1981), a National Federation of Music Clubs Composition Prize (1981), National Endowment for the Arts Composer Fellowships (1982, 1985), a Meet the Composer Grant (1983), and Maryland State Arts Council Grants (1992, 1997). Snow has been awarded artist residencies at Yaddo (1981, 2000) and Millay Arts (2004), and commissions from the College Band Directors National Association Commission (1982) and the Renee B. Fisher Foundation (1997).

Among the organizations that have presented Snow's work in concert are the Ensemble Intercontemporain (Centre Georges Pompidou, Paris), the New Juilliard Ensemble (Museum of Modern Art, New York), the American Brass Quintet (John F. Kennedy Center, Washington, DC), the Yale Contemporary Ensemble (Sprague Hall, New Haven), the Yale University Band (Woolsey Hall, New Haven), the Harvard Wind Ensemble (Sanders Theater, Cambridge), and the Banda Municipal de Bilbao (Euskalduna Palace, Bilbao).

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rev. July 21, 2022

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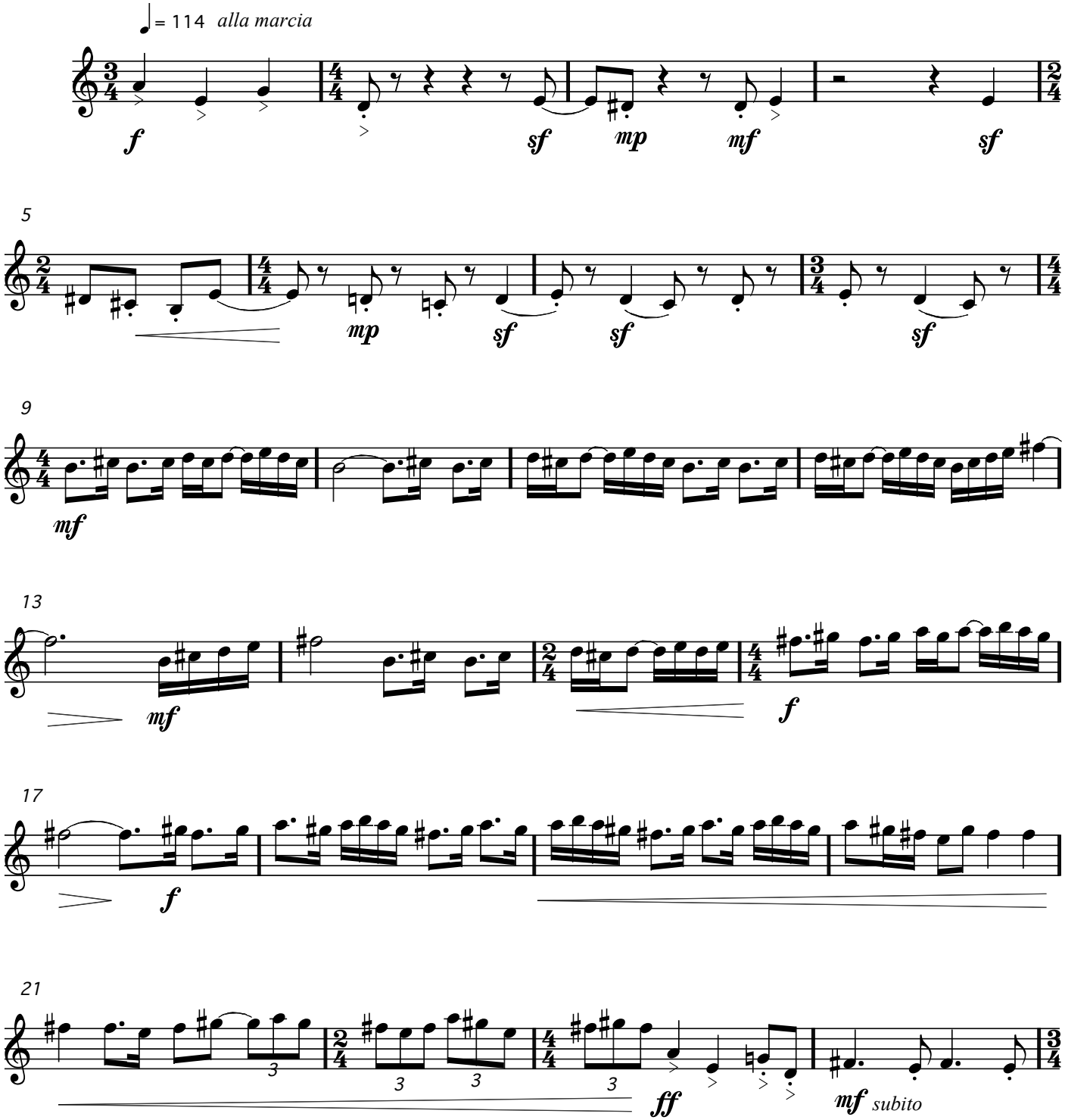
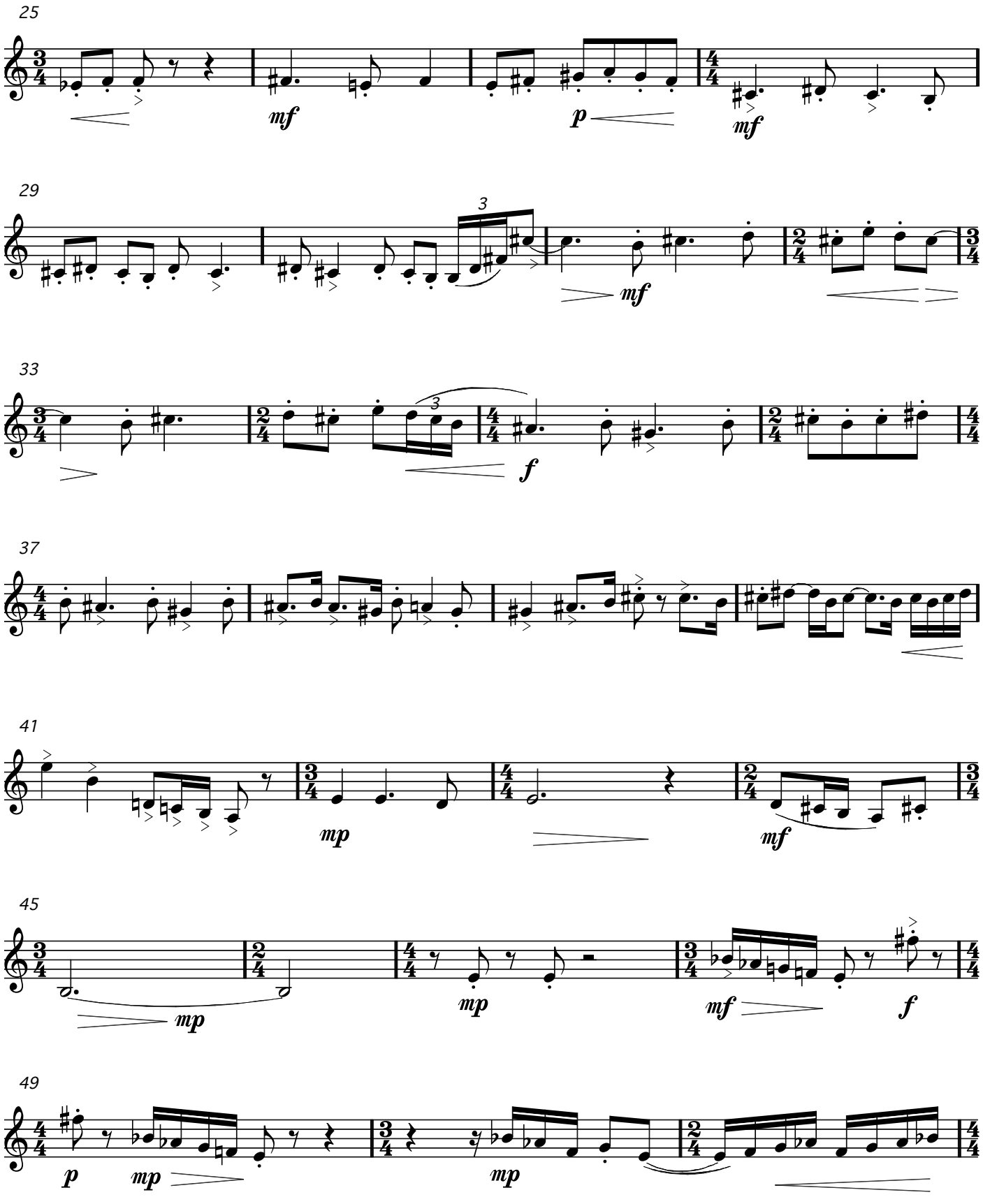
B♭ clarinet

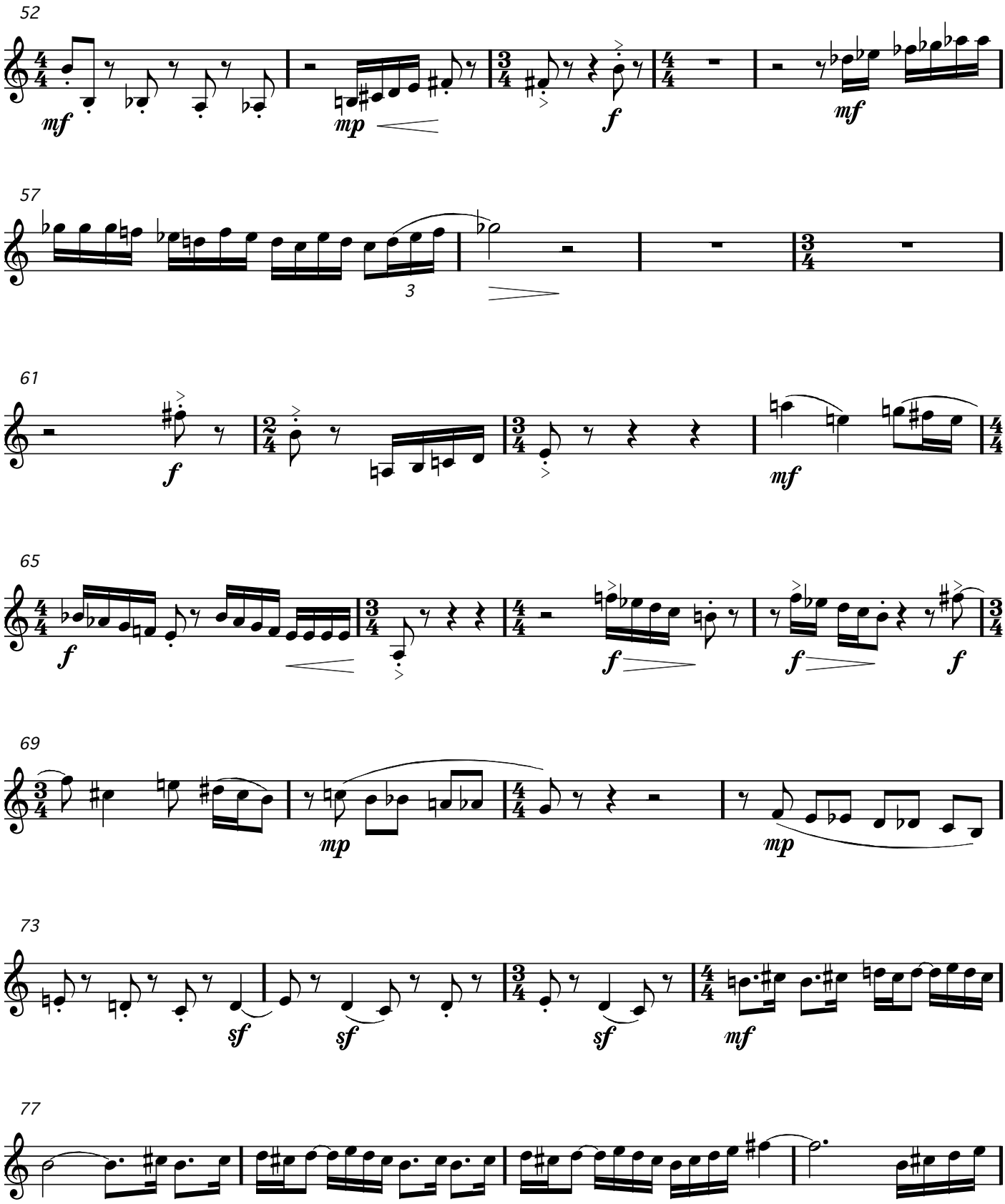
A Baker's Tale

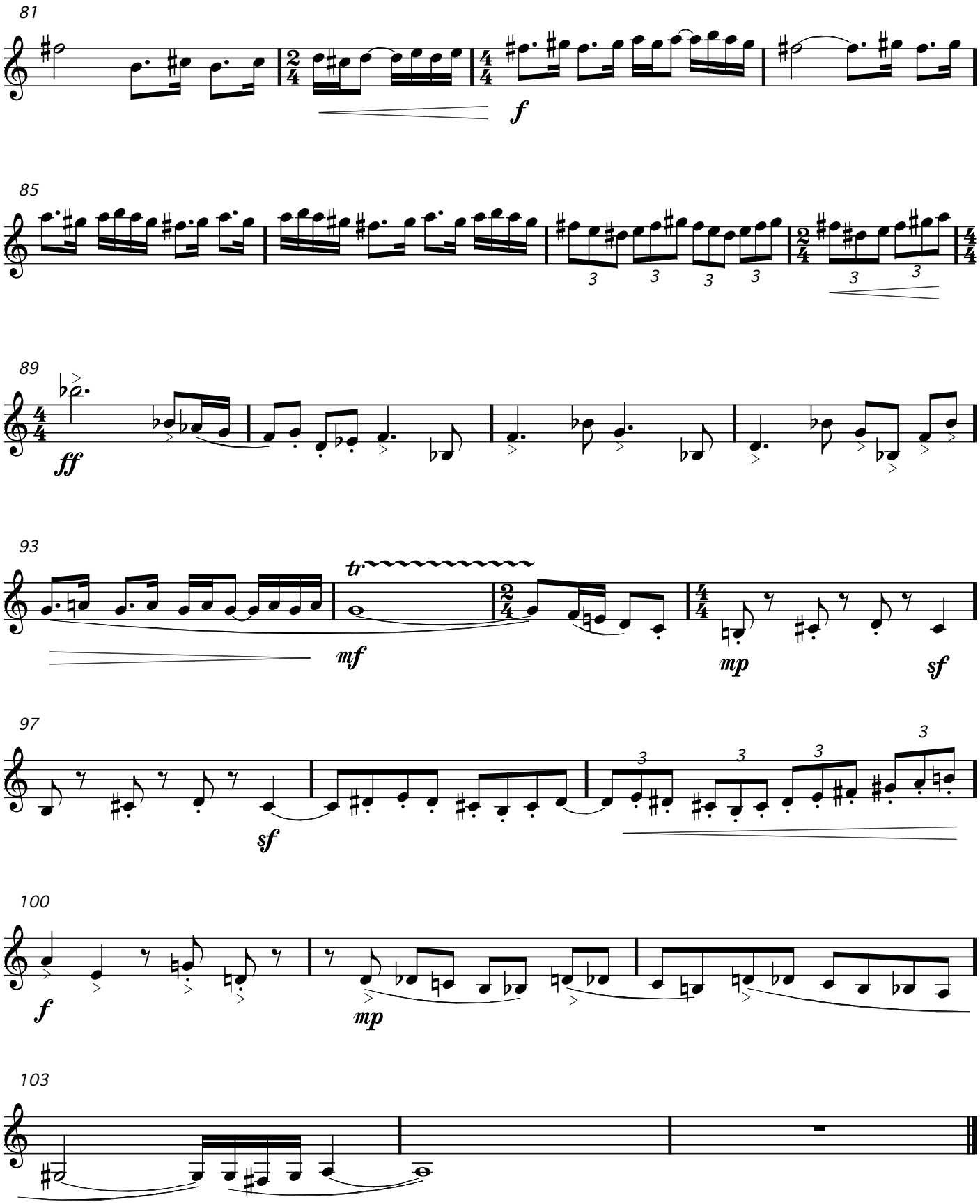
David Jason Snow

1. Le Promenade du Pâtissier

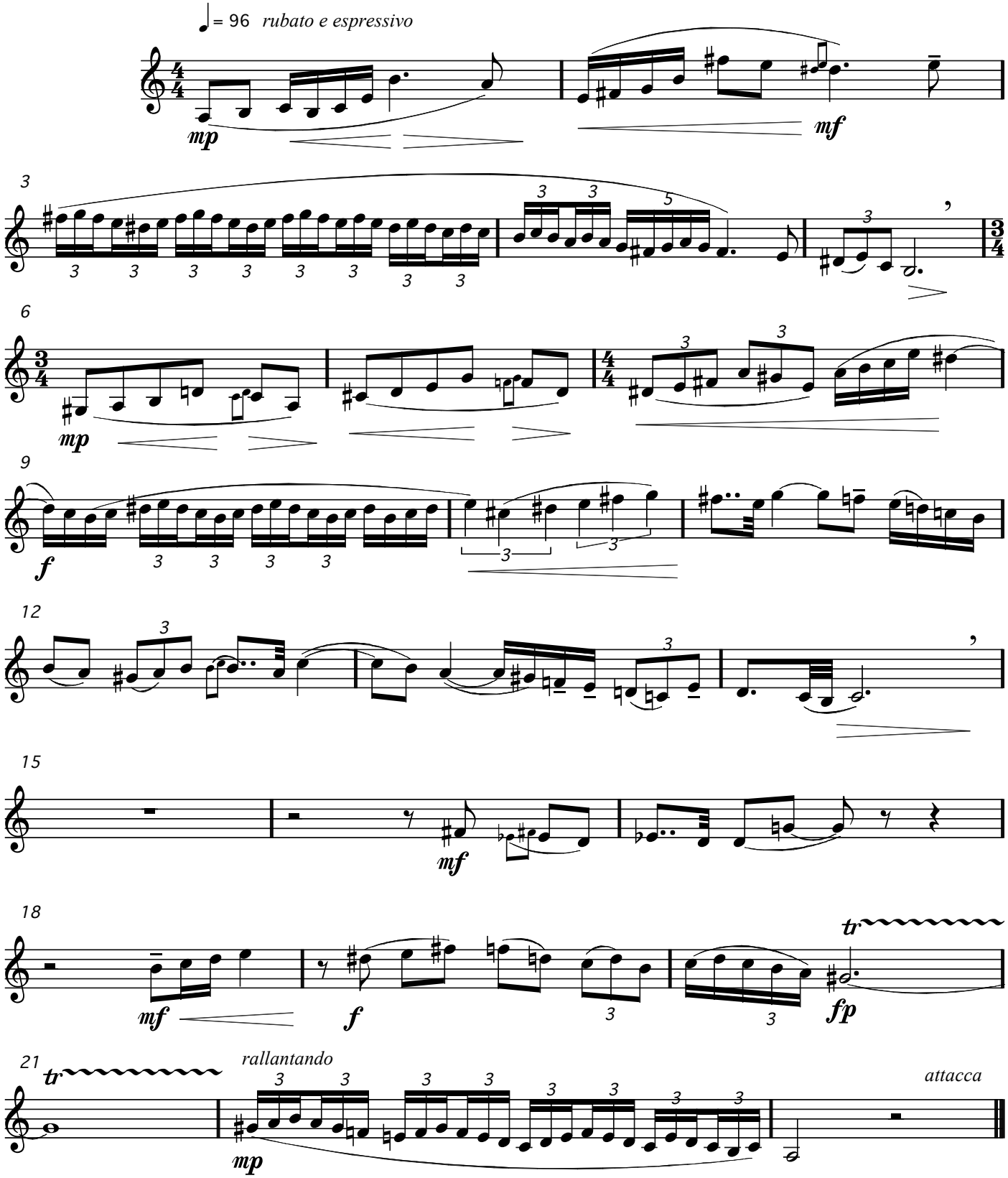


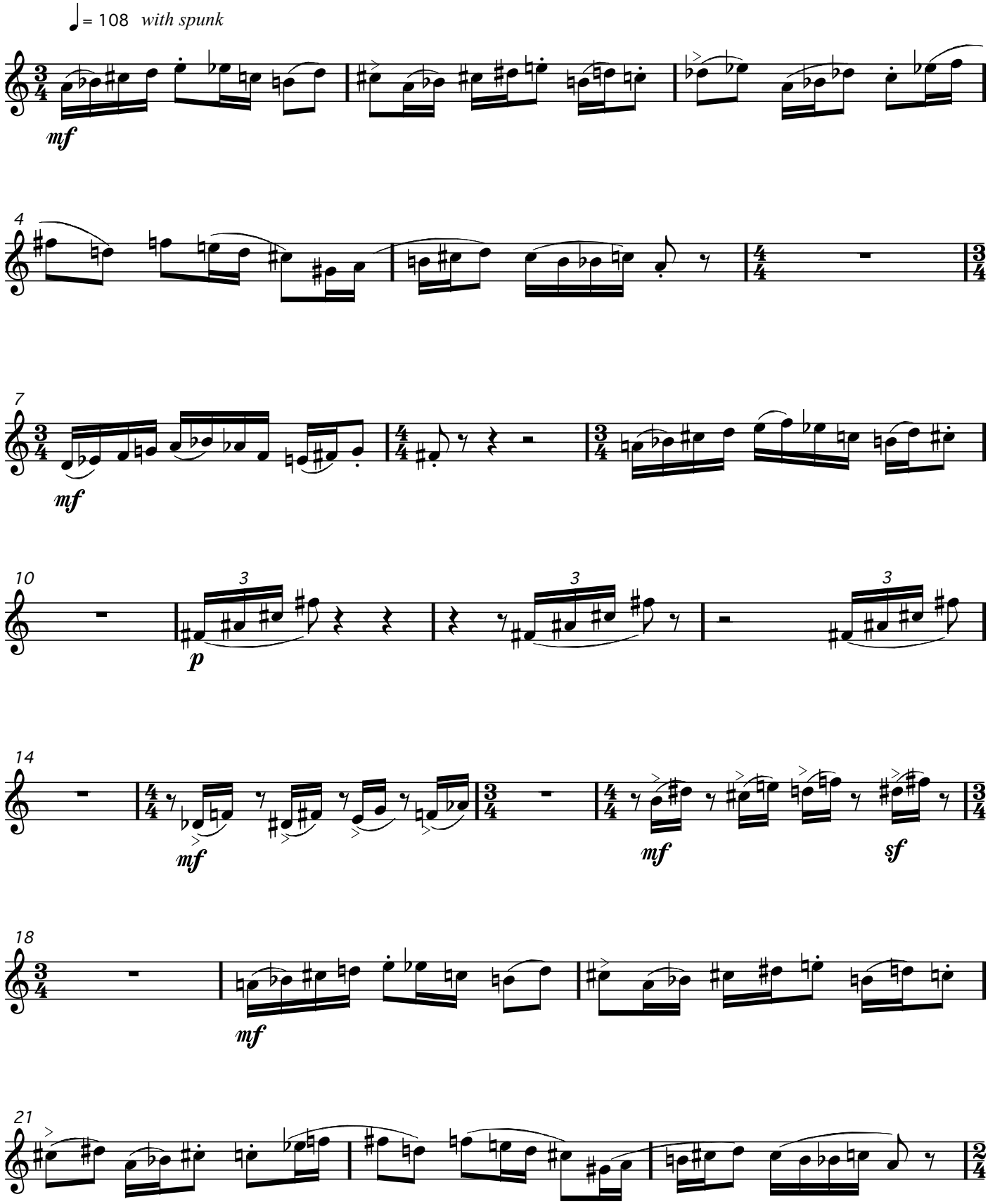

25
mf
p
mf
29
3
mf
33
3
f
37
41
mp
mf
45
mp
mp
mf
f
49
p
mp
mp

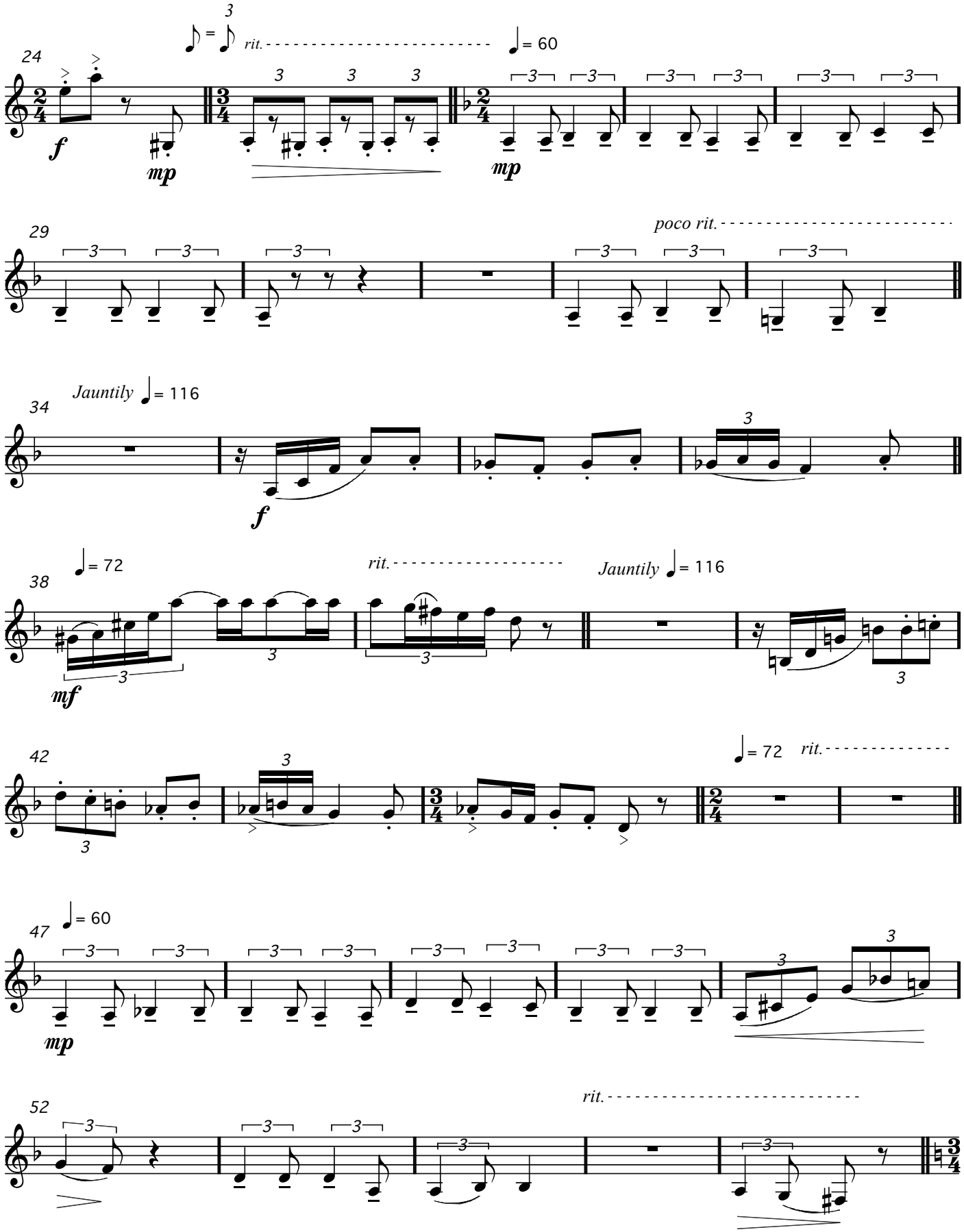

52
mf
mp
f
mf
57
3
61
f
mf
65
f
f
f
f
69
mp
mp
73
sf
sf
sf
mf
77

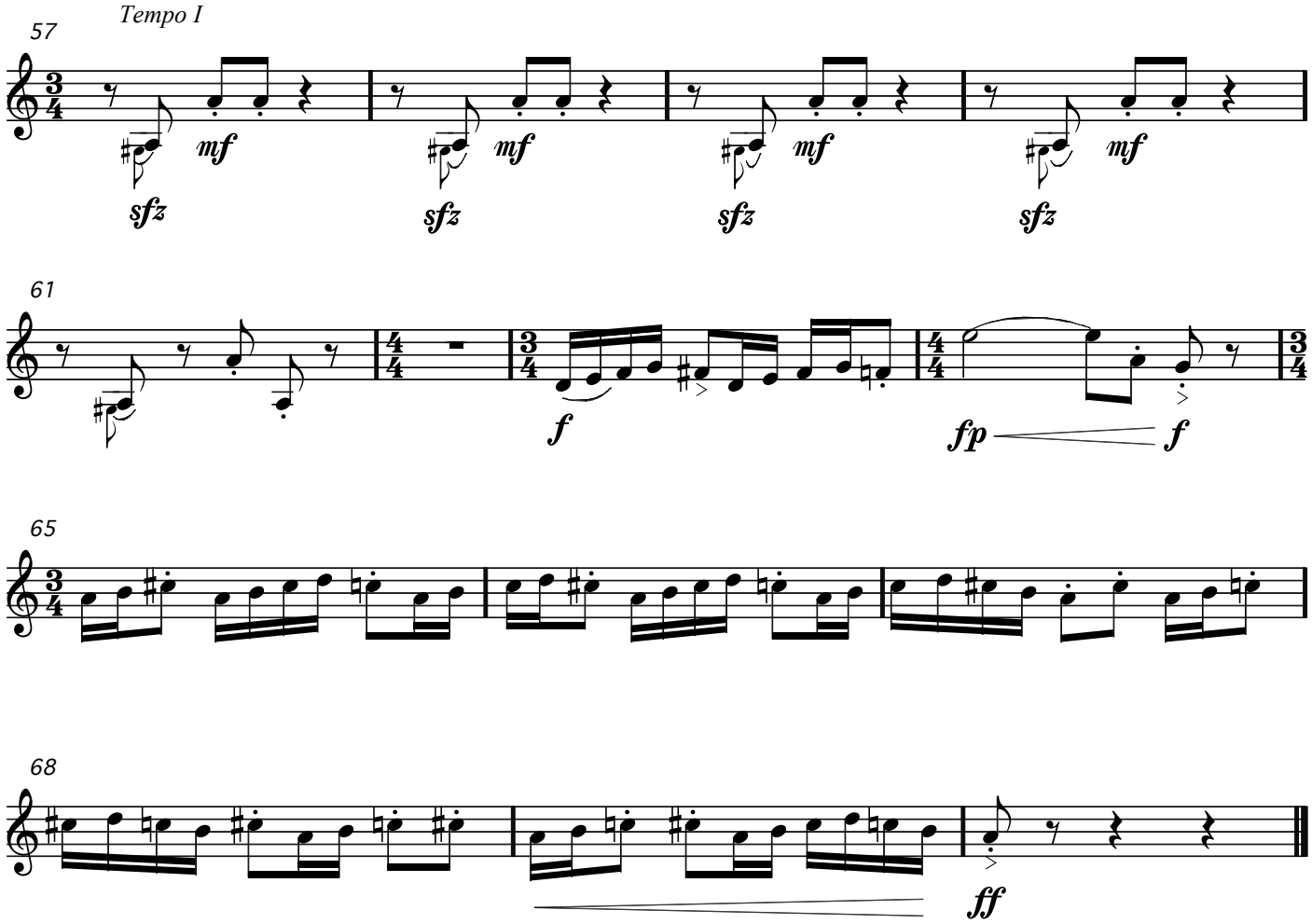

81
f
85
3
3
3
3
3
3
89
ff
93
tr
mf
mp
sf
97
sf
3
3
3
3
100
f
mp
103

2. Méditations à la Croissance Spirituel

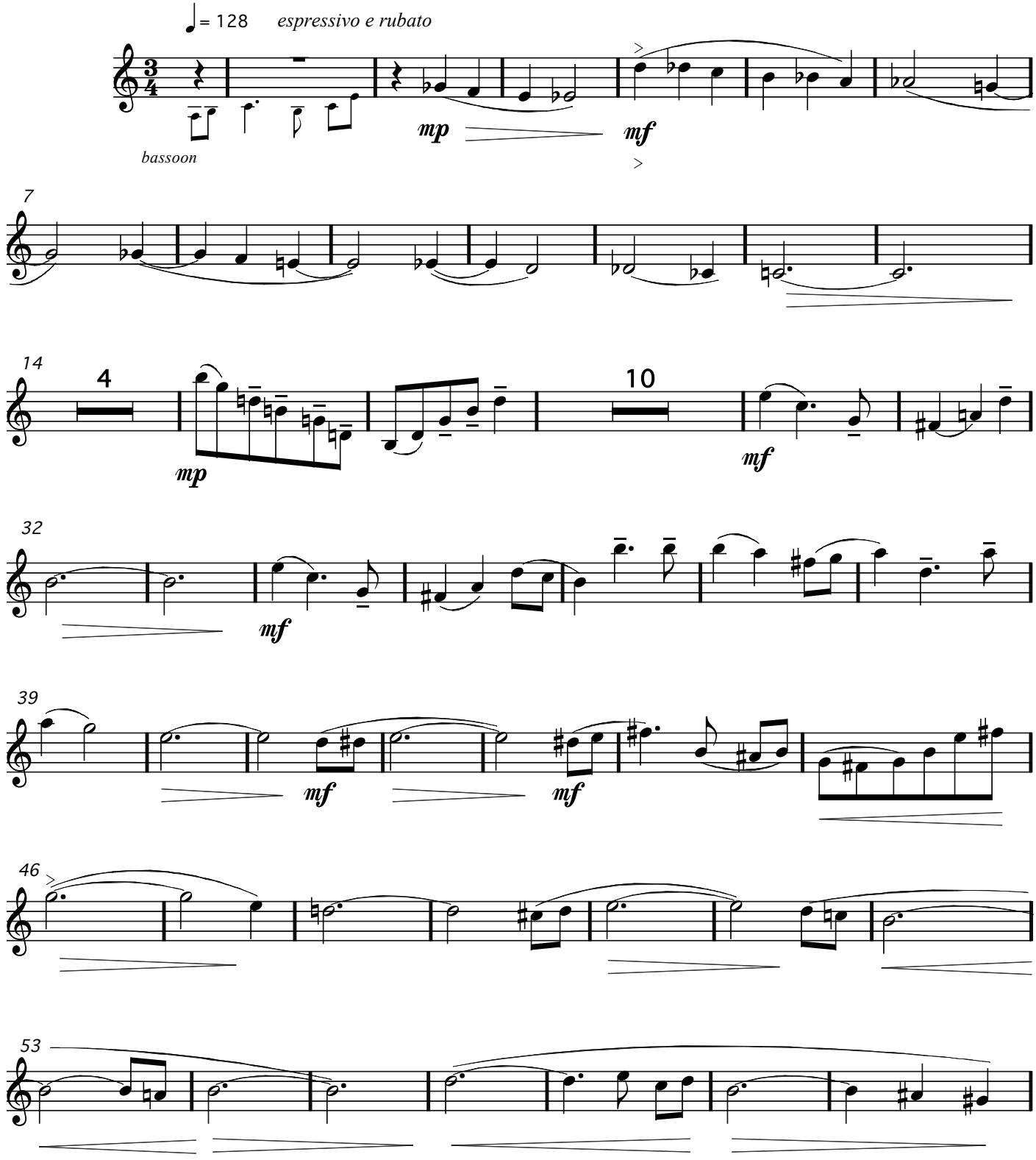


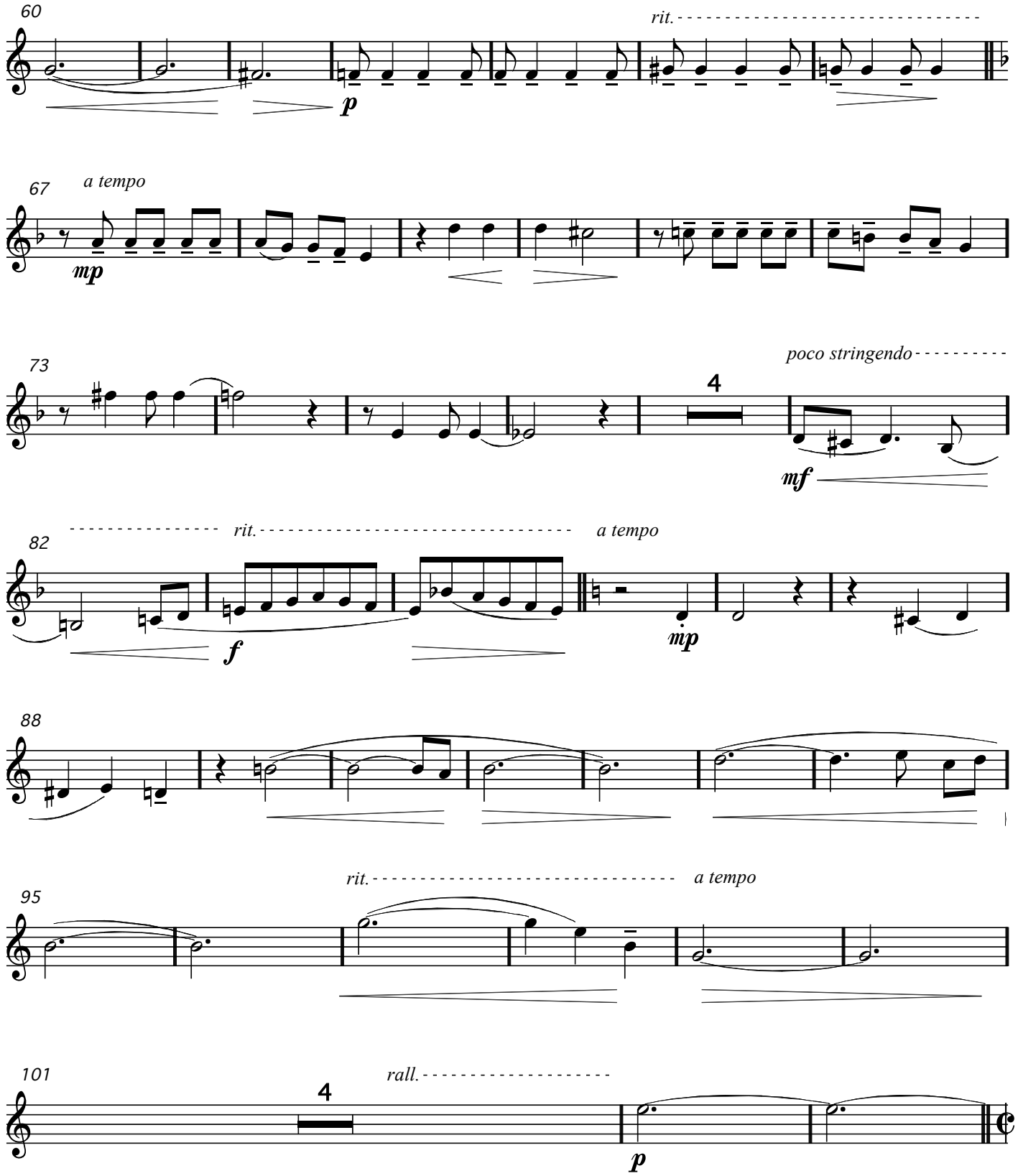

♩= 108 with spunk
mf
4
7
mf
10
3
p
3
3
14
mf
mf
sf
18
mf
21


24
rit.
= 60
mp
mp
29
poco rit.
34
Jauntily = 116
f
38
= 72
rit.
Jauntily = 116
mf
42
= 72
rit.
47
= 60
mp
52
rit.

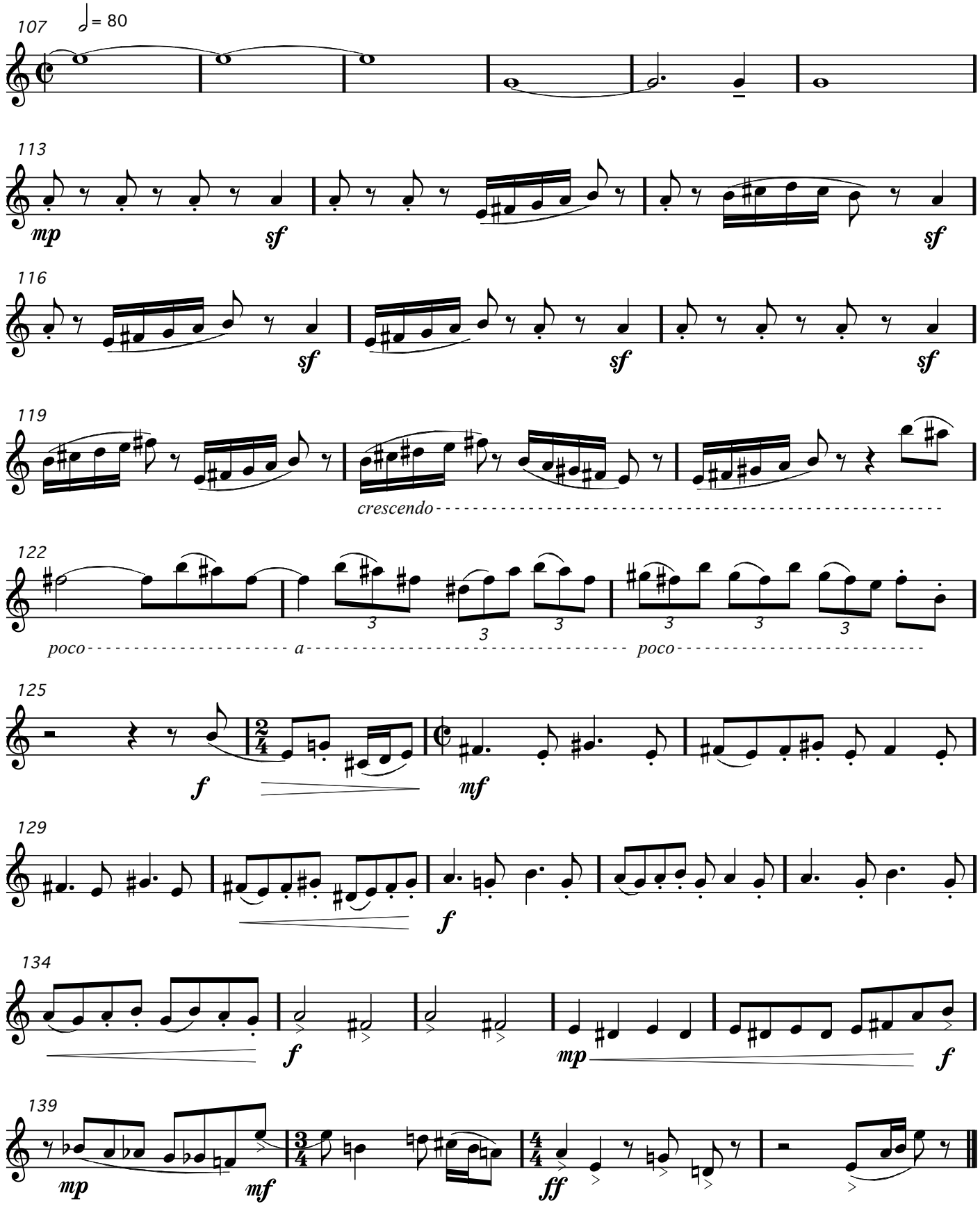

Tempo I
57
mf
sfz
61
f
fp
65
68
ff

3. Hymne àu Village Céleste




60
rit.
p
67
a tempo
mp
73
poco stringendo
4
mf
82
rit.
a tempo
f
mp
88
95
rit.
a tempo
101
rall.
4
p

4. Dénoument

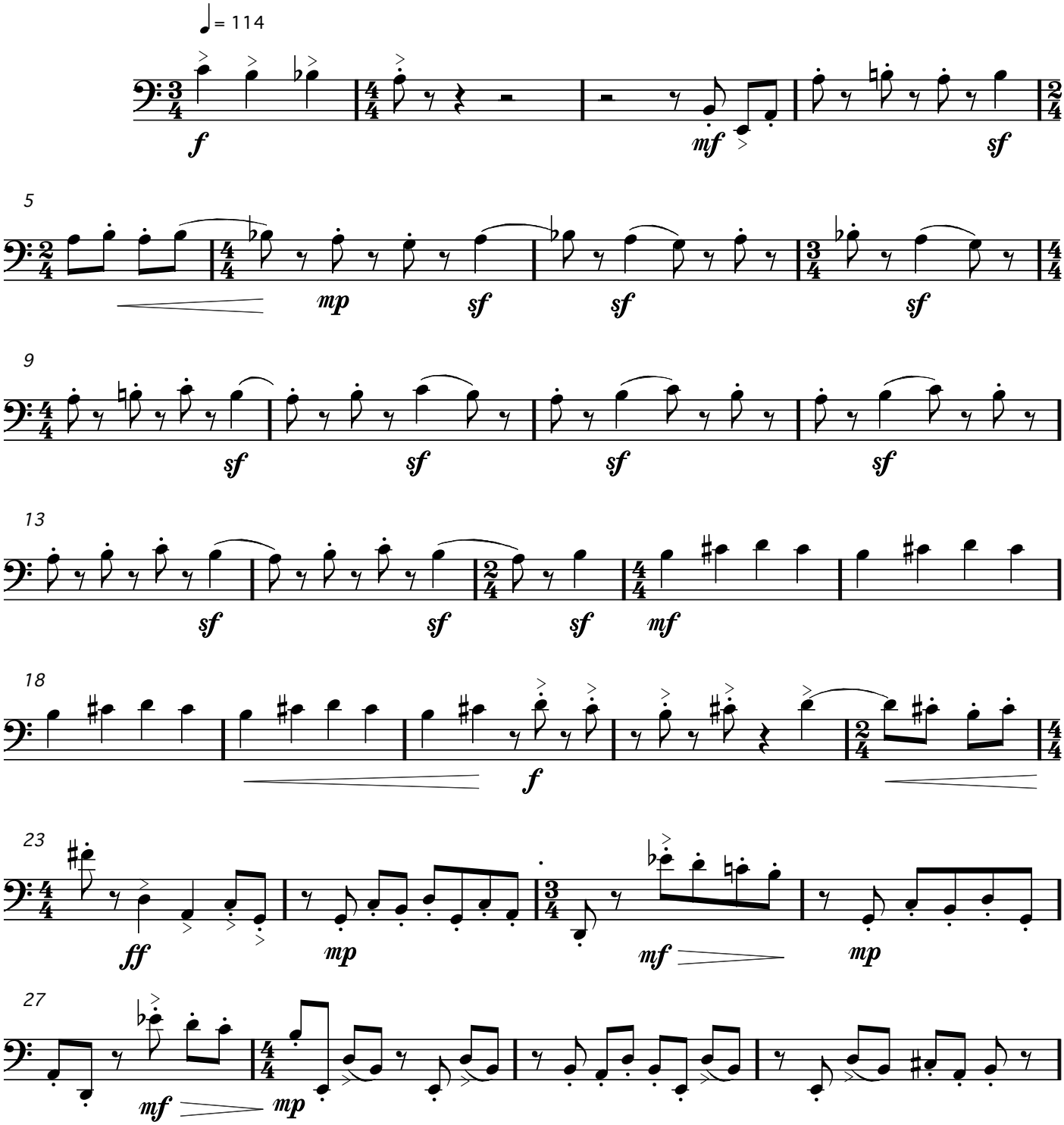

107
♩= 80
113
mp
sf
sf
116
sf
sf
sf
119
crescendo
122
poco
a
poco
125
f
mf
129
f
134
f
mp
f
139
mp
mf
ff

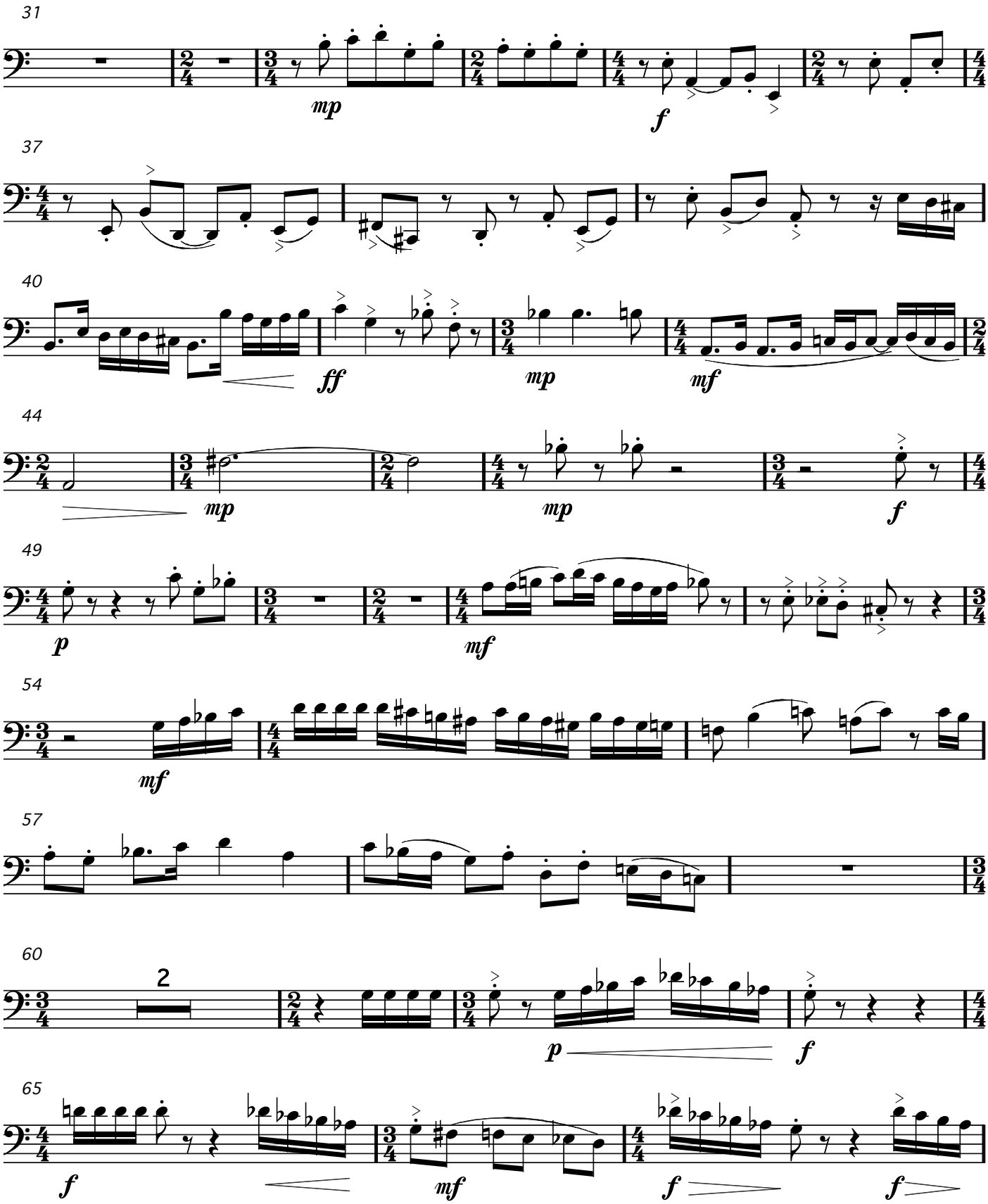
Bassoon

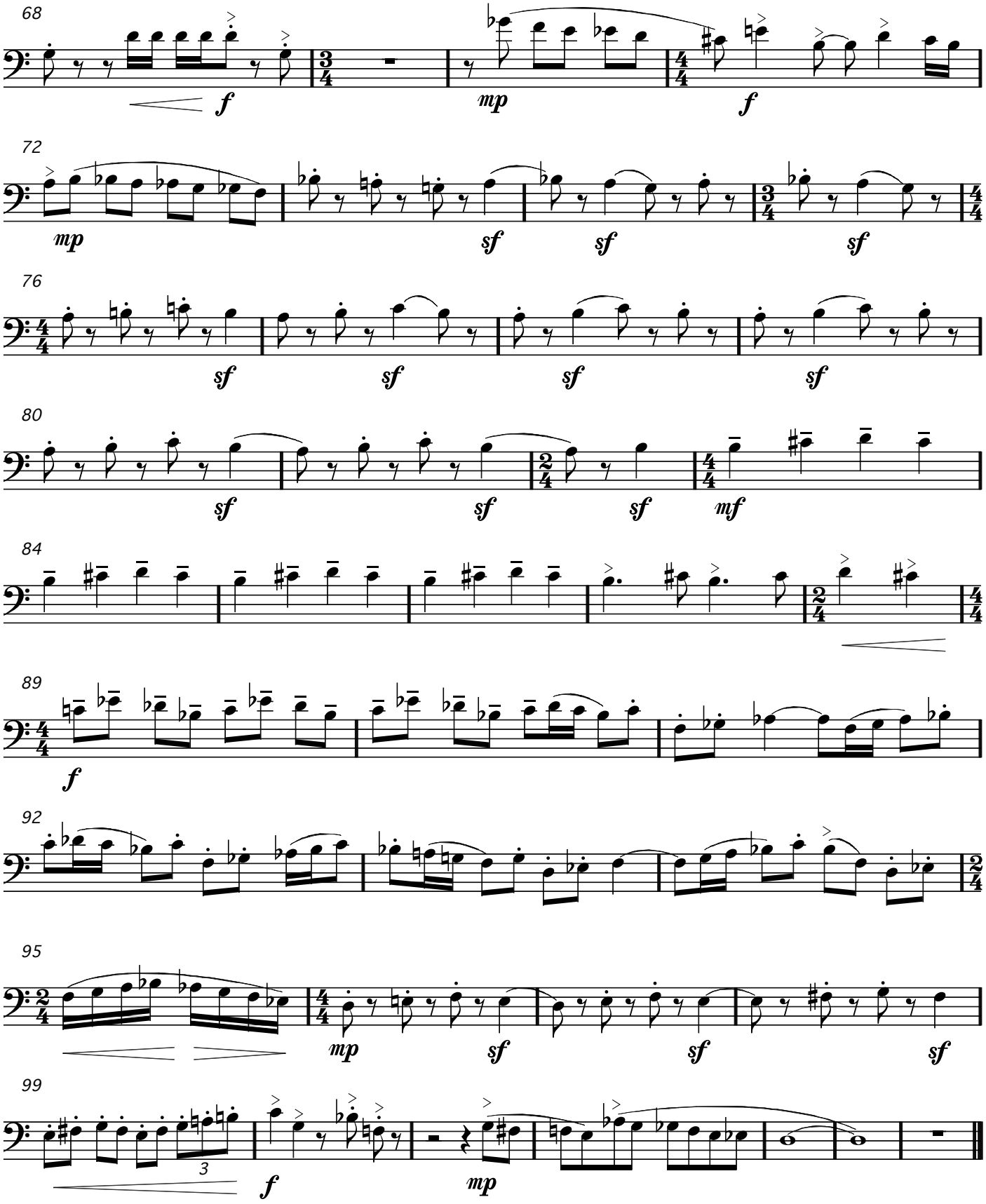
A Baker's Tale

David Jason Snow

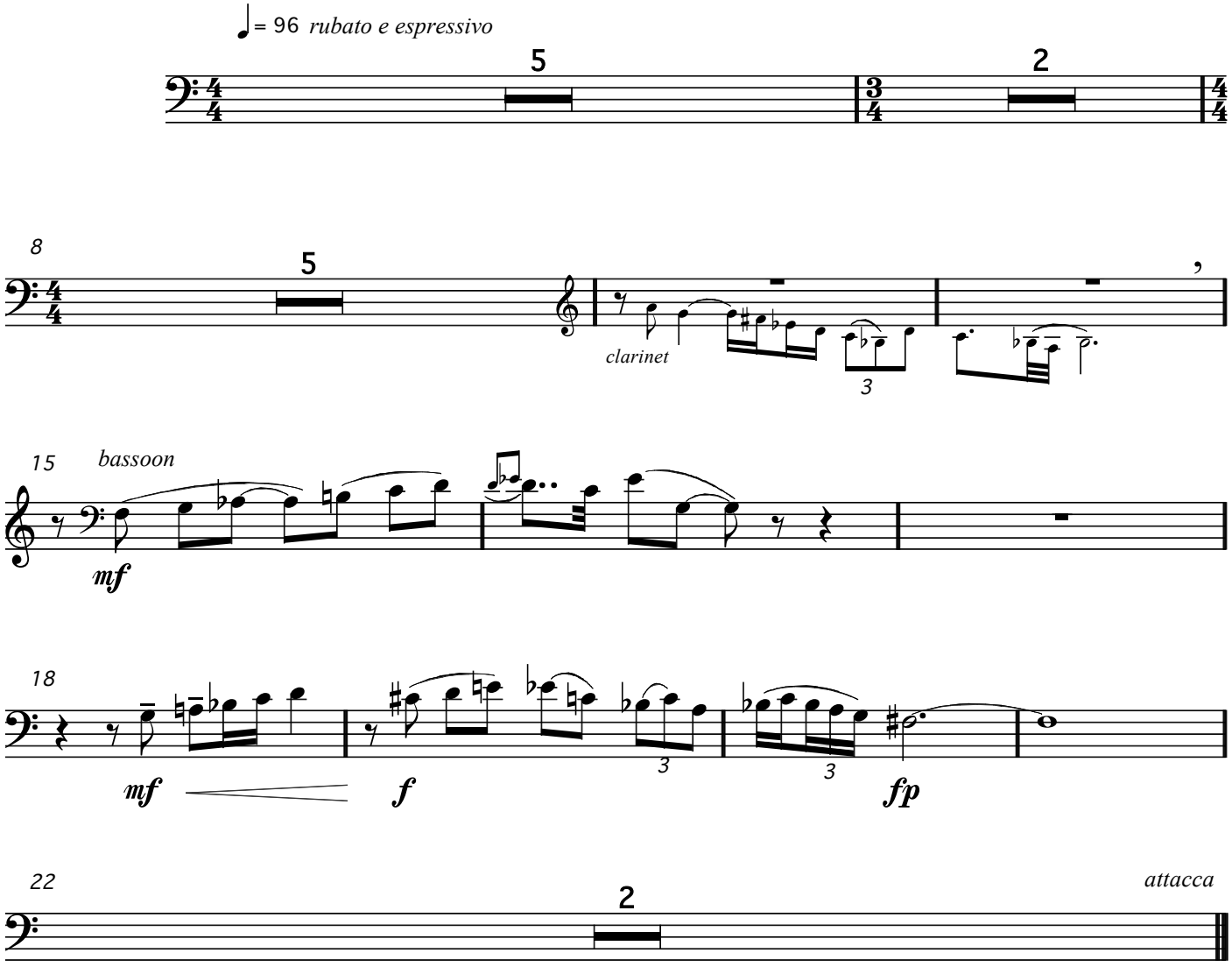
1. Le Promenade du Pâtissier

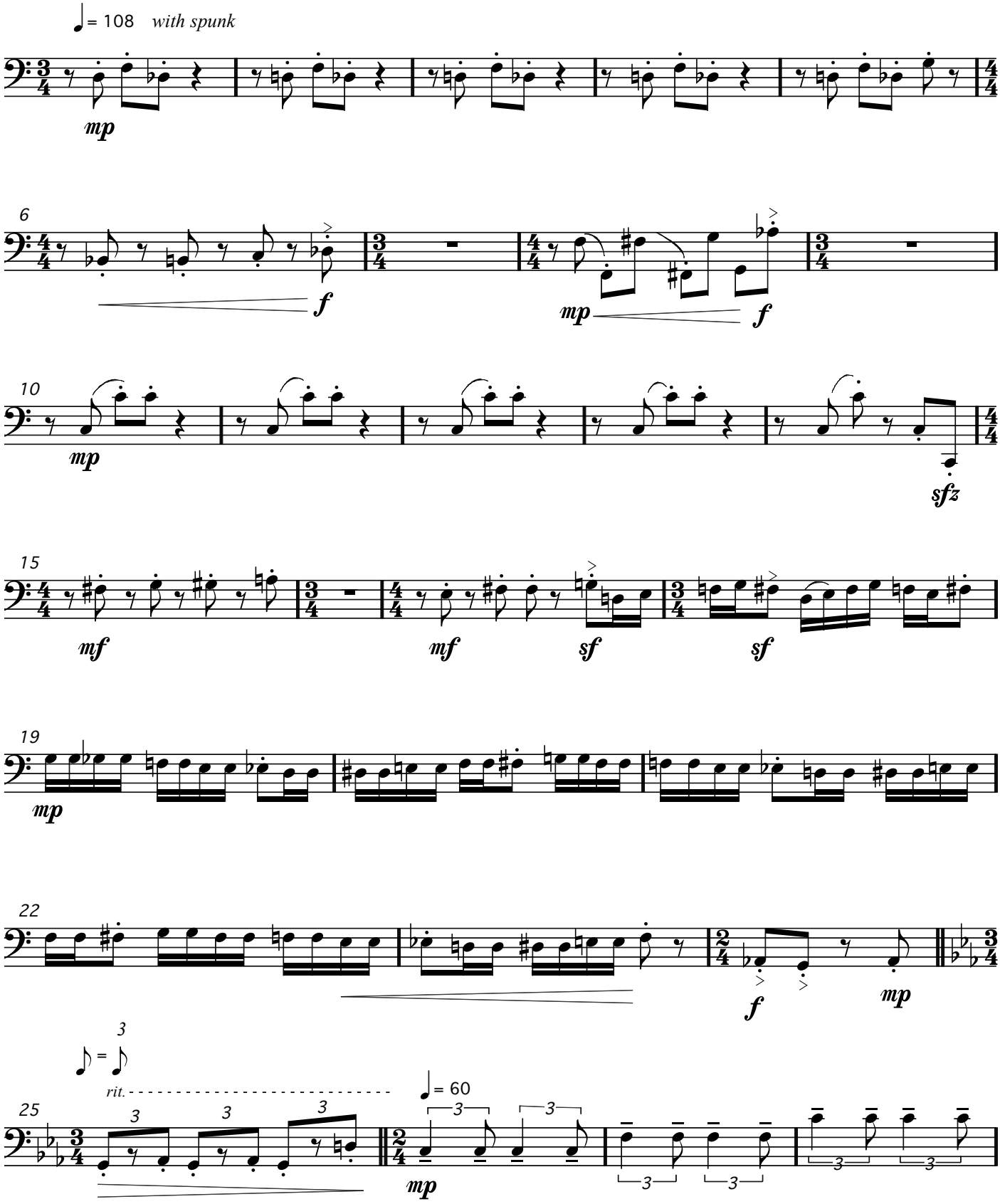


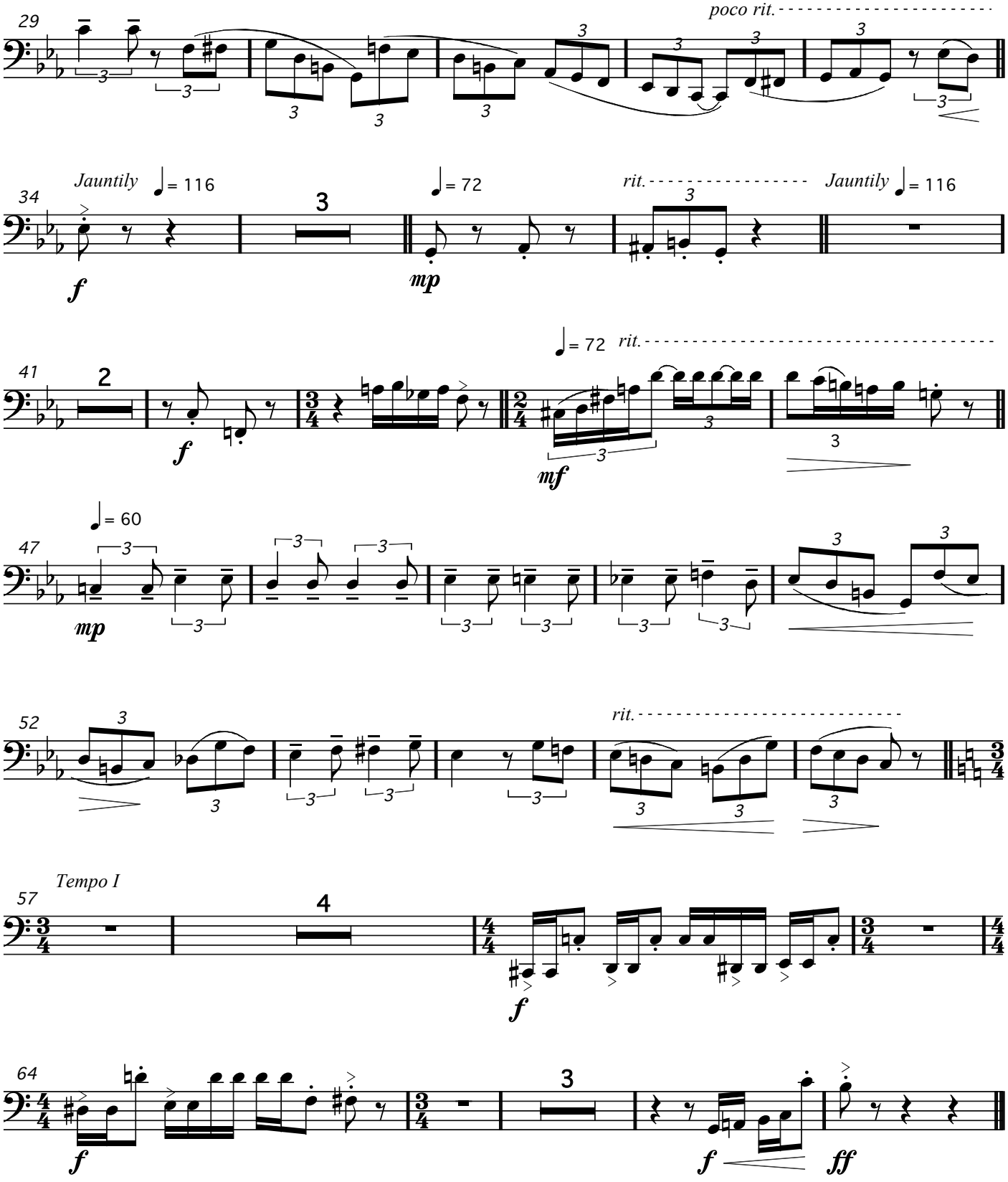

31
mp
f
37
40
ff
mp
mf
44
mp
mp
f
49
p
mf
54
mf
57
60
2
p
f
65
f
mf
f
f


68
f
mp
f
72
mp
sf
sf
sf
76
sf
sf
sf
sf
80
sf
sf
sf
mf
84
89
f
92
95
mp
sf
sf
sf
99
3
f
mp

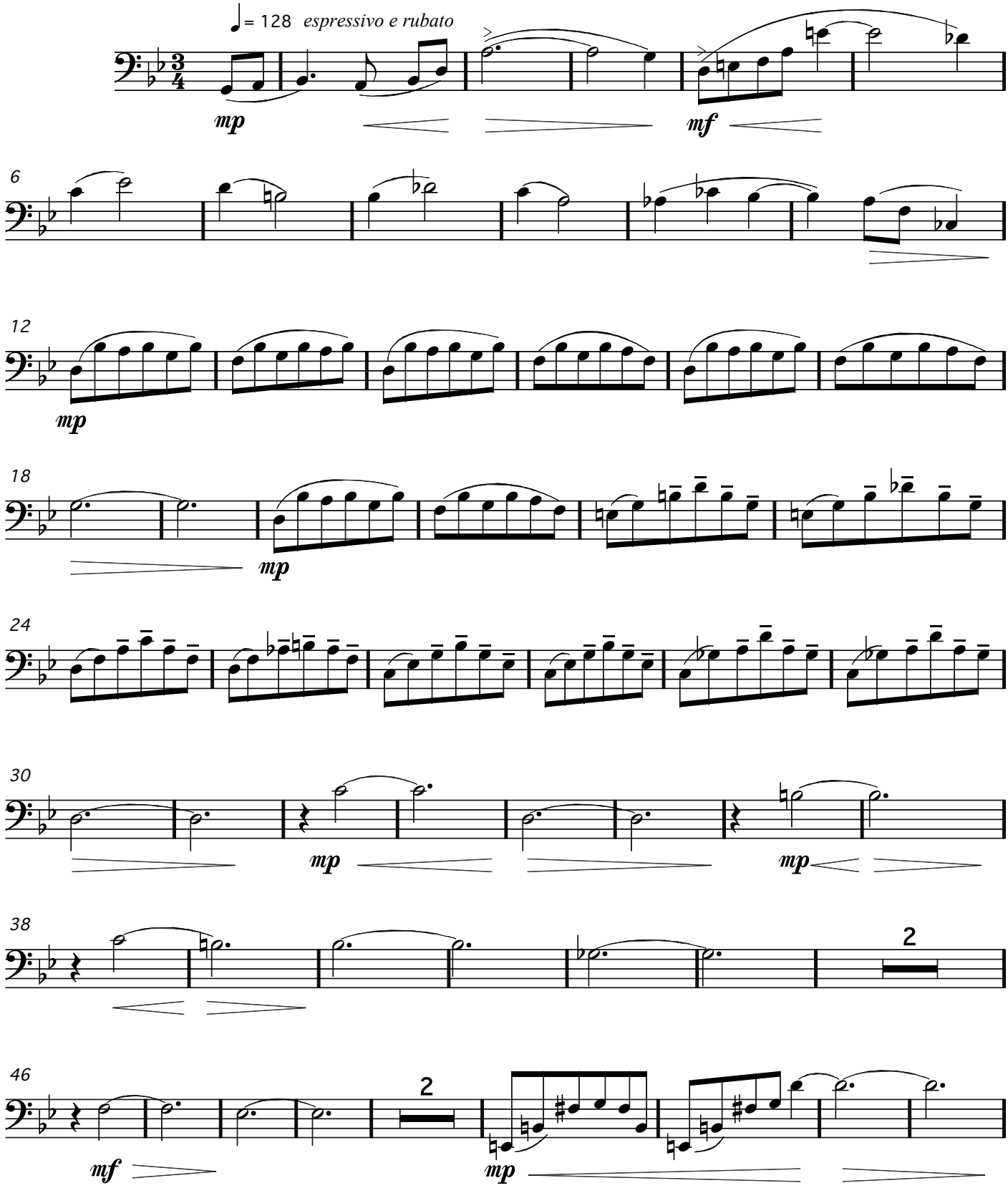
2. Méditations à la Croissance Spirituel

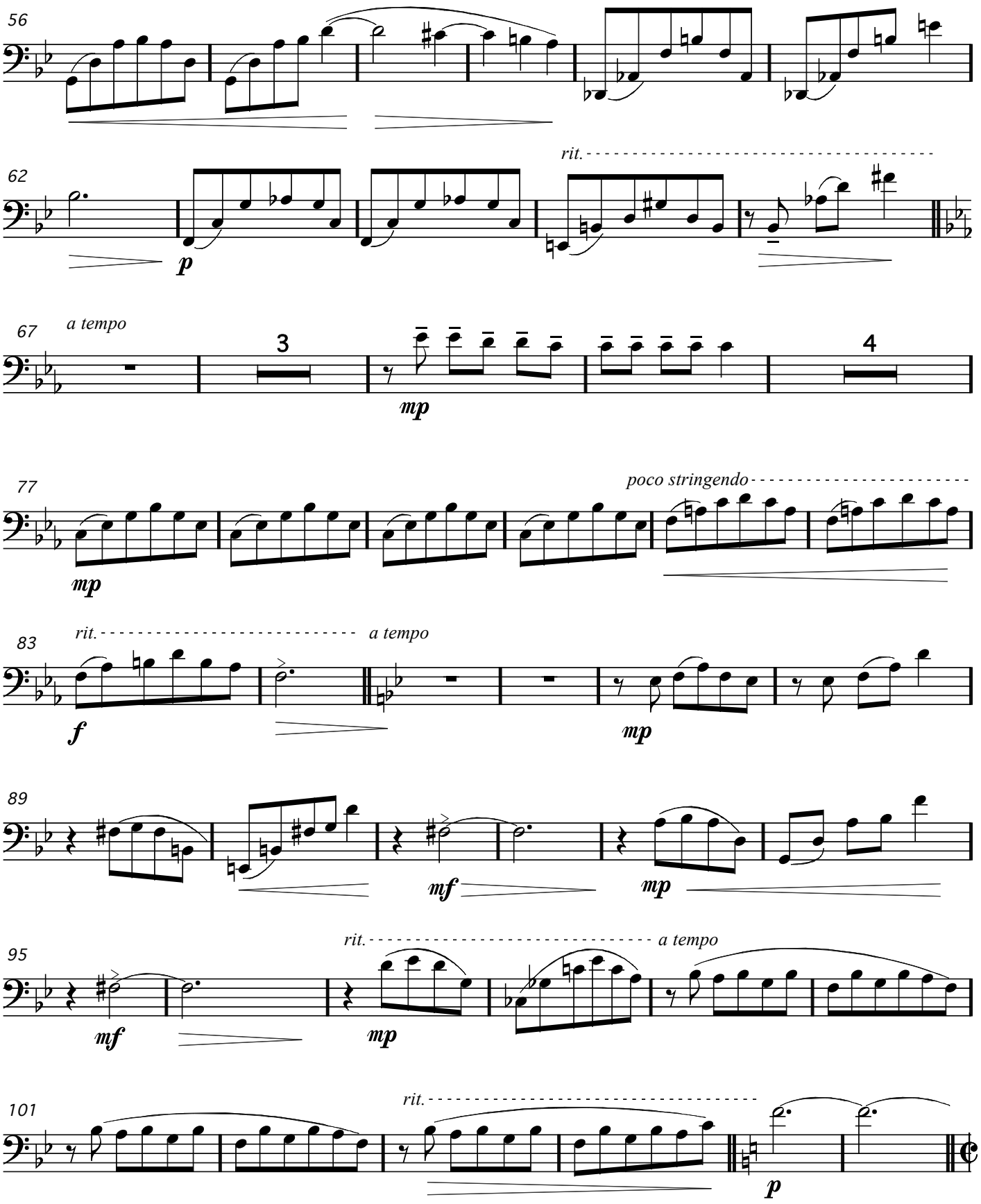



♩= 108 with spunk
mp
6
f
mp
f
10
mp
sfz
15
mf
mf
sf
sf
19
mp
22
f
mp
♪ = 3 ♪
rit.
25
♩= 60
mp

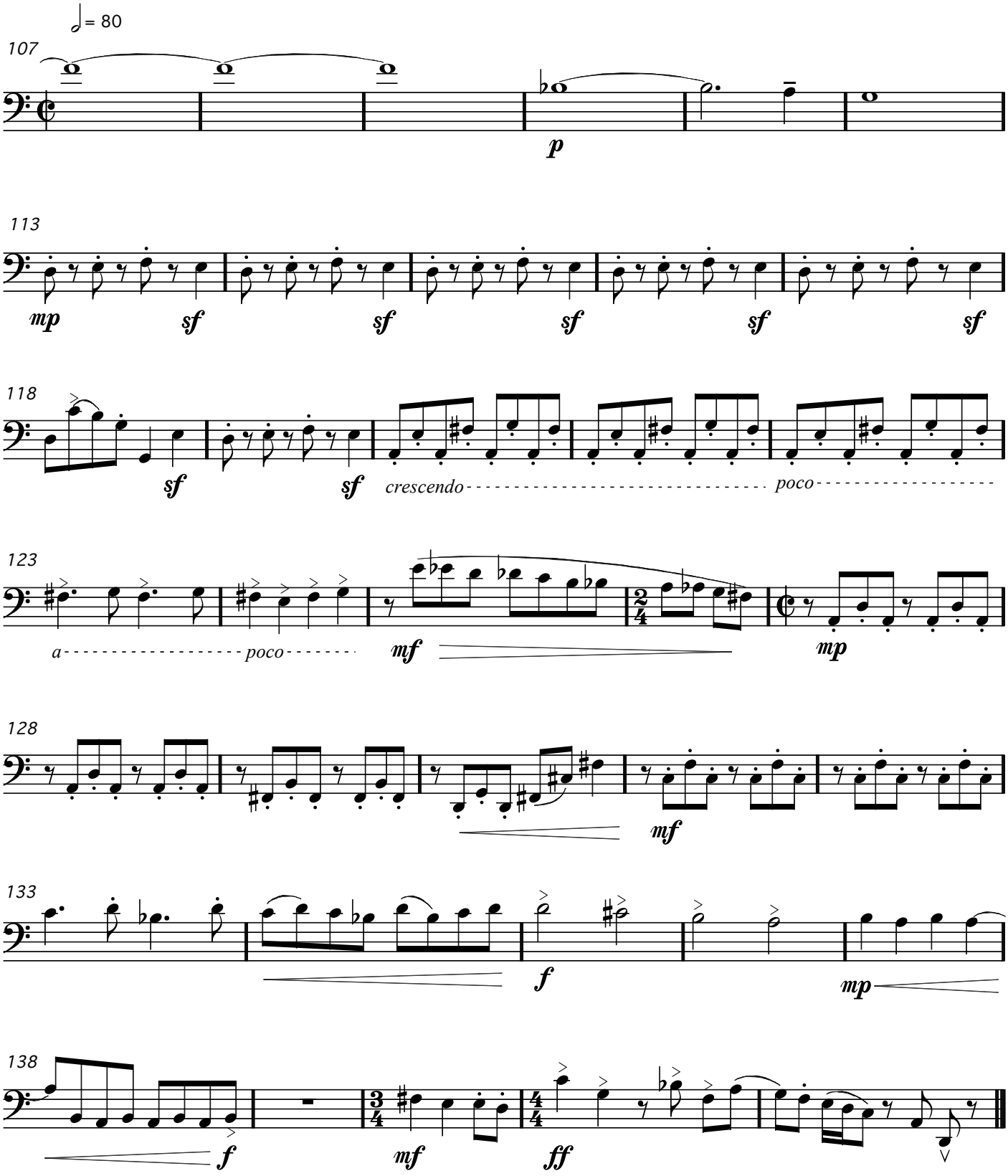

29
poco rit.
Jauntily ♩= 116
34
♩= 72
rit.
Jauntily ♩= 116
41
♩= 72
rit.
47
♩= 60
52
rit.
Tempo I
57
64

3. Hymne àu Village Céleste




56
62
rit.
p
67
a tempo
3
mp
4
77
poco stringendo
mp
83
rit.
a tempo
f
mp
89
mf
mp
95
rit.
a tempo
mf
mp
101
rit.
p

Dénoument

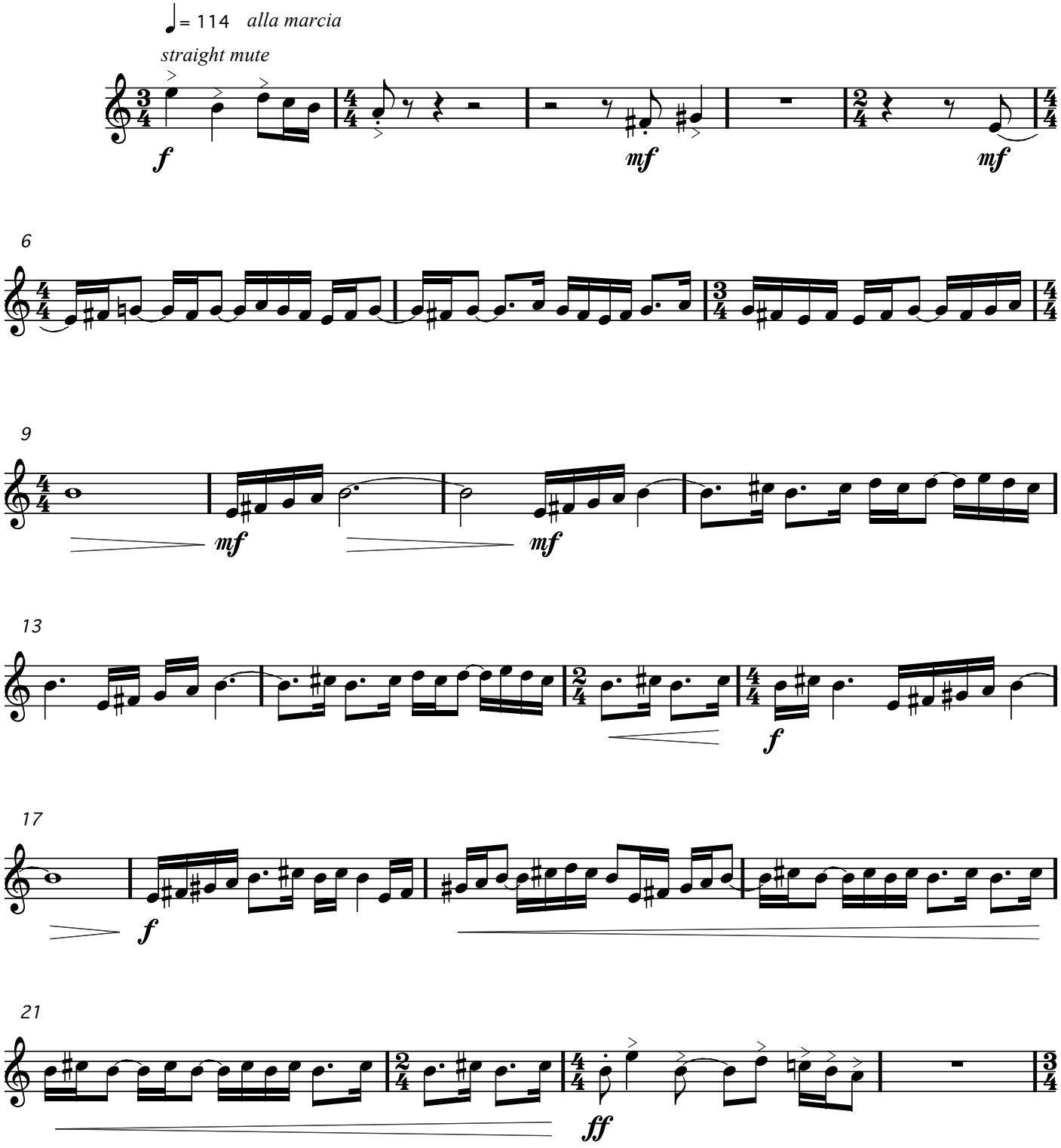

♩= 80
107
p
113
mp
sf
sf
sf
sf
sf
118
sf
sf
crescendo
poco
123
a
poco
mf
mp
128
mf
133
f
mp
138
f
mf
ff

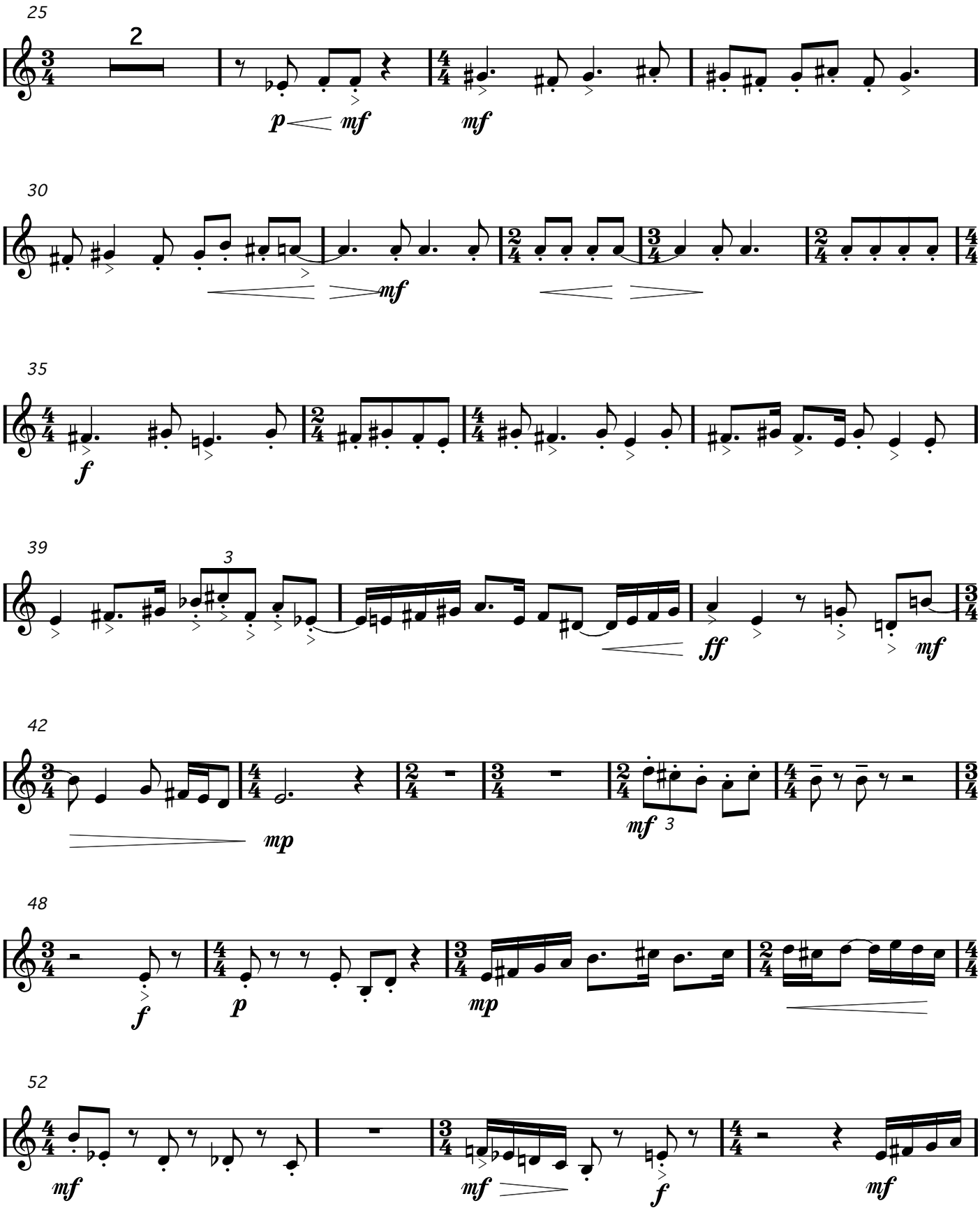
B♭ trumpet

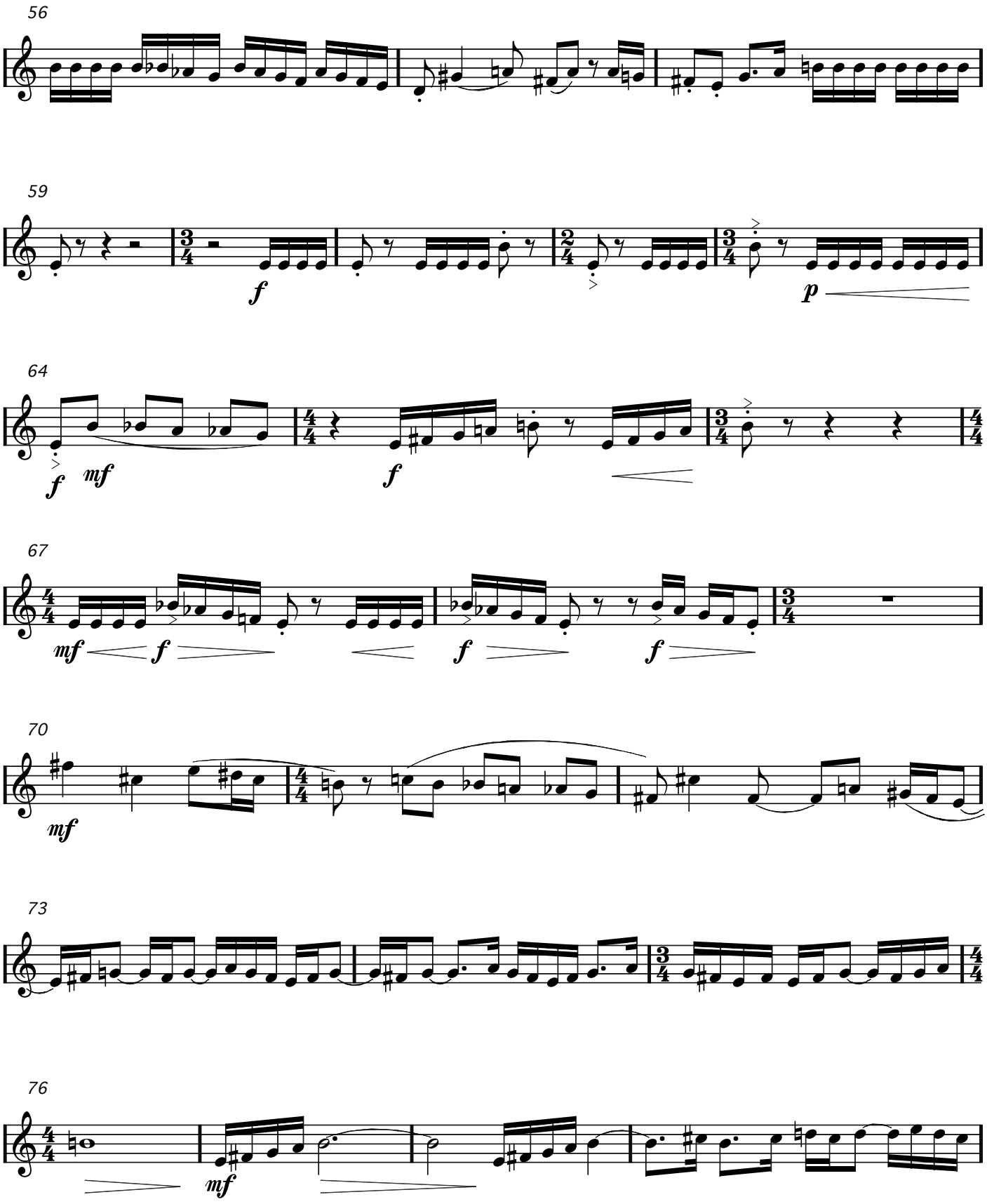
A Baker's Tale

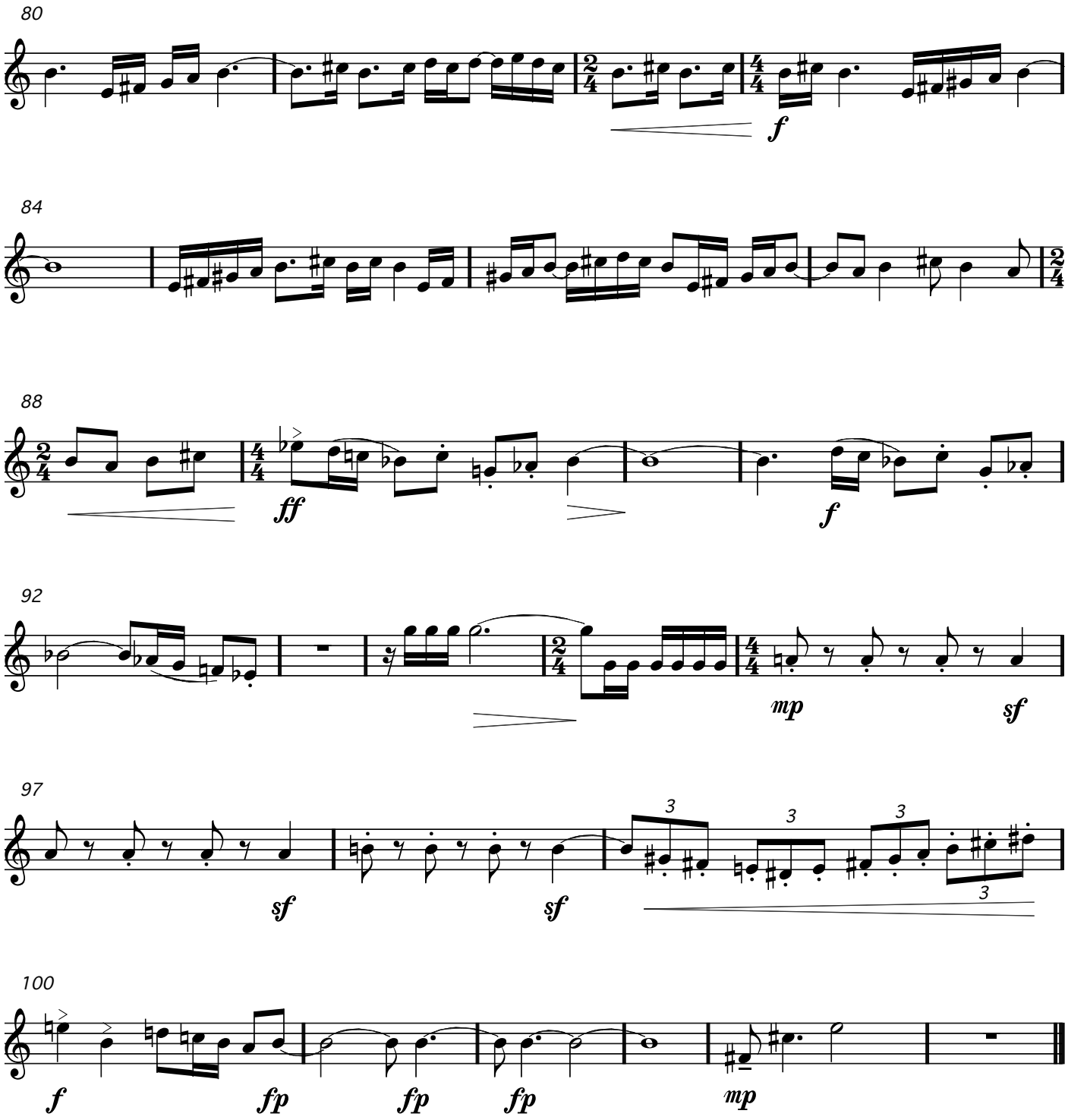
David Jason Snow

Le Promenade du Pâtissier

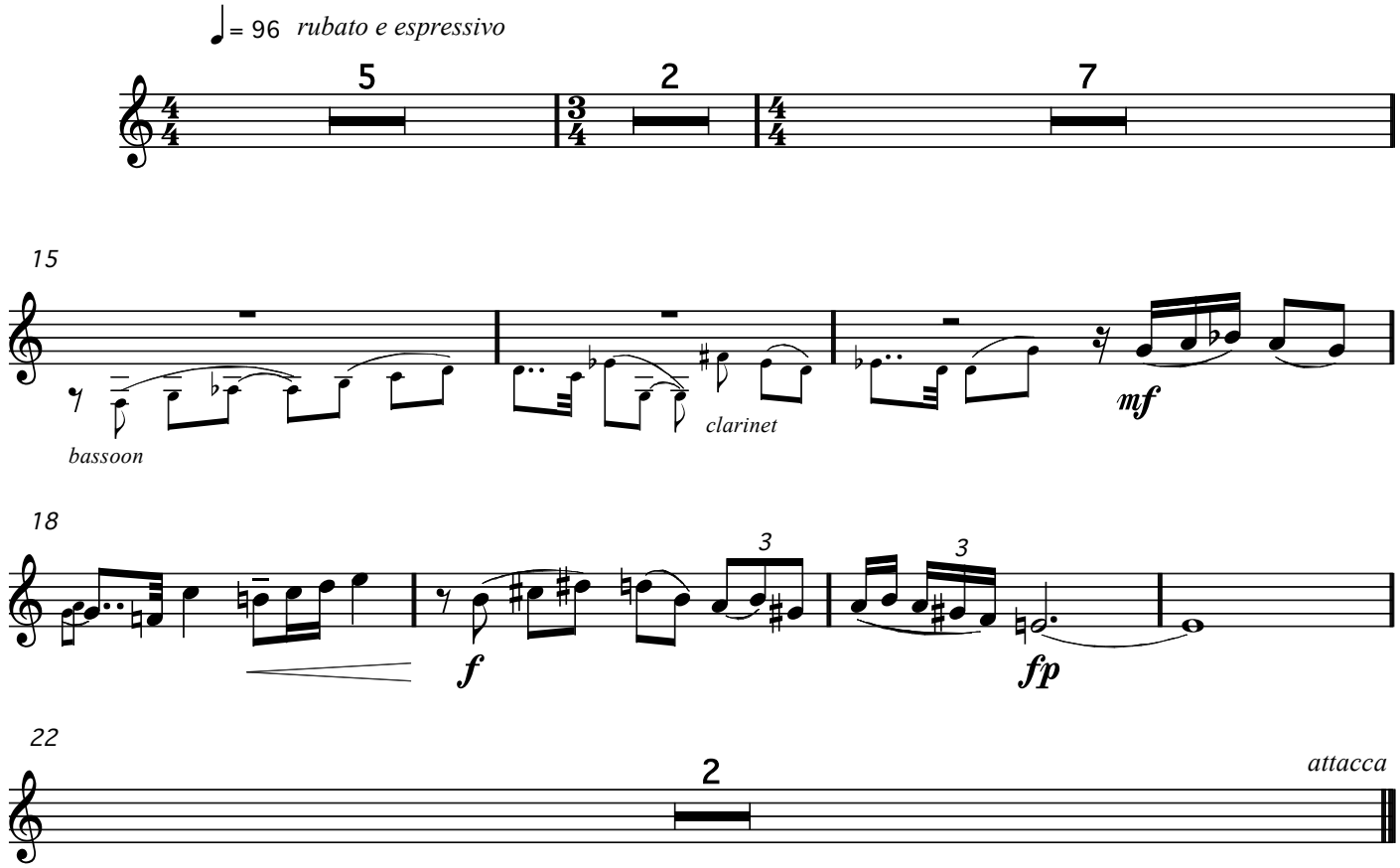


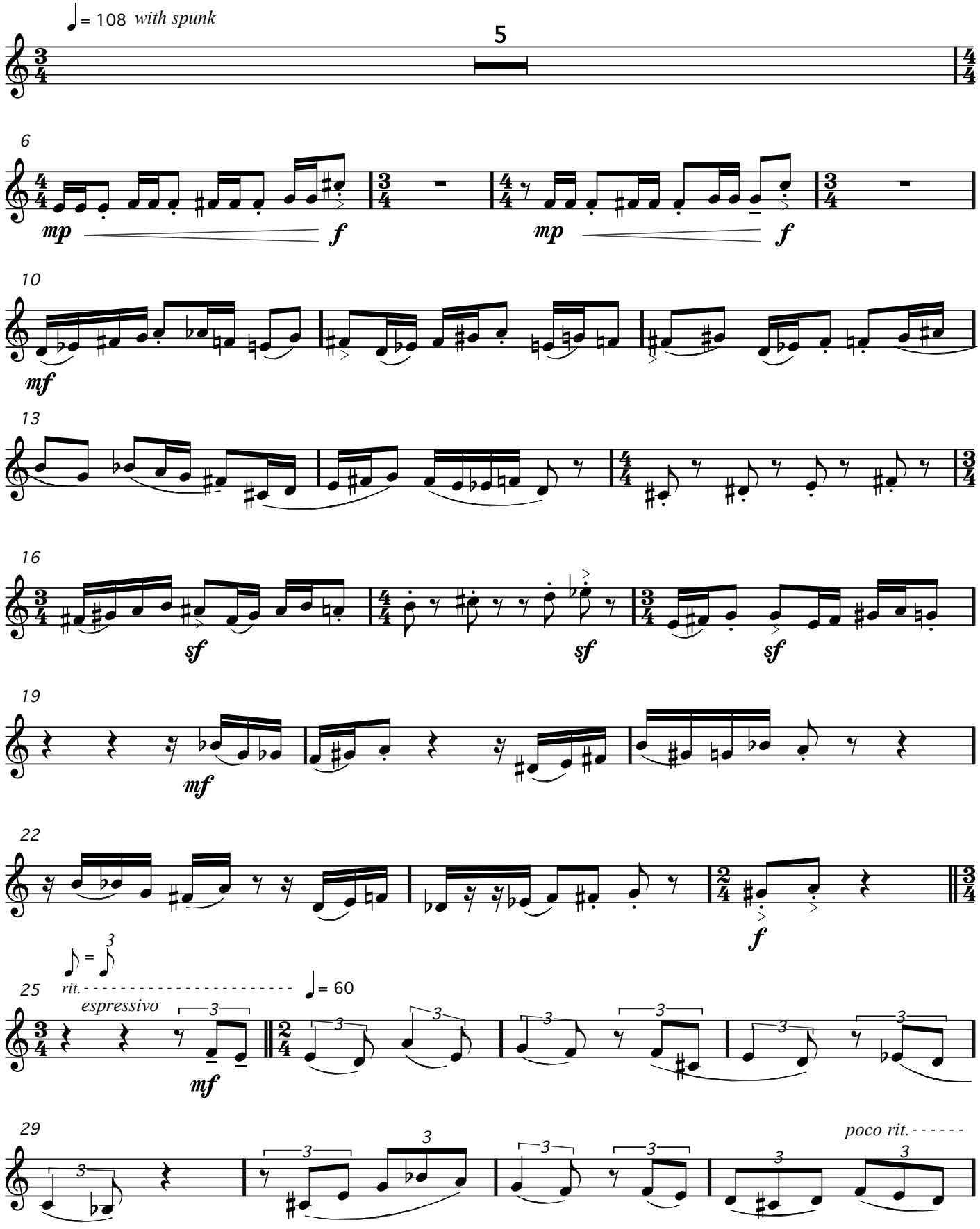

25
2
p
mf
mf
30
mf
35
f
39
3
ff
mf
42
mp
mf
3
48
f
p
mp
52
mf
mf
f
mf

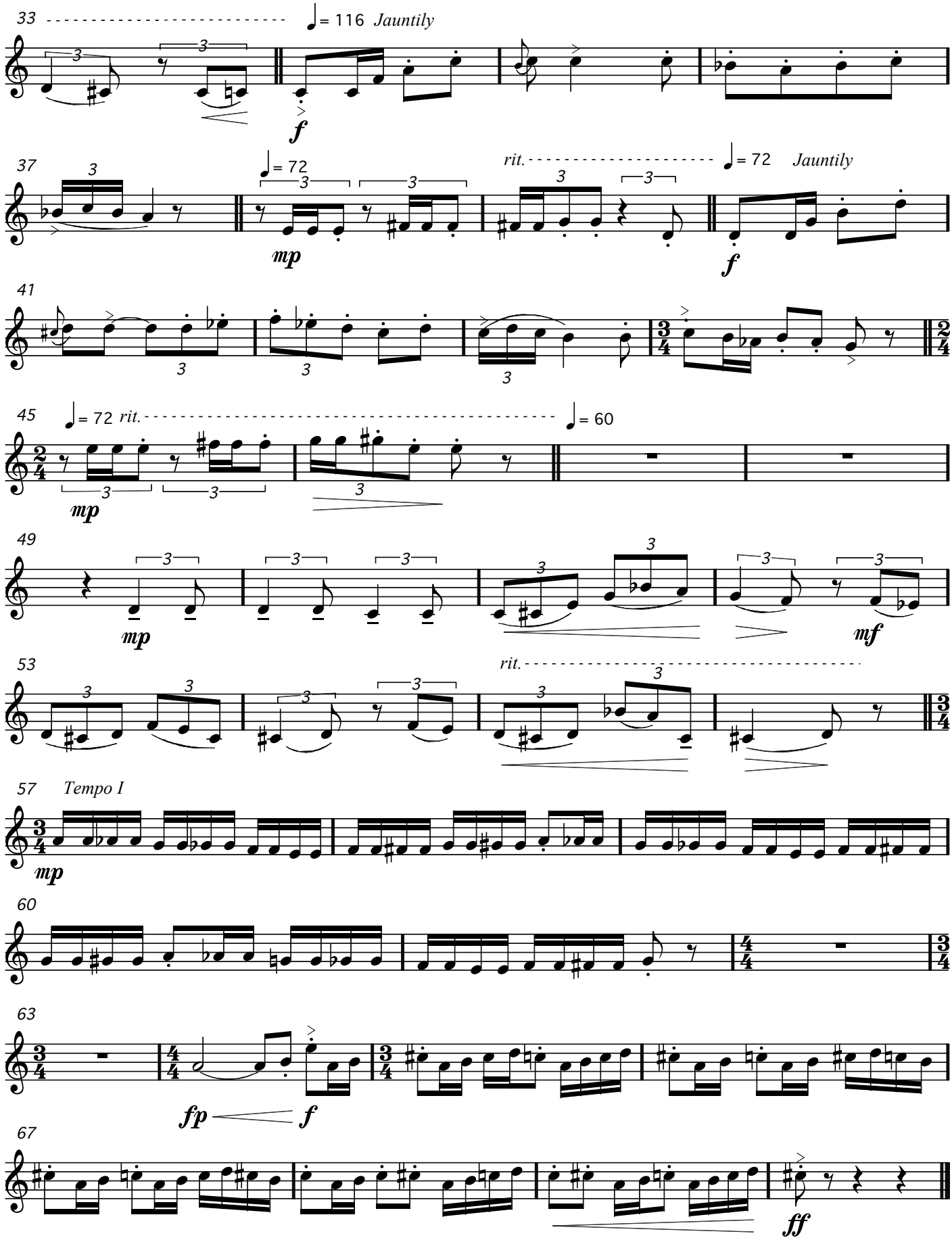

56
59
f
p
64
f
mf
f
67
mf
f
f
f
70
mf
73
76
mf


80
f
84
88
ff
f
92
mp
sf
97
sf
sf
3
3
3
3
100
f
fp
fp
fp
mp

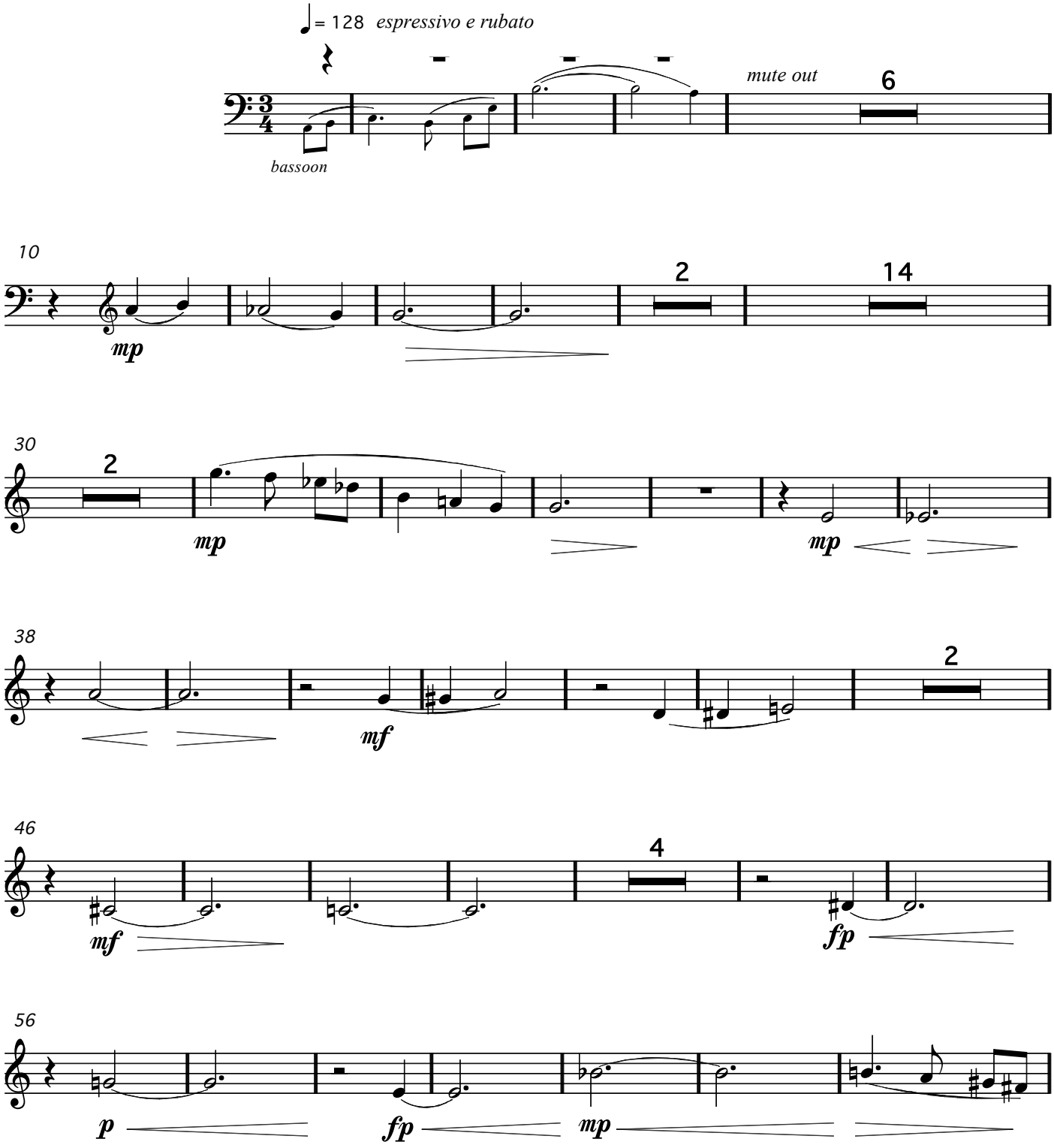
2. Méditations à la Croissance Spirituel

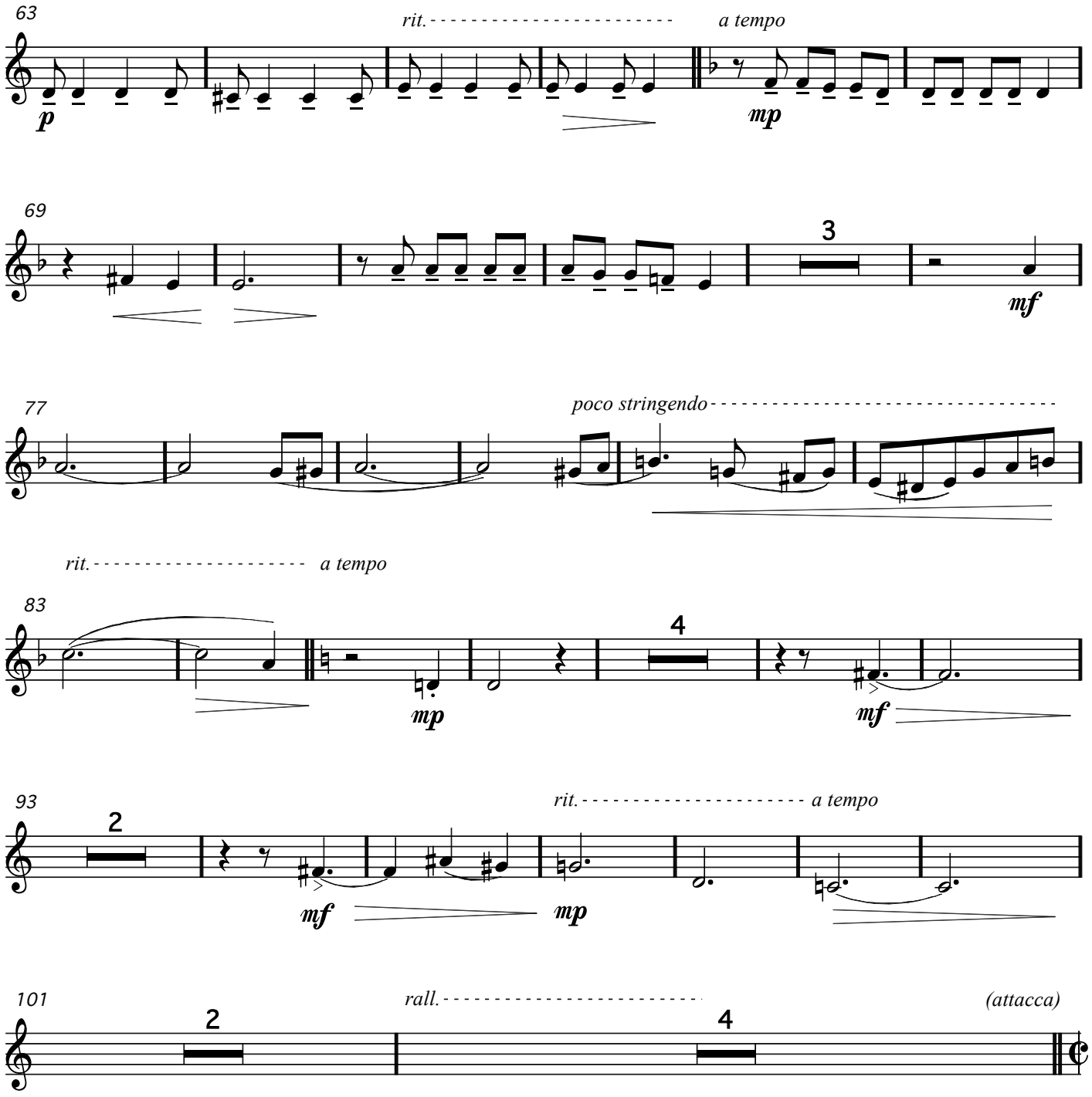



♩= 108 with spunk
5
6
mp
f
mp
f
10
mf
13
16
sf
sf
sf
19
mf
22
f
♪ = ♪ 3
25
rit.
espressivo
♩= 60
mf
29
poco rit.

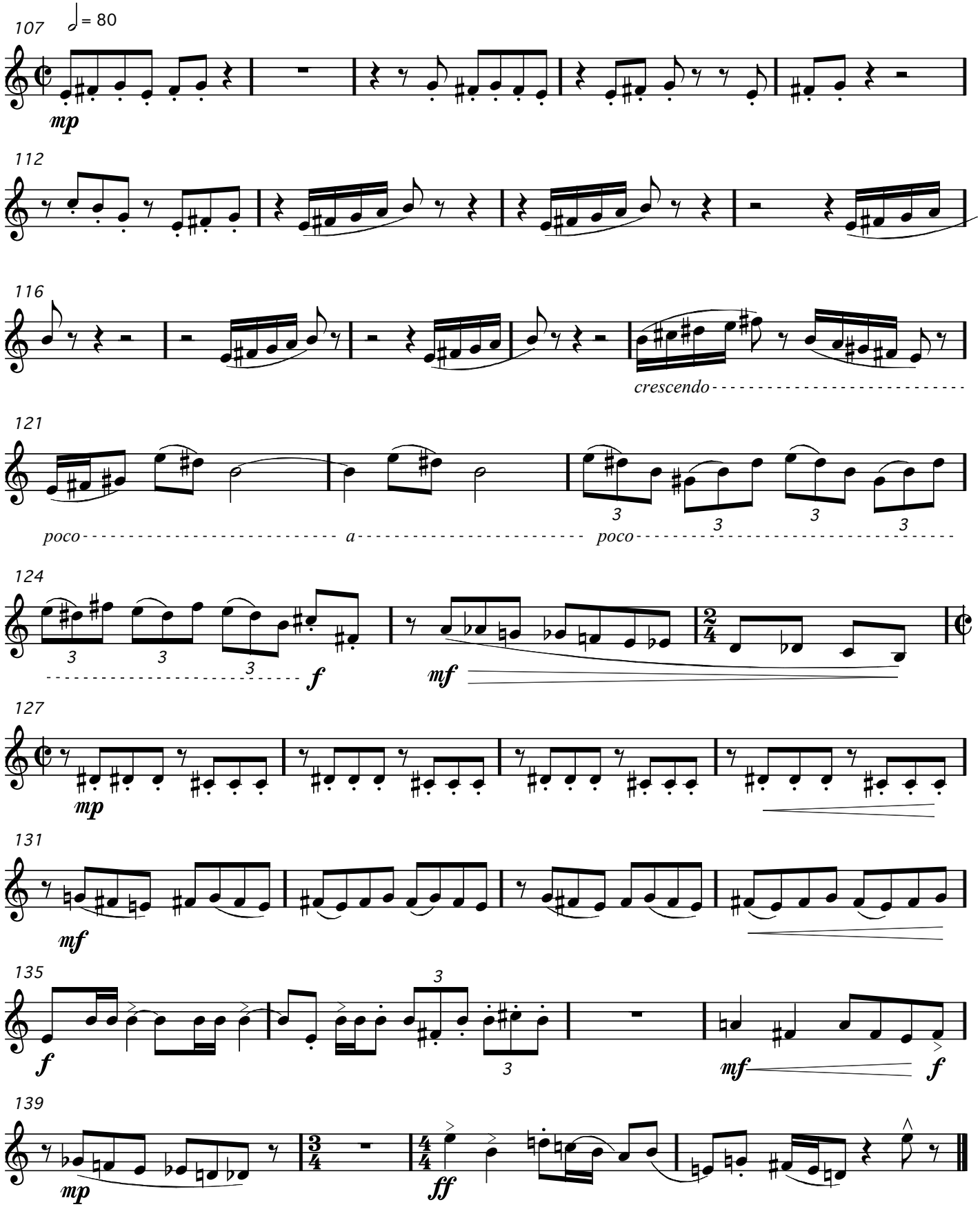

33
♩= 116 Jauntily
f
37
♩= 72
mp
rit.
♩= 72 Jauntily
f
41
45
♩= 72 rit.
♩= 60
mp
49
mp
mf
53
rit.
57 Tempo I
mp
60
63
fp
f
67
ff

3. Hymne àu Village Céleste




63
rit.
a tempo
p
mp
69
3
mf
77
poco stringendo
rit.
a tempo
83
4
mp
mf
93
2
rit.
a tempo
mf
mp
101
2
rall.
4
(attacca)

4. Dénoument

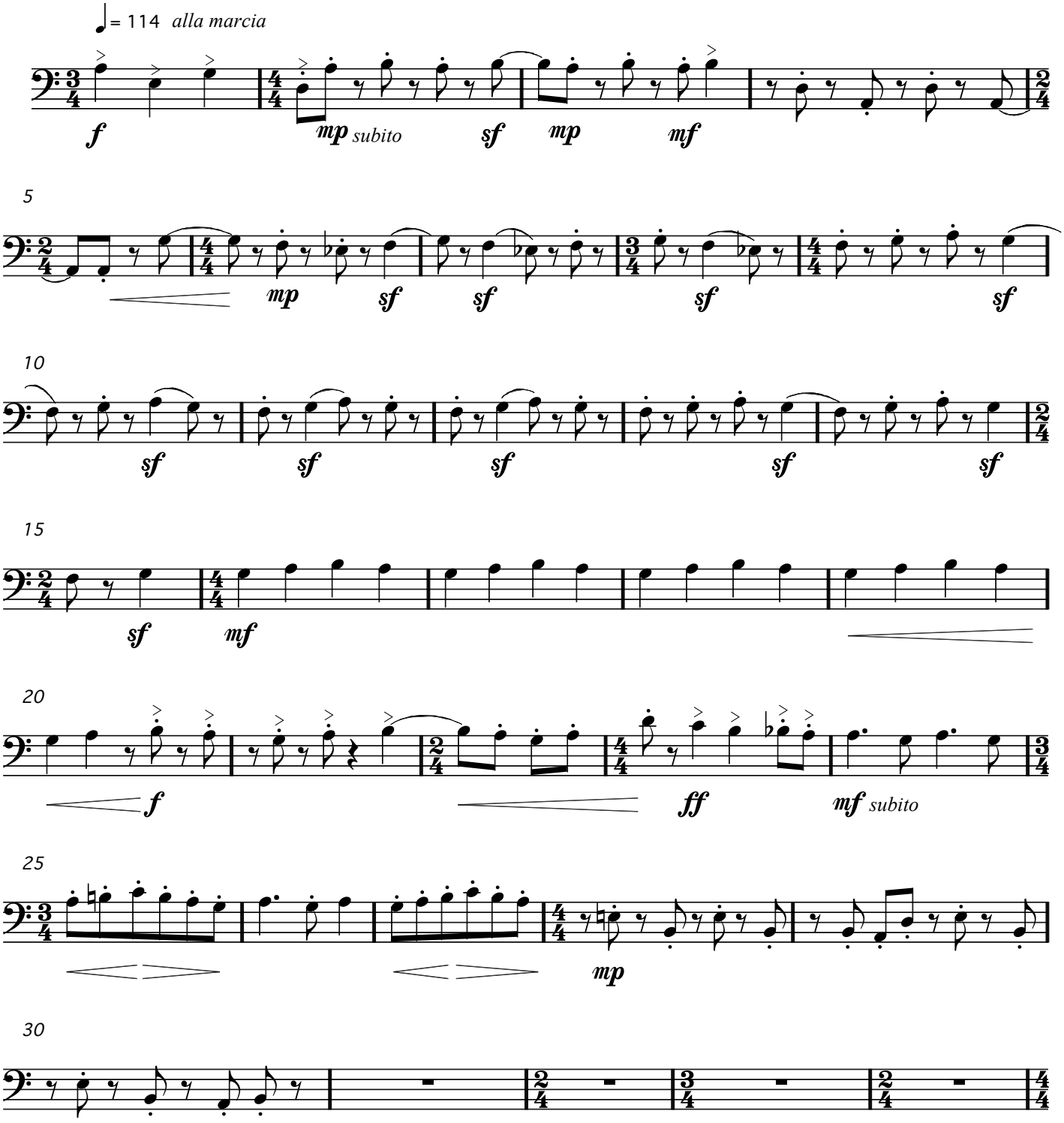

107
♩= 80
mp
112
116
crescendo
121
poco
a
poco
124
f
mf
127
mp
131
mf
135
f
mf
f
139
mp
ff

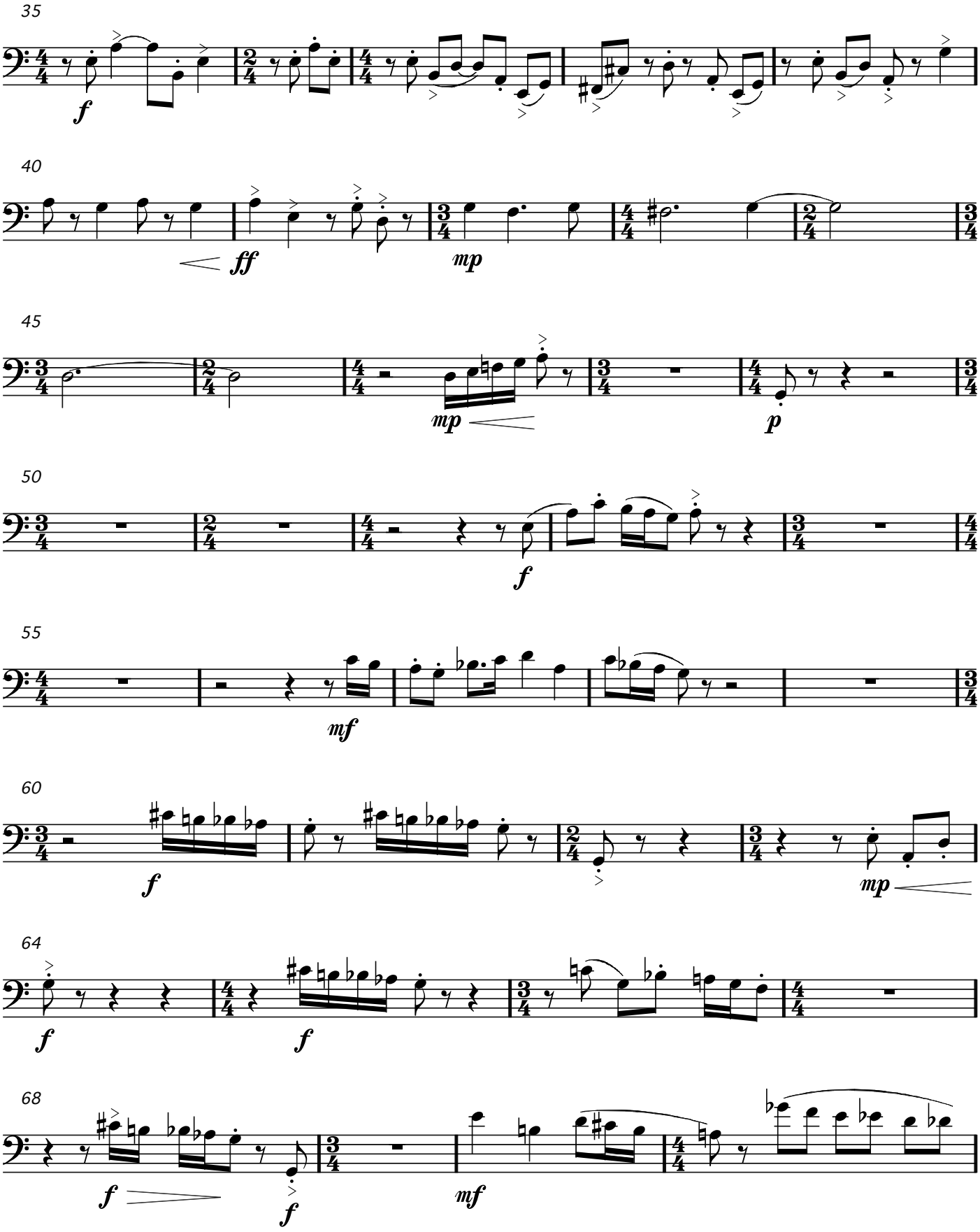
Trombone

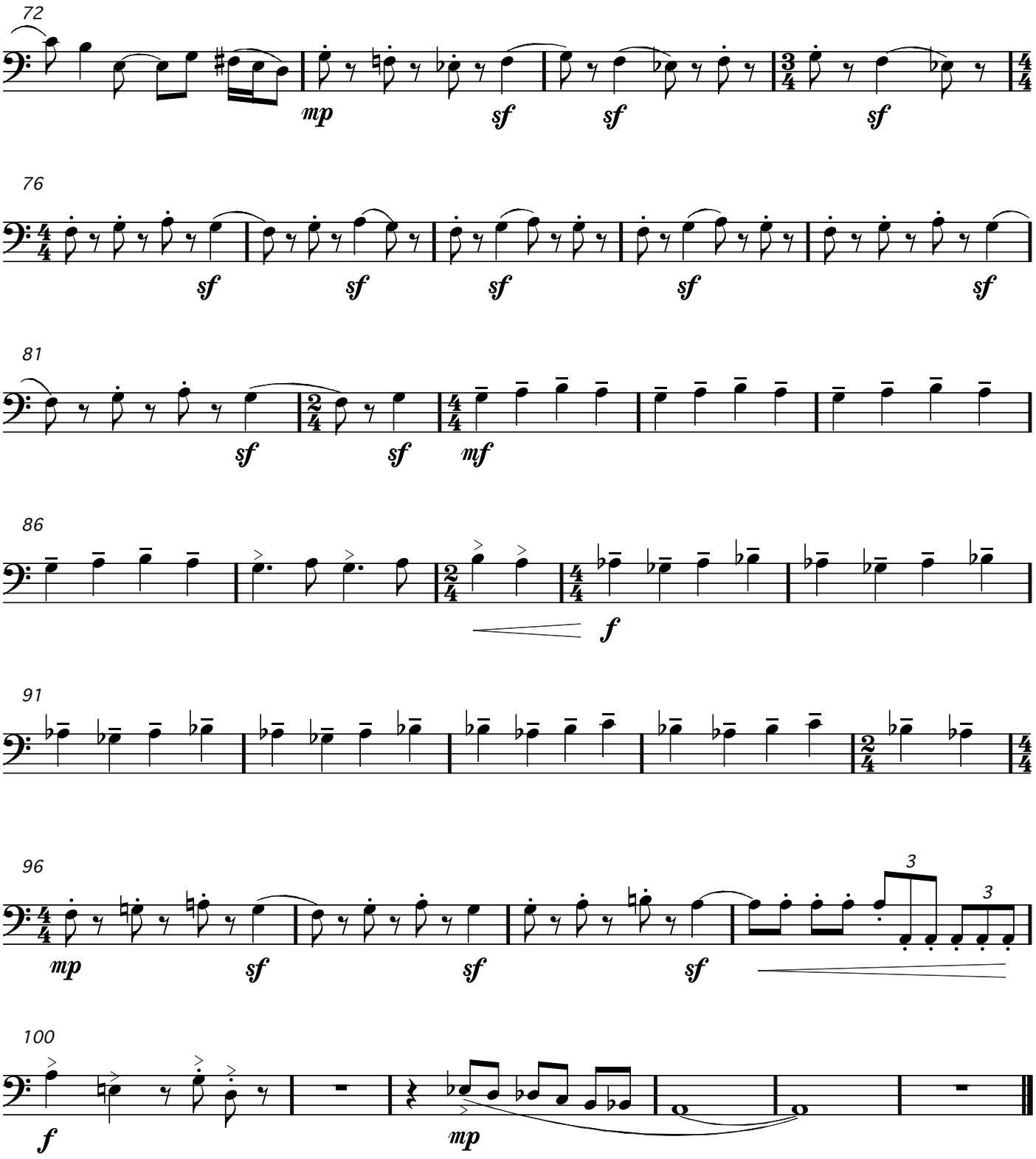
A Baker's Tale

David Jason Snow

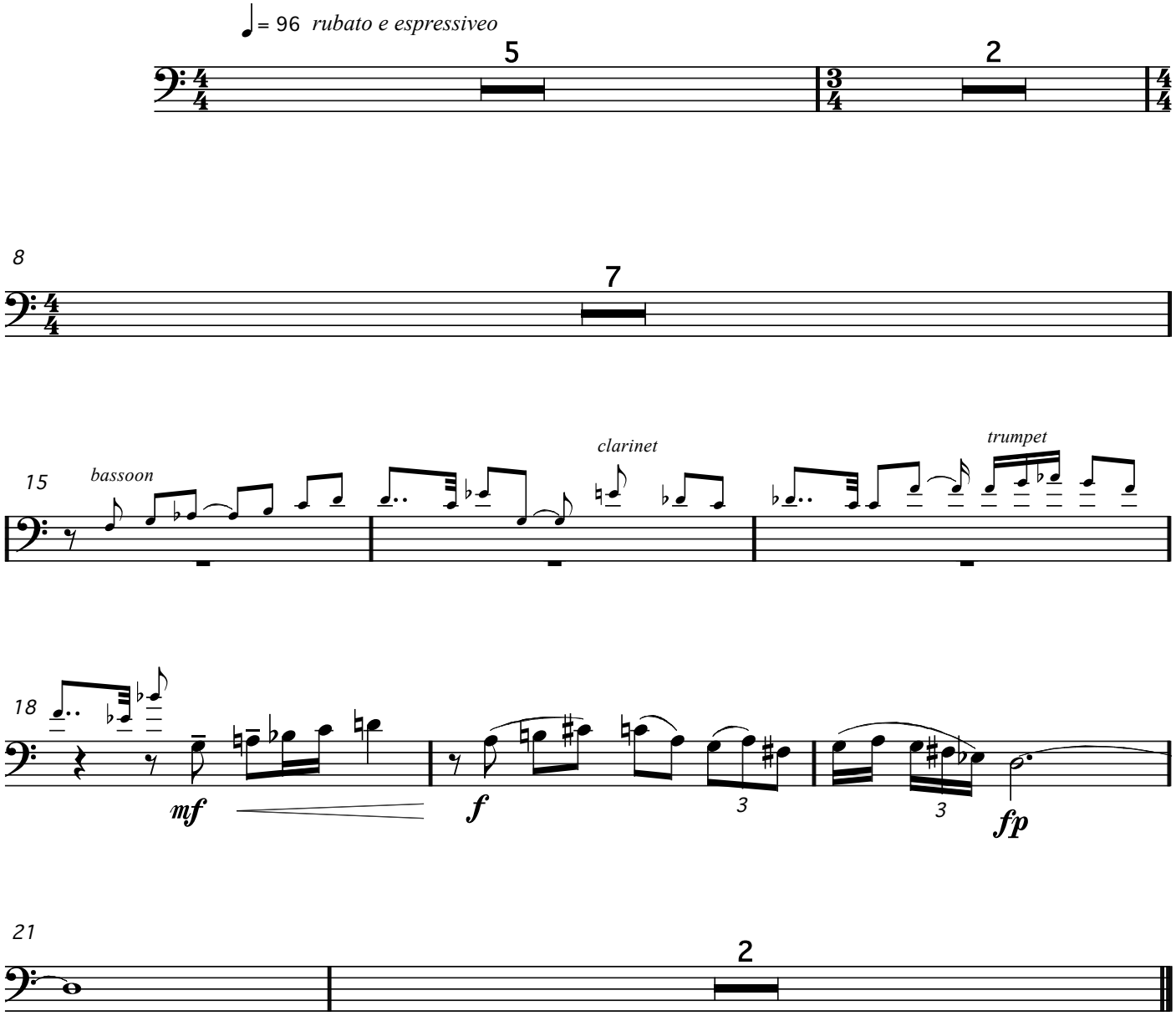
1. Le Promenade du Pâtissier

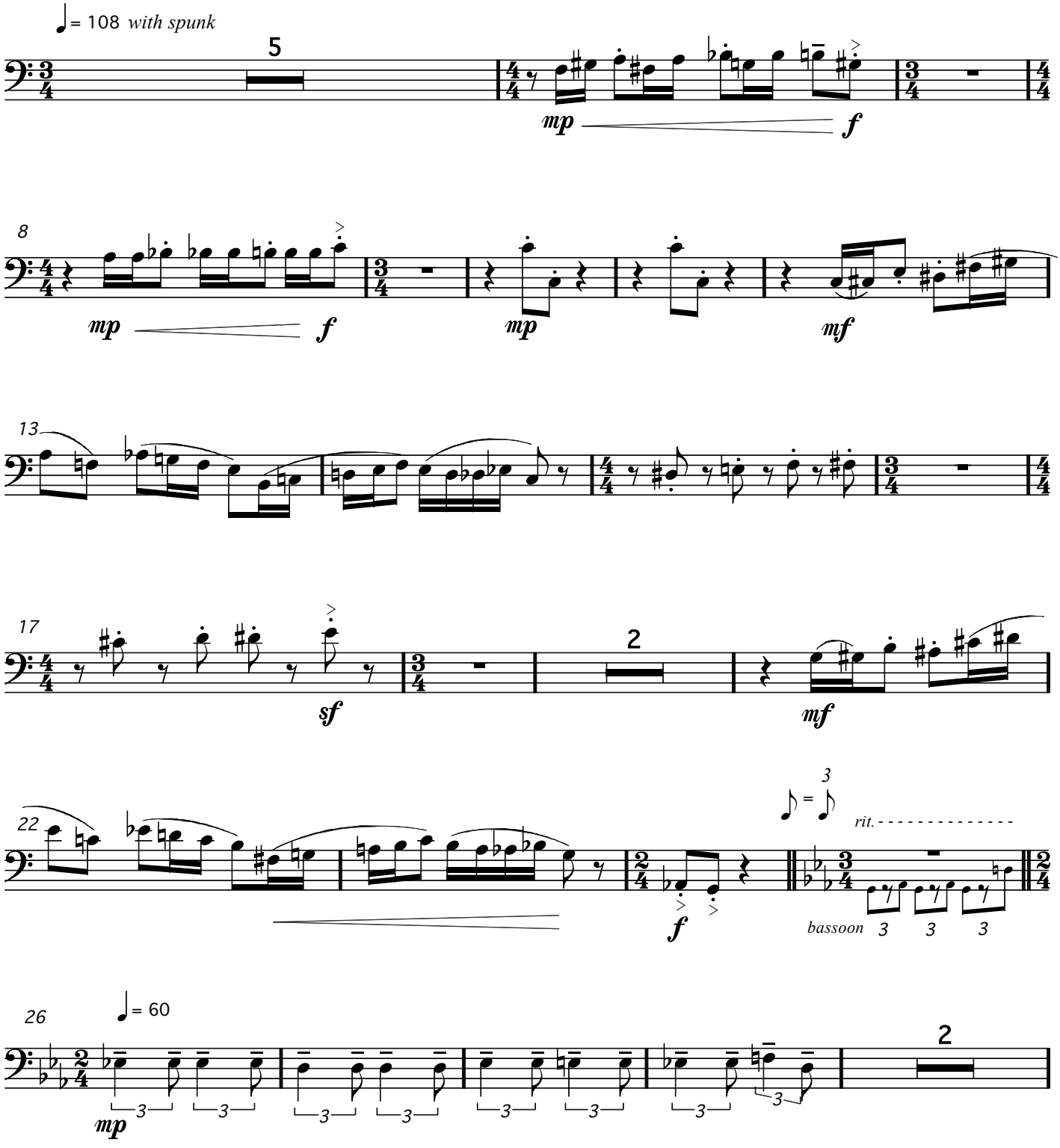


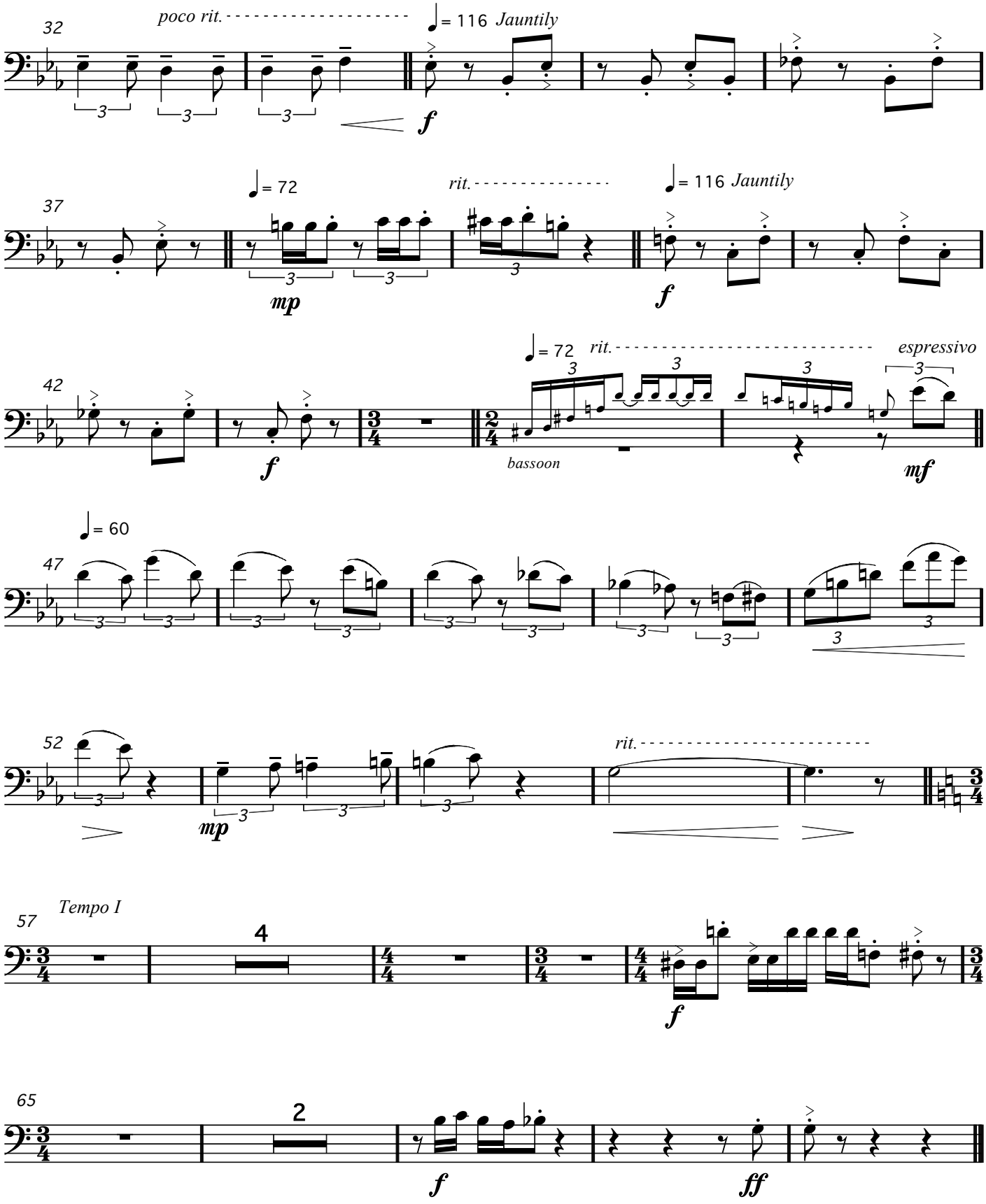

35
f
40
ff
mp
45
mp
p
50
f
55
mf
60
f
mp
64
f
f
68
f
f
mf


72
mp
sf
sf
sf
76
sf
sf
sf
sf
sf
81
sf
sf
mf
86
f
91
96
mp
sf
sf
sf
3
3
100
f
mp

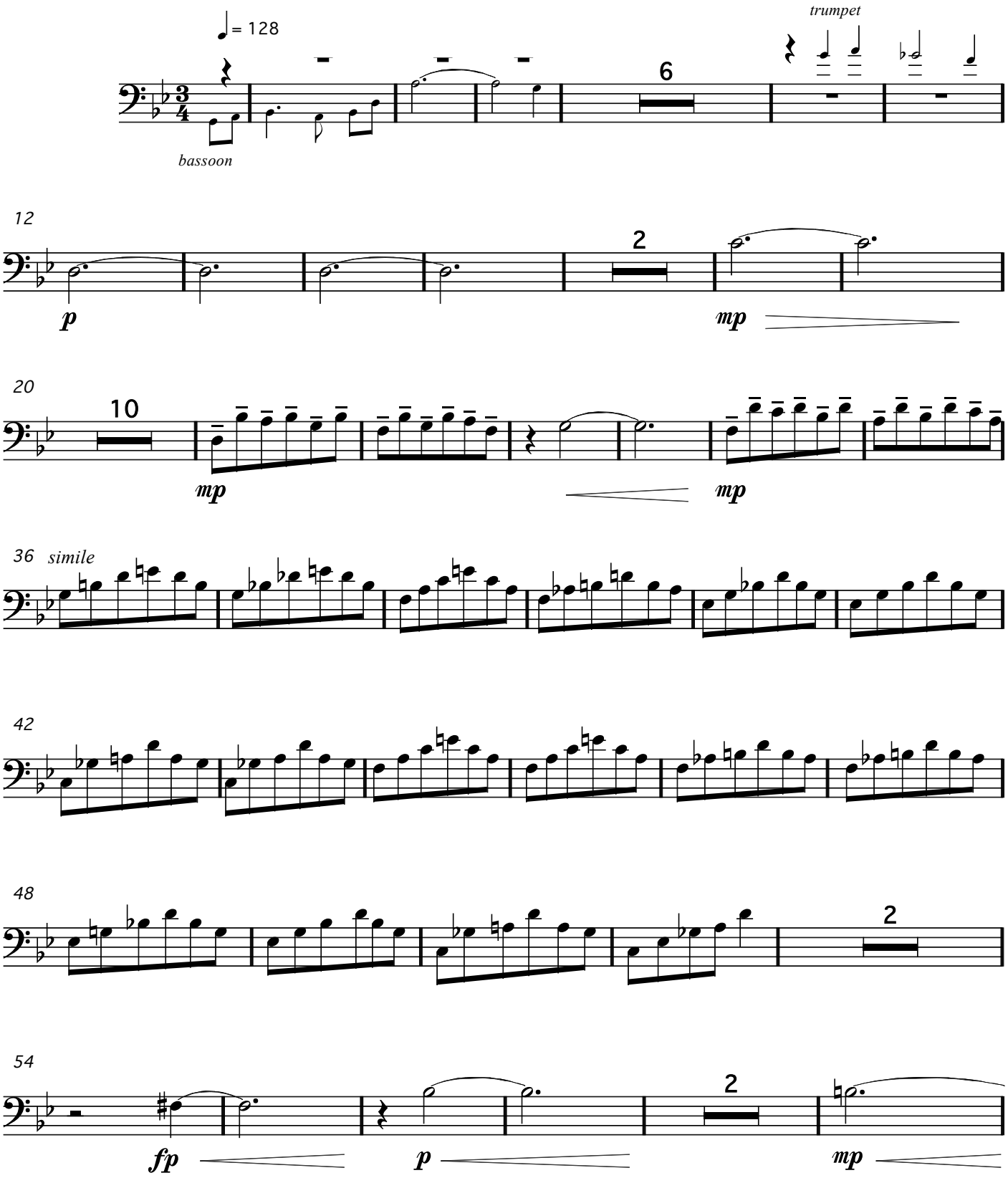
2. Méditations à la Croissance Spirituel

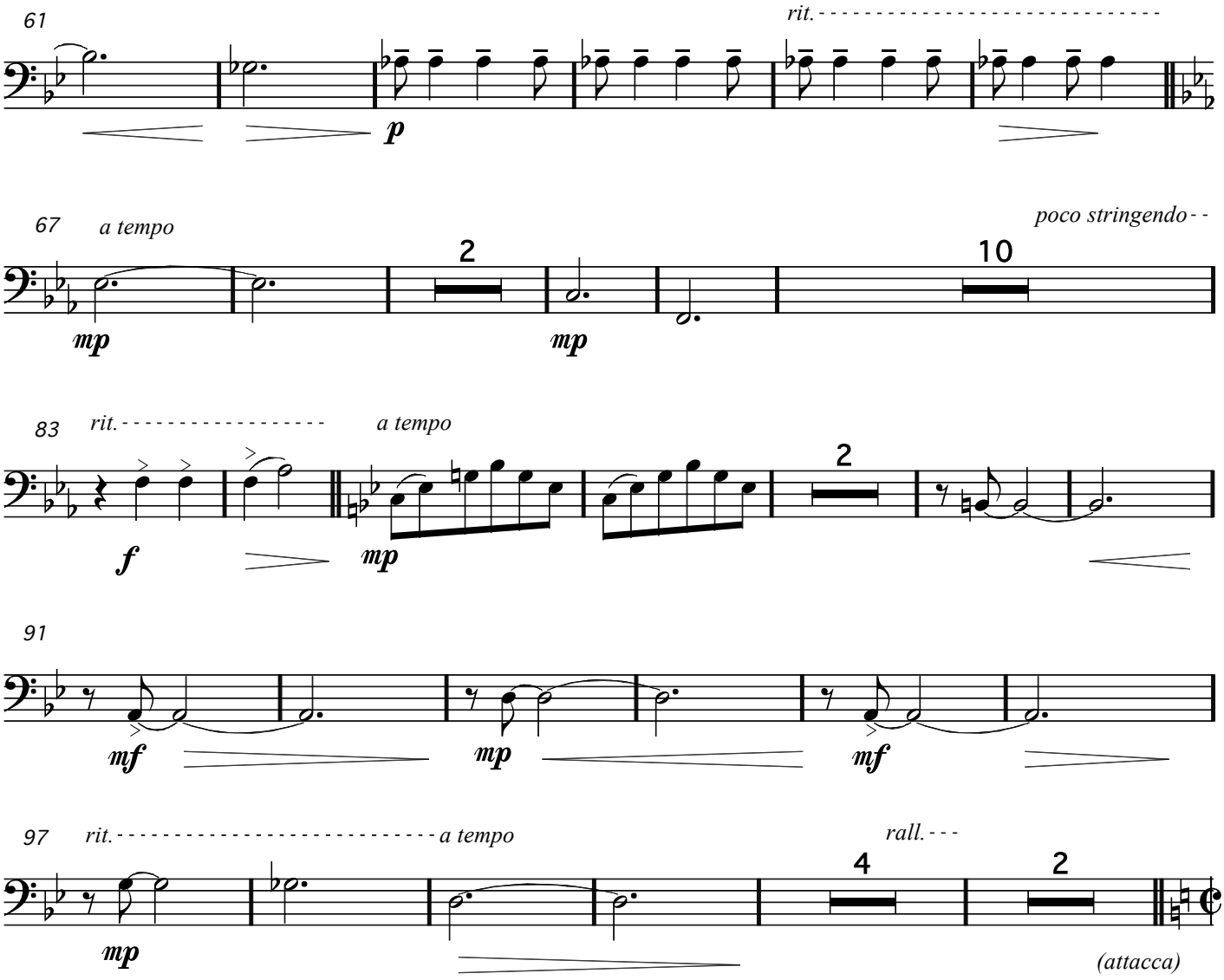



♩= 108 with spunk
5
mp
f
8
mp
f
mp
mf
13
17
sf
2
mf
22
f
3
rit.
bassoon
26
♩= 60
mp
2

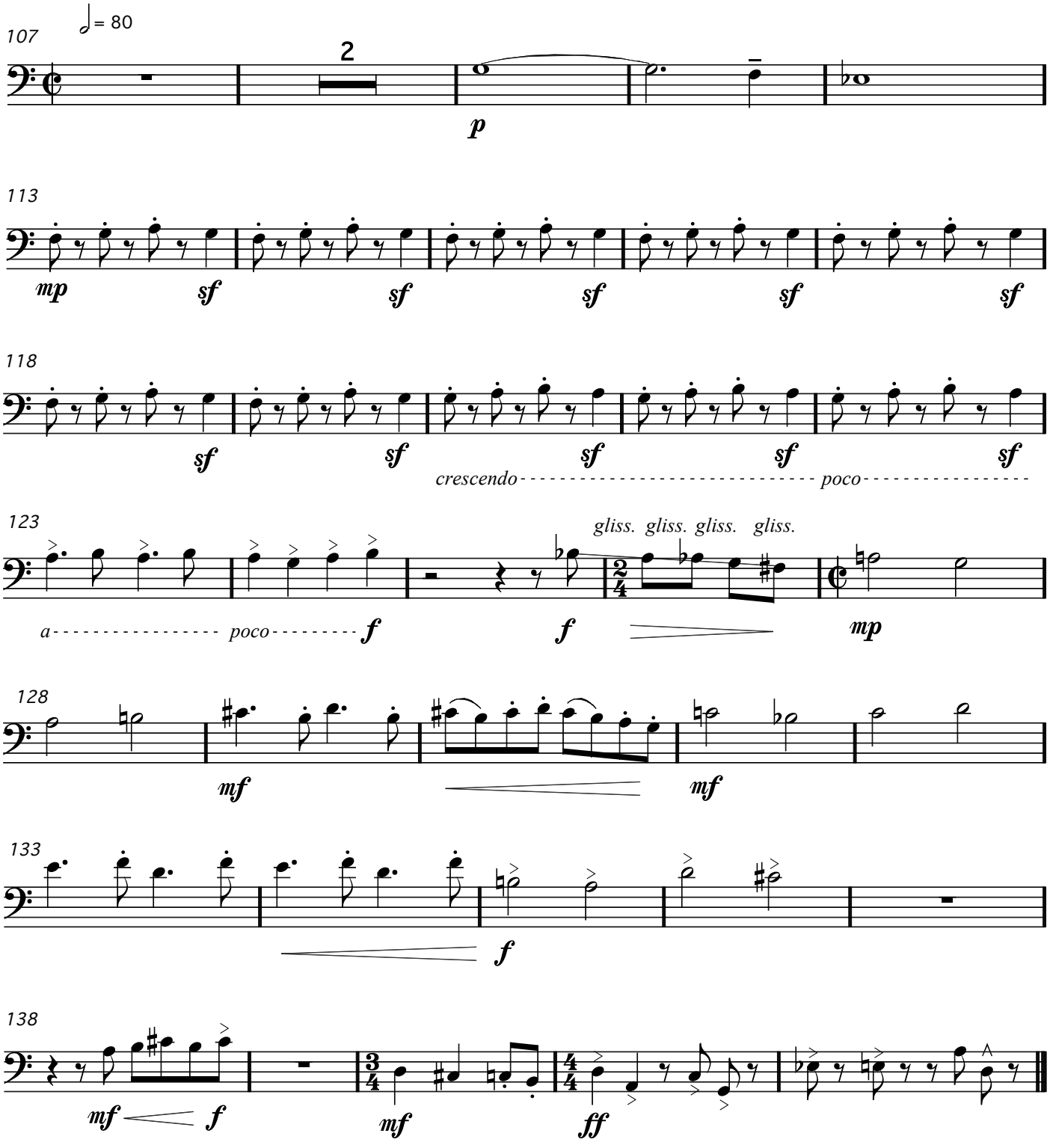

32
poco rit.
= 116 Jauntily
f
37
= 72
mp
rit.
= 116 Jauntily
f
42
f
= 72
rit.
espressivo
bassoon
mf
47
= 60
52
mp
rit.
57
Tempo I
4
f
65
2
f
ff

3. Hymne àu Village Céleste




61
rit.
p
67
a tempo
2
poco stringendo
10
mp
mp
83
rit.
a tempo
2
f
mp
91
mf
mp
mf
97
rit.
a tempo
rall.
4
2
mp
(attacca)

4. Dénoument

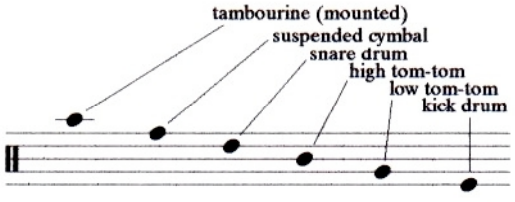

107
♩= 80
2
p
113
mp
sf
sf
sf
sf
sf
118
sf
sf
sf
sf
sf
crescendo
poco
123
gliss. gliss. gliss. gliss.
a
poco
f
f
mp
128
mf
mf
133
f
138
mf
f
mf
ff

A Baker's Tale

David Jason Snow

Percussion

The percussionist's battery consists of drum kit (snare drum, high tom-tom, low tom-tom, suspended cymbal, kick drum, and mounted tambourine) and glockenspiel. The drum kit is notated as follows:

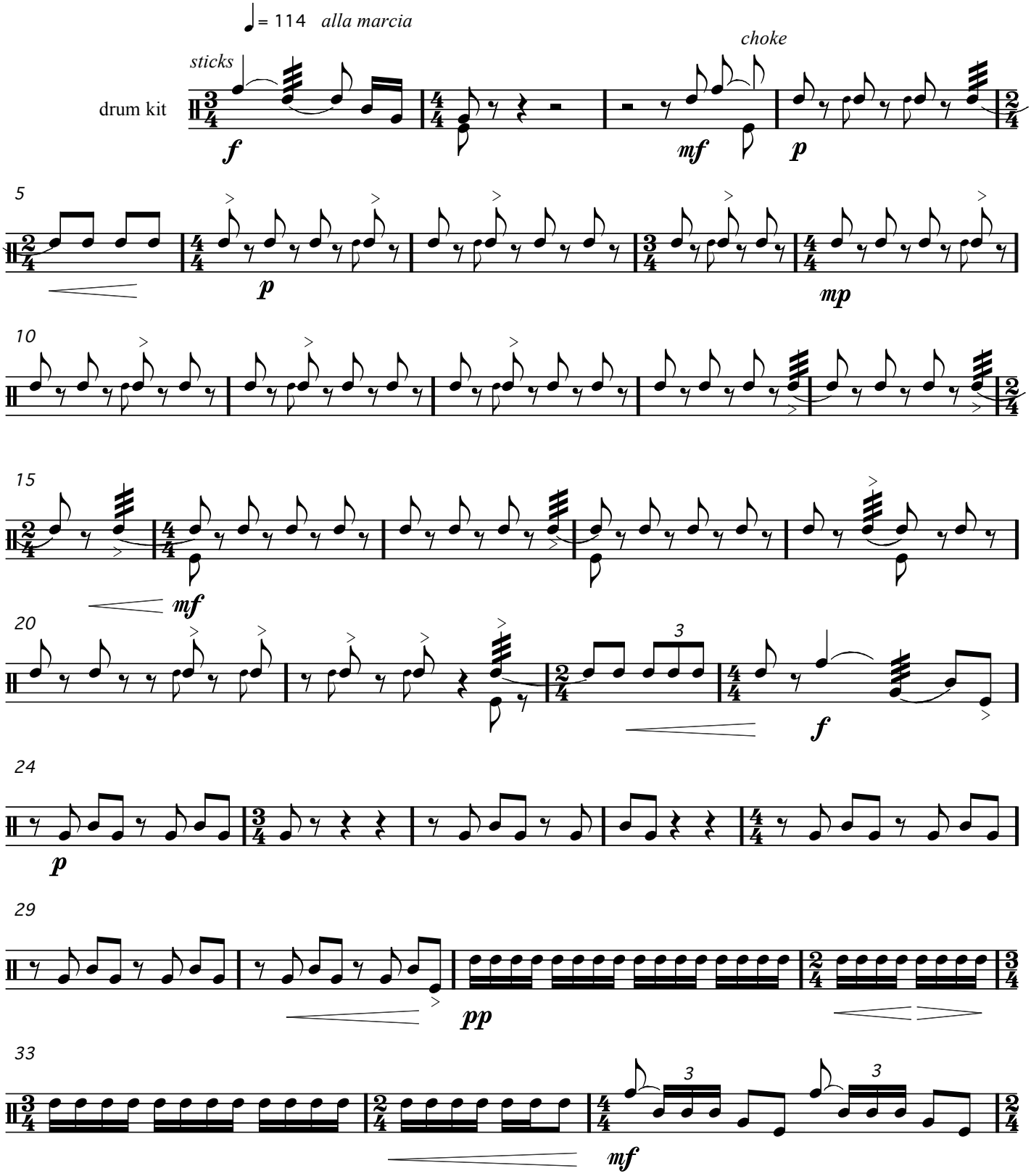


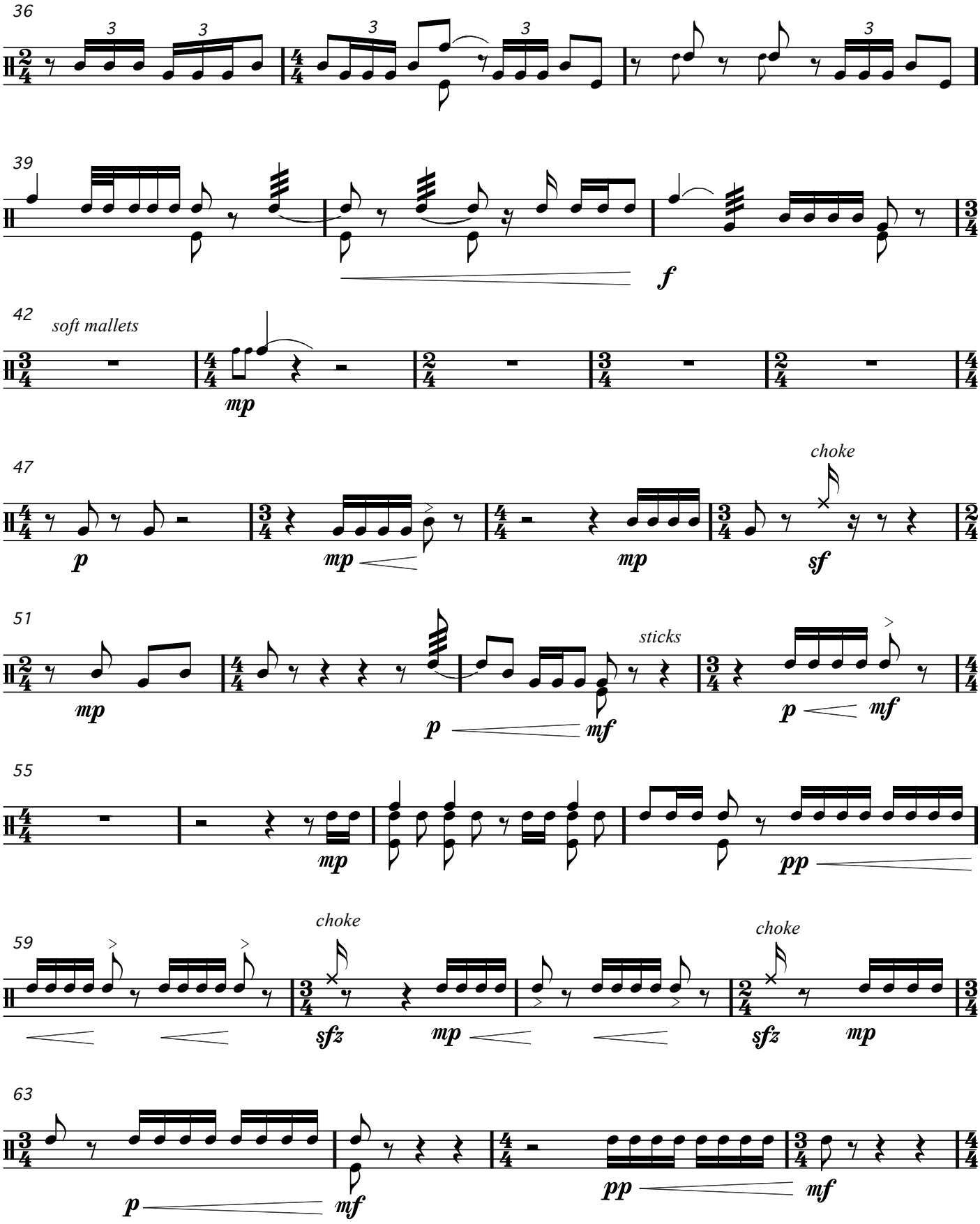
Percussion

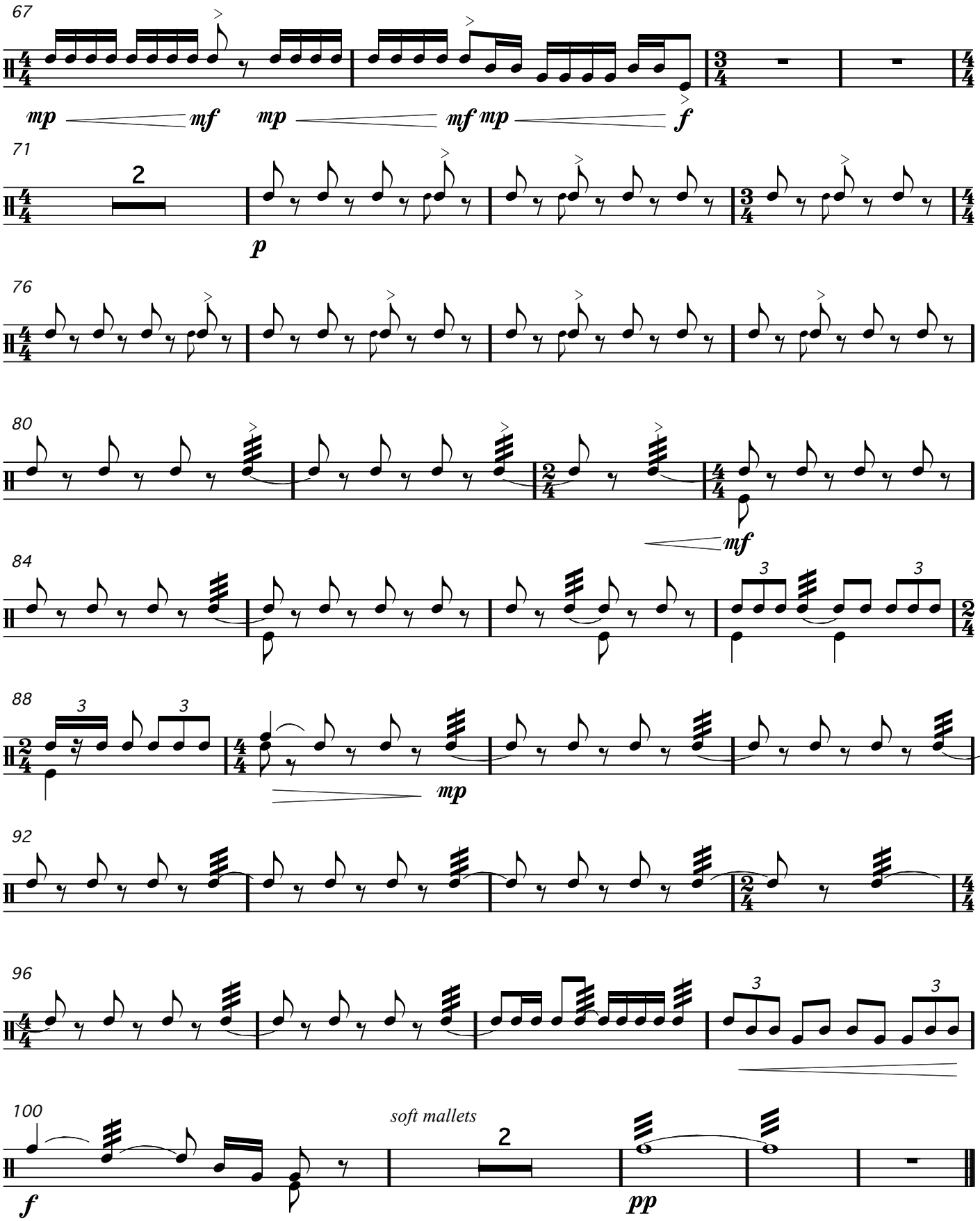
A Baker's Tale

David Jason Snow

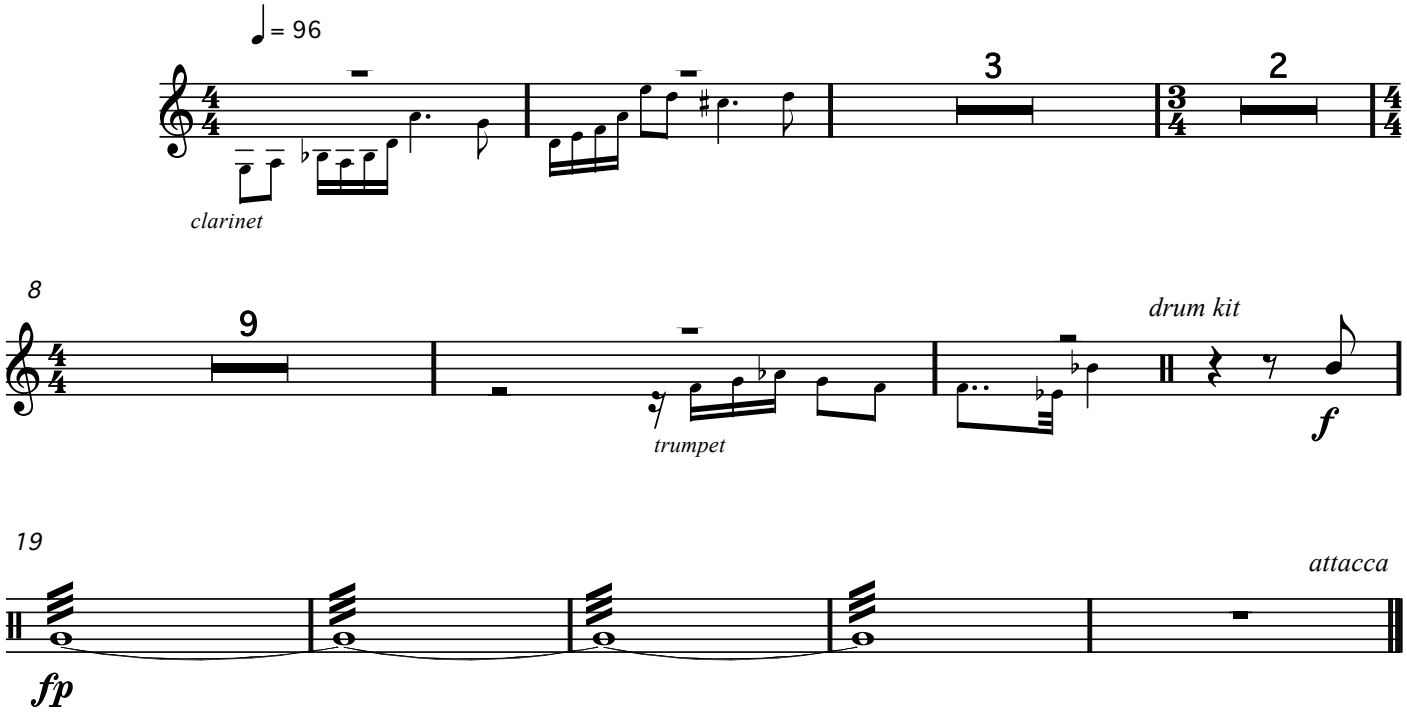
1. Le Promenade du Pâtissier

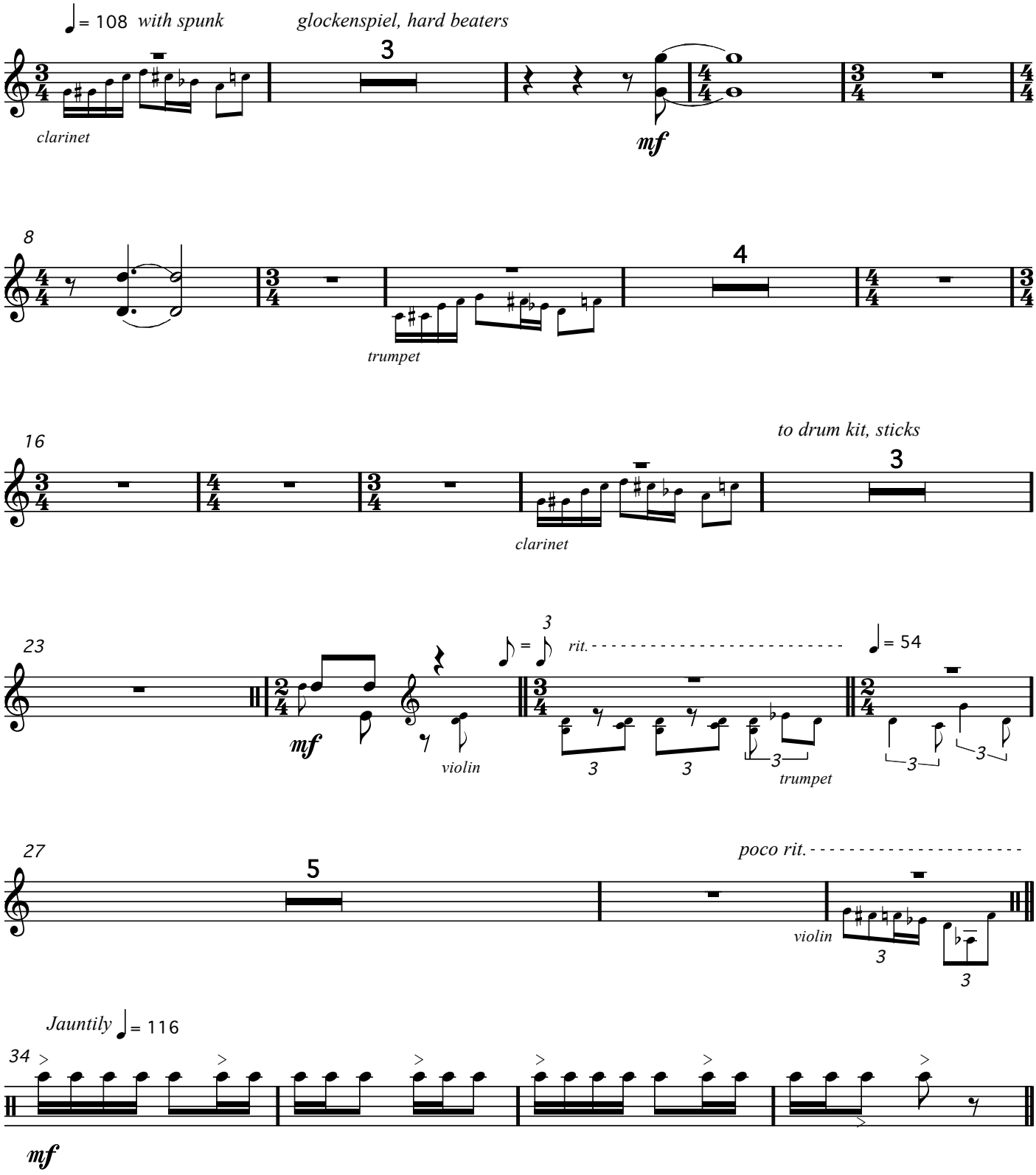


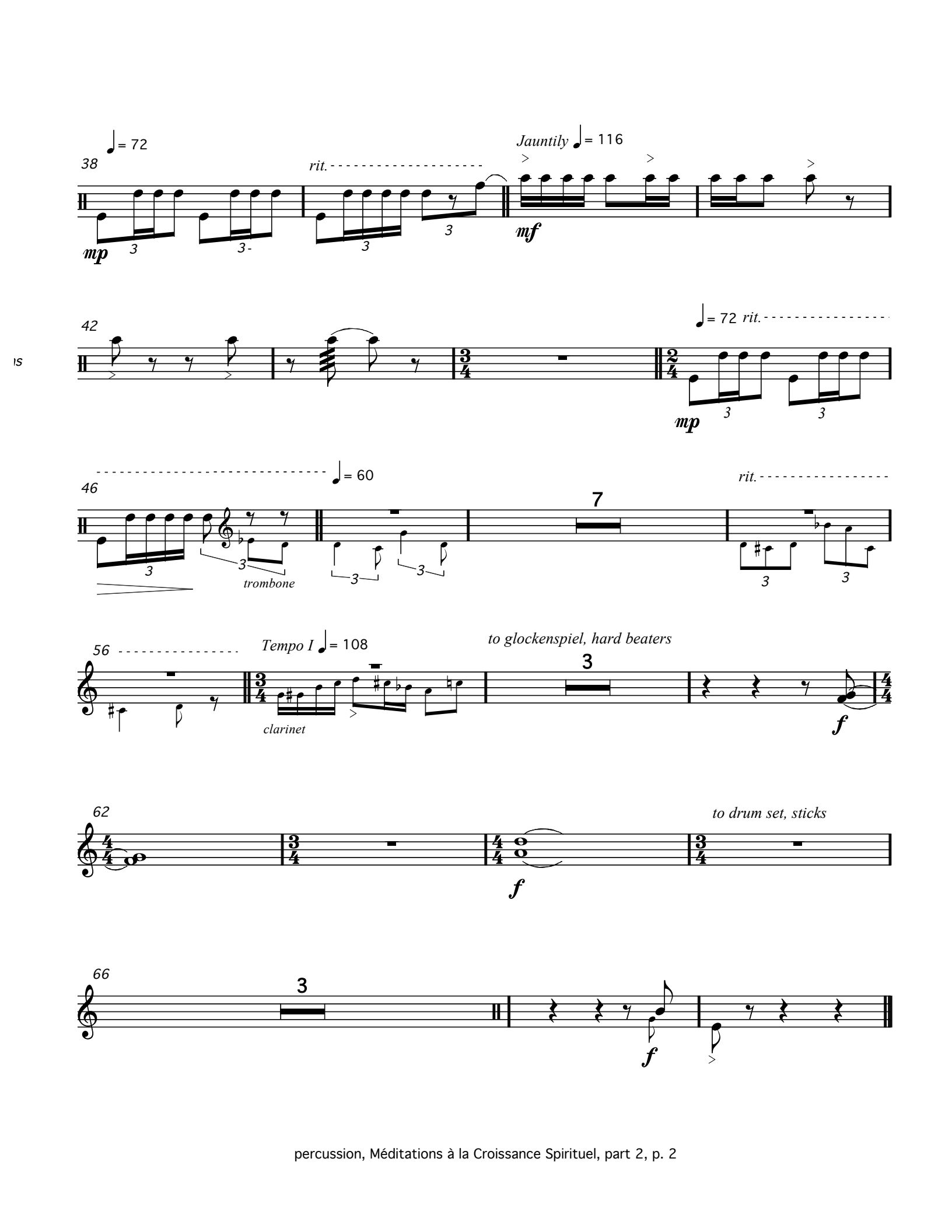

36
39
f
42
soft mallets
mp
47
choke
p
mp
mp
sf
51
sticks
mp
p
mf
p
mf
55
mp
pp
59
choke
choke
sfz
mp
sfz
mp
63
p
mf
pp
mf


67
mp
mf
mp
mf mp
f
71
2
p
76
80
mf
84
3
3
88
3
3
mp
92
96
3
3
100
soft mallets
2
f
pp

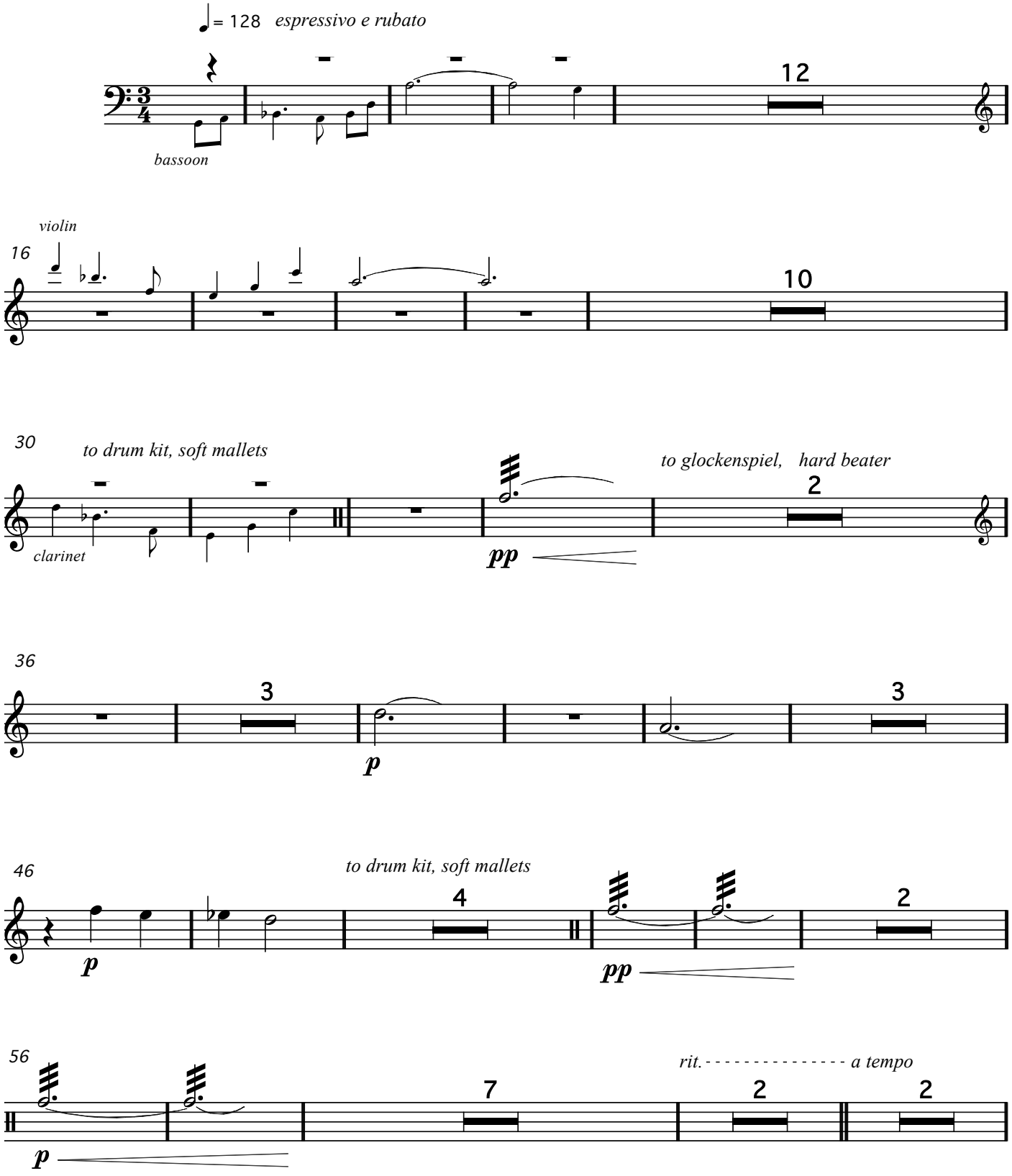
2. Méditations à la Croissance Spirituel

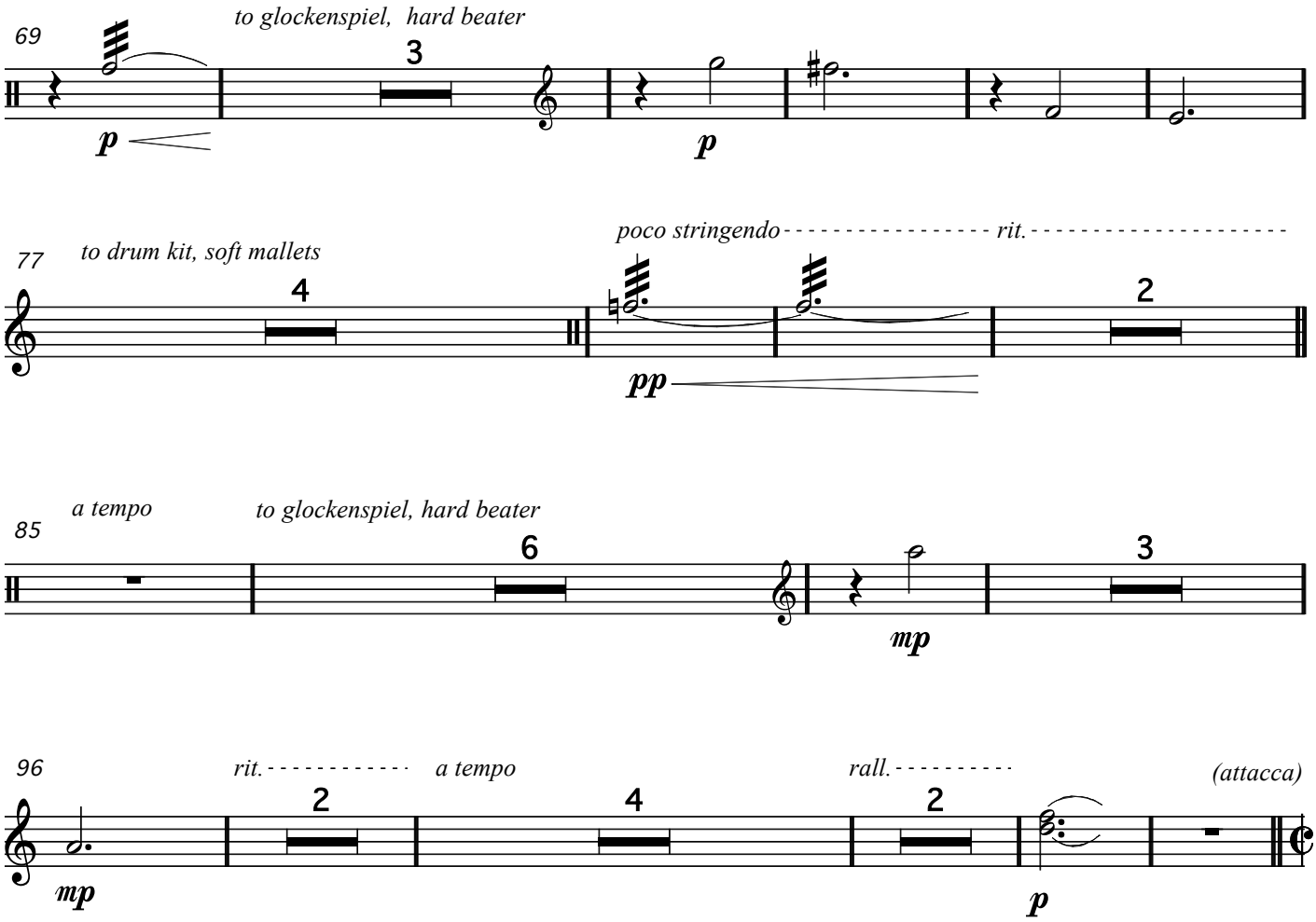



♩= 108 with spunk
glockenspiel, hard beaters
3
clarinet
mf
8
4
trumpet
16
to drum kit, sticks
3
clarinet
23
mf
violin
3
rit.
♩= 54
3
trumpet
27
5
poco rit.
violin
Jauntily ♩= 116
34
mf

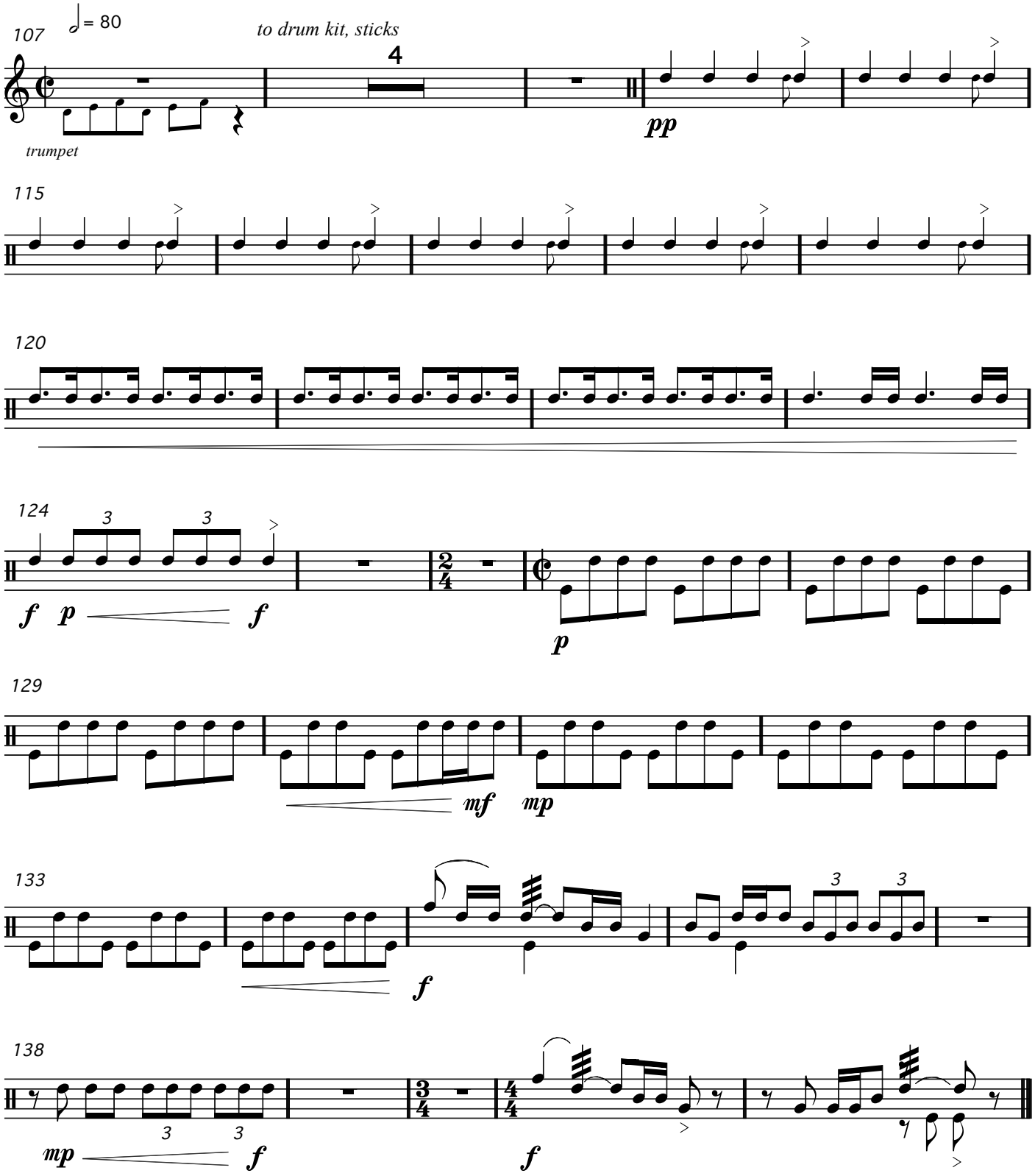

38
♩= 72
rit.
Jauntily ♩= 116
mp
mf
42
♩= 72 rit.
mp
46
♩= 60
7
rit.
trombone
56
Tempo I ♩= 108
to glockenspiel, hard beaters
clarinet
f
62
to drum set, sticks
f
66
3
f

3. Hymne àu Village Céleste




69
to glockenspiel, hard beater
3
p
p
77
to drum kit, soft mallets
poco stringendo
rit.
4
2
pp
85
a tempo
to glockenspiel, hard beater
6
3
mp
96
rit.
a tempo
rall.
(attacca)
2
4
2
mp
p

4. Dénoument

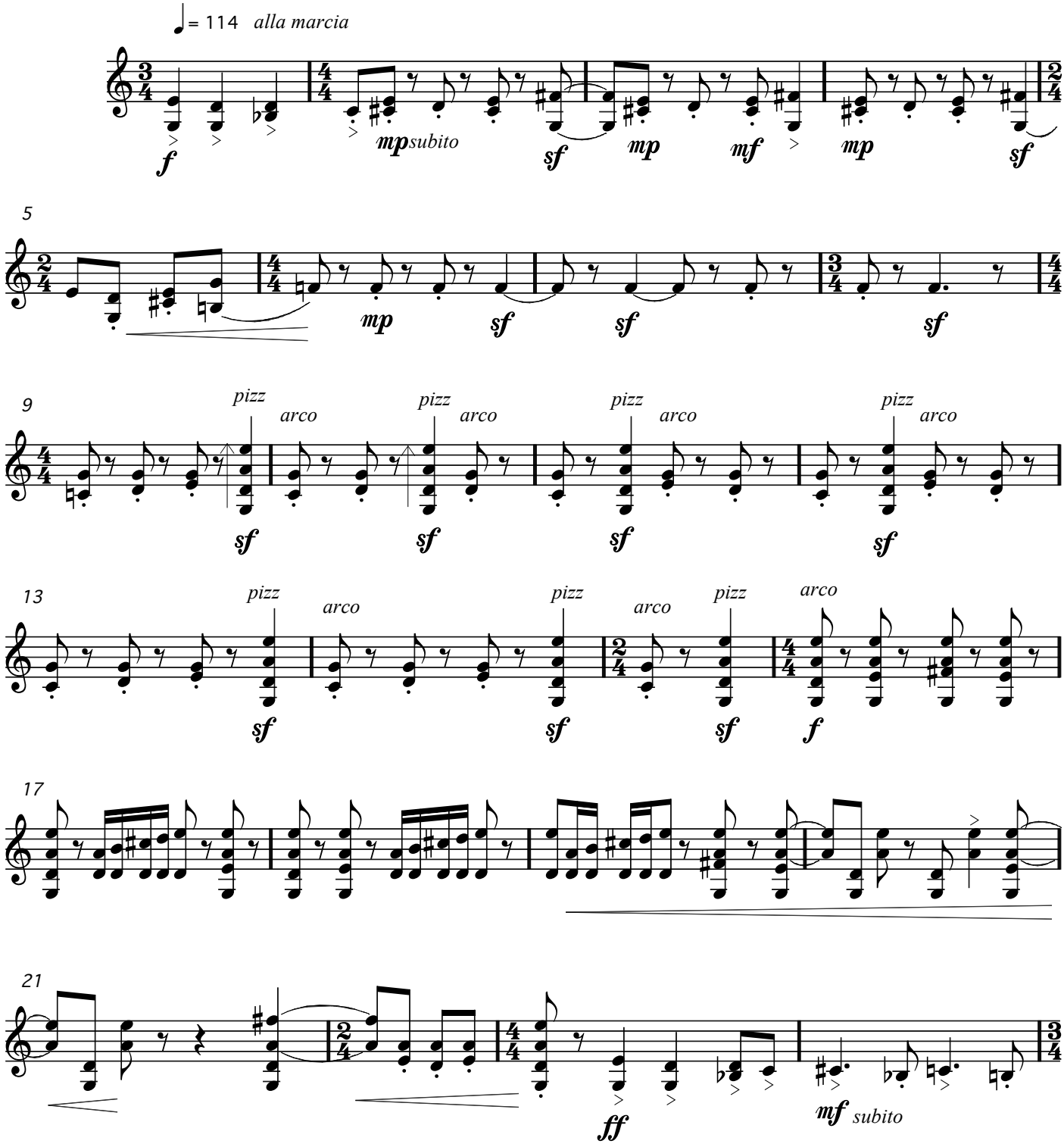

107
♩= 80
to drum kit, sticks
4
trumpet
pp
115
120
124
3
3
f p f
p
129
mf mp
133
3
3
f
138
3
3
mp f
f

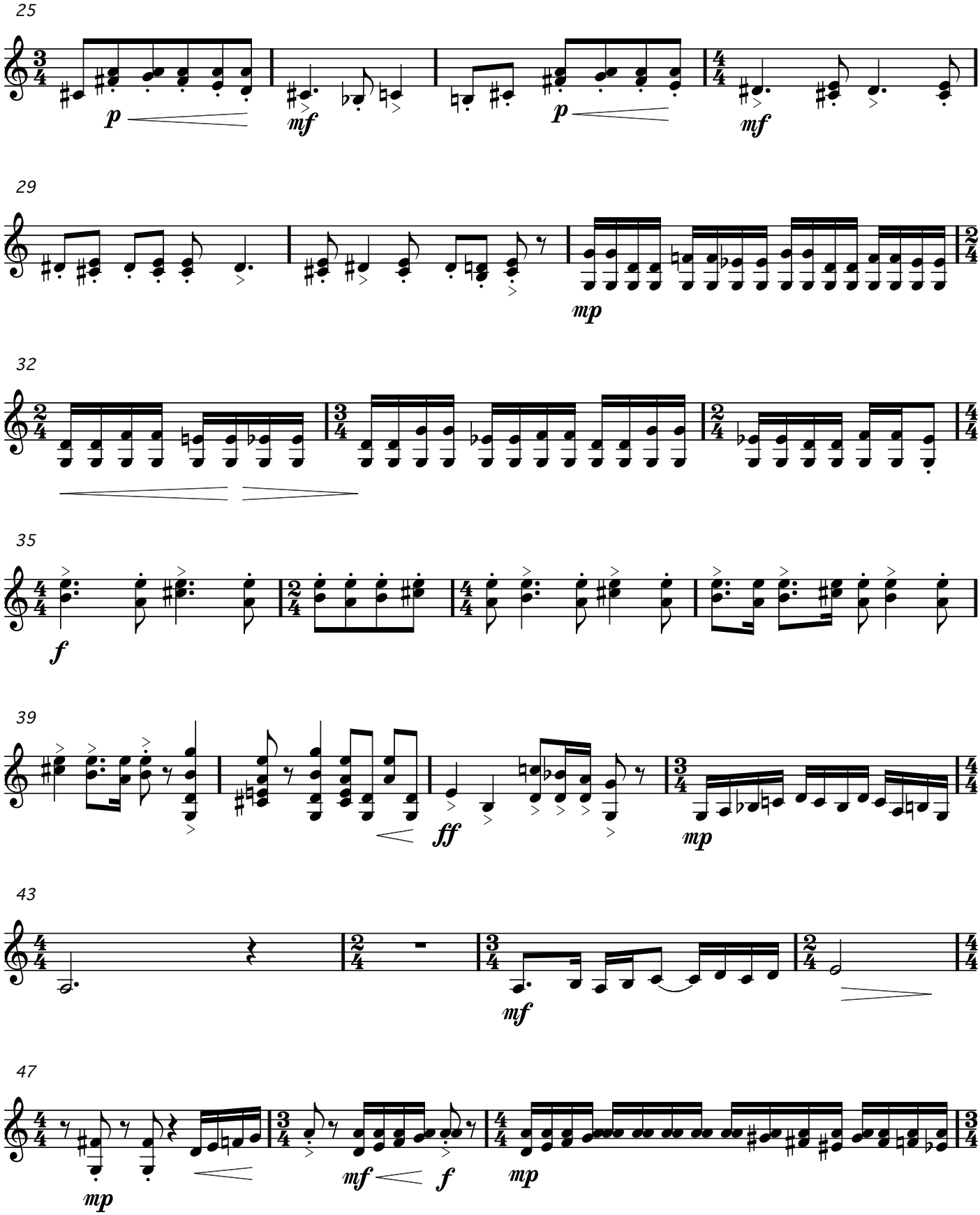
Violin

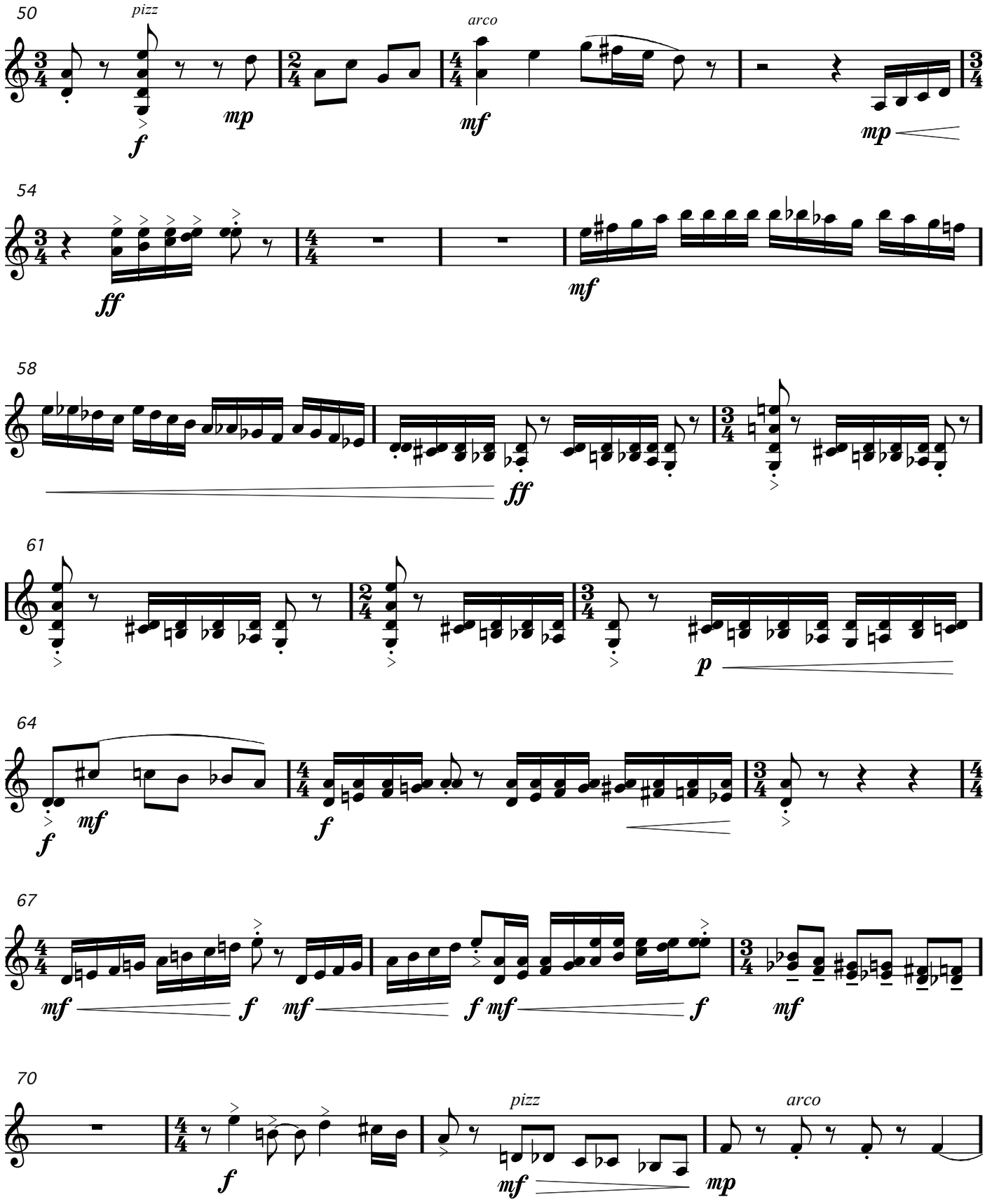
A Baker's Tale

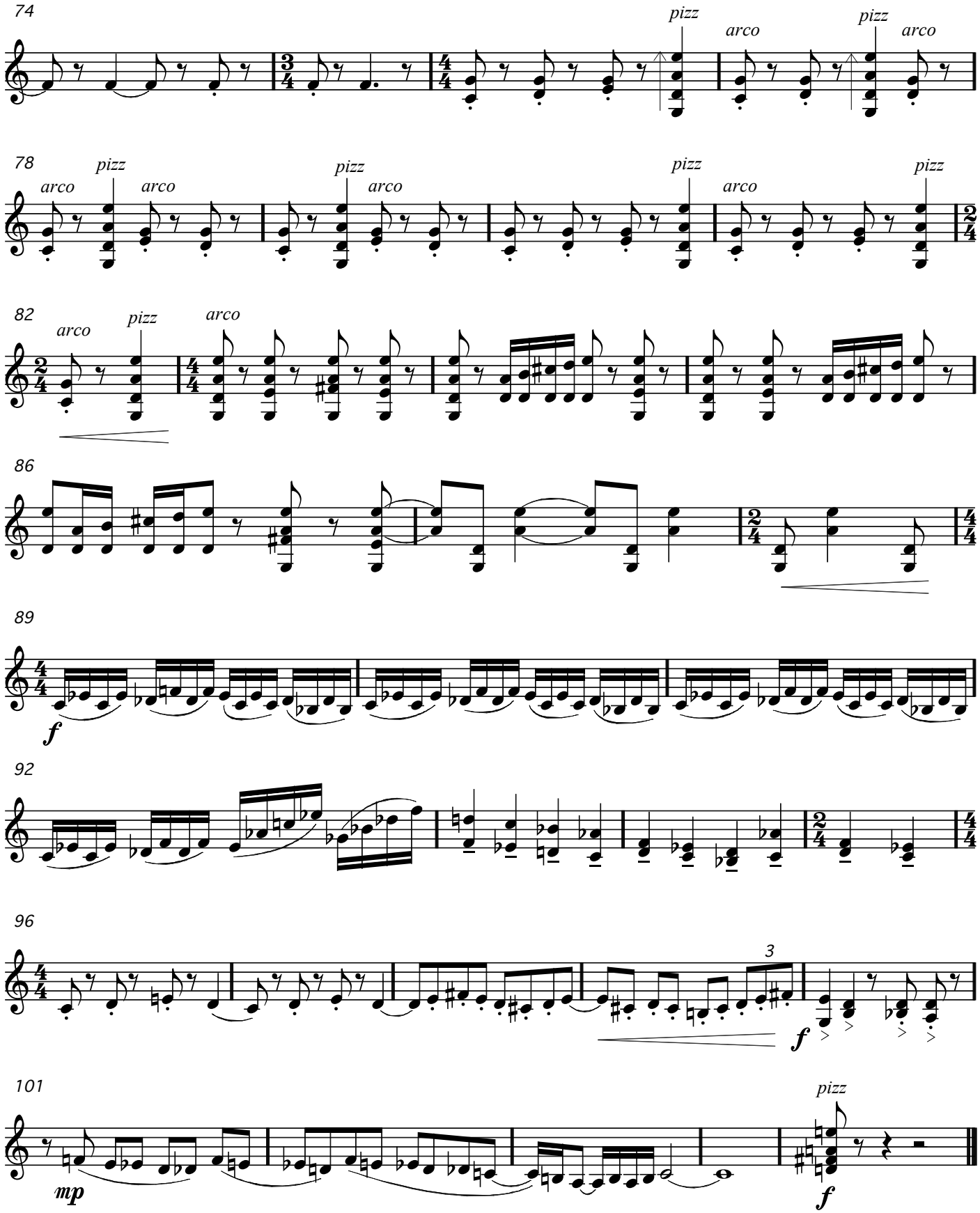
David Jason Snow

1. Le Promenade du Pâtissier

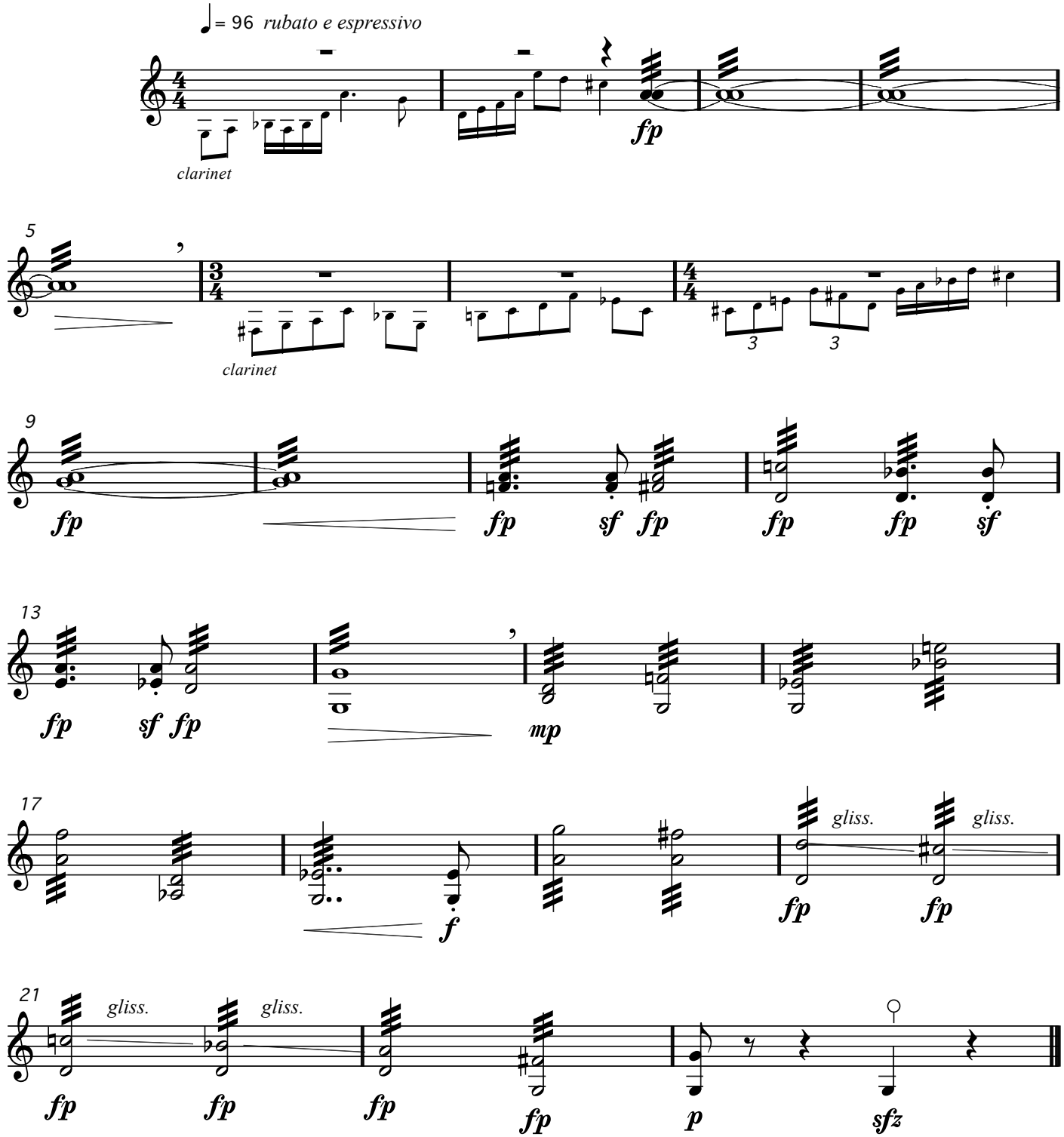


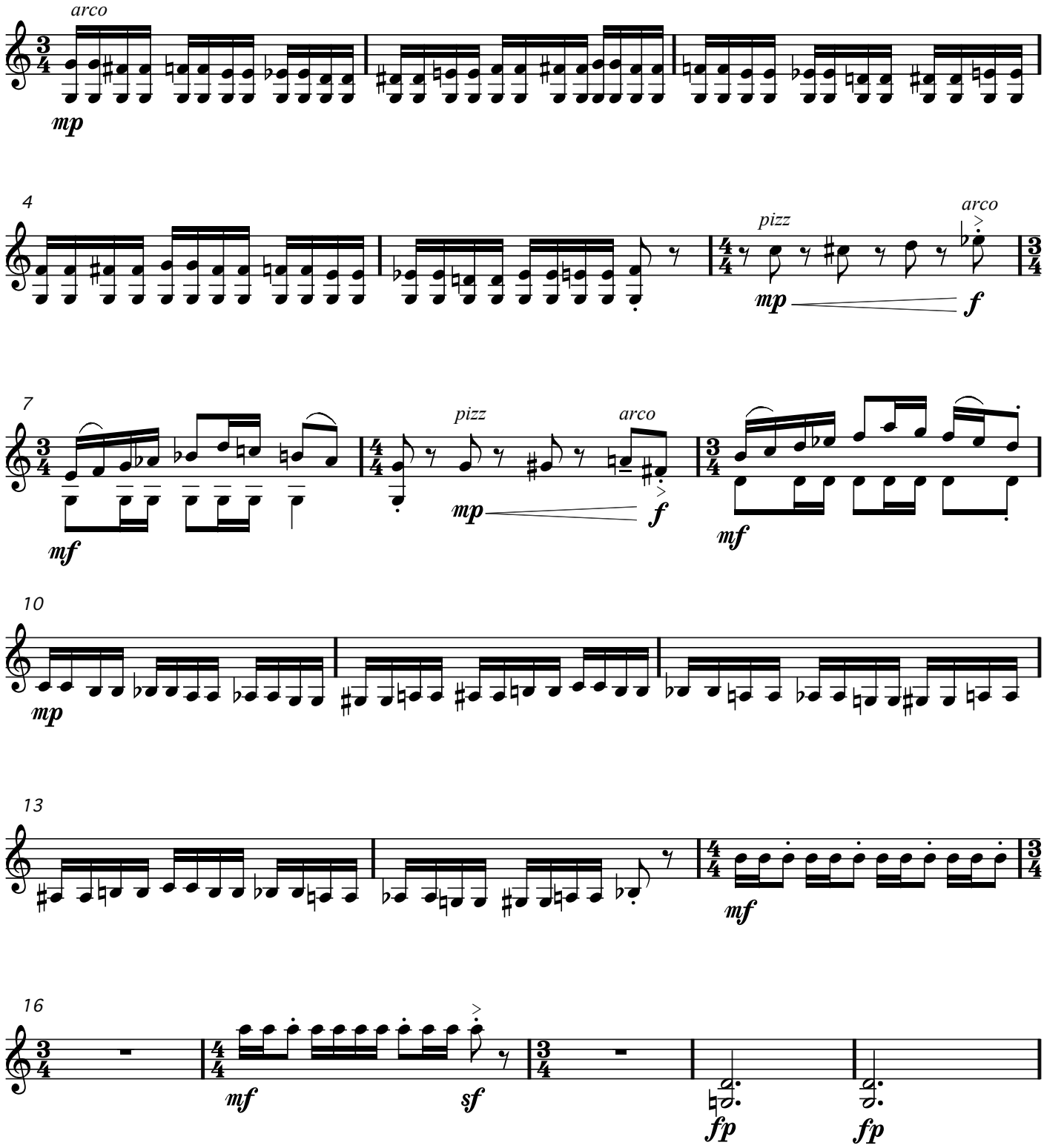

25
p
mf
p
mf
29
mp
32
35
f
39
ff
mp
43
mf
47
mp
mf
f
mp

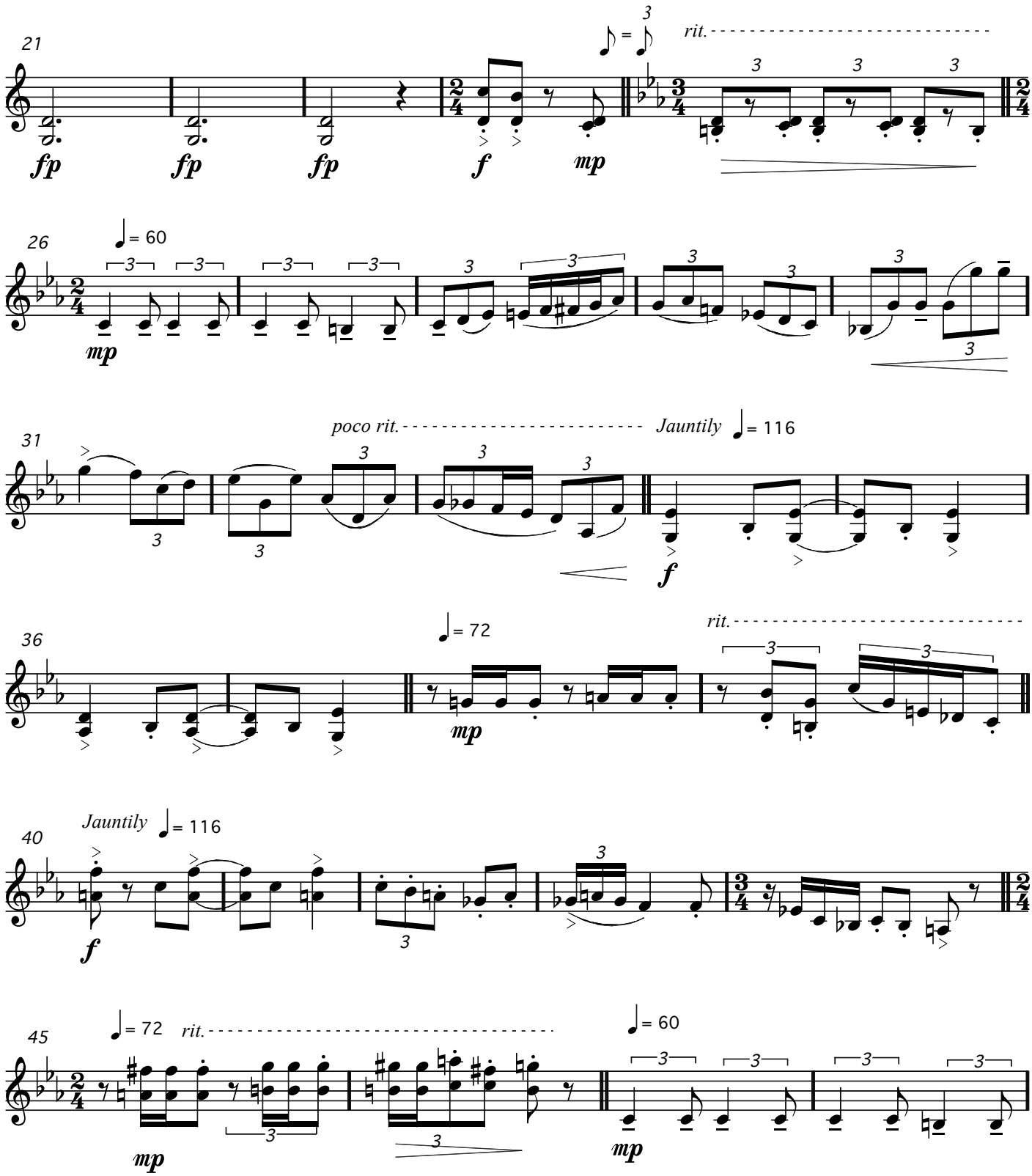

50
pizz
arco
54
58
61
64
67
70
pizz
arco

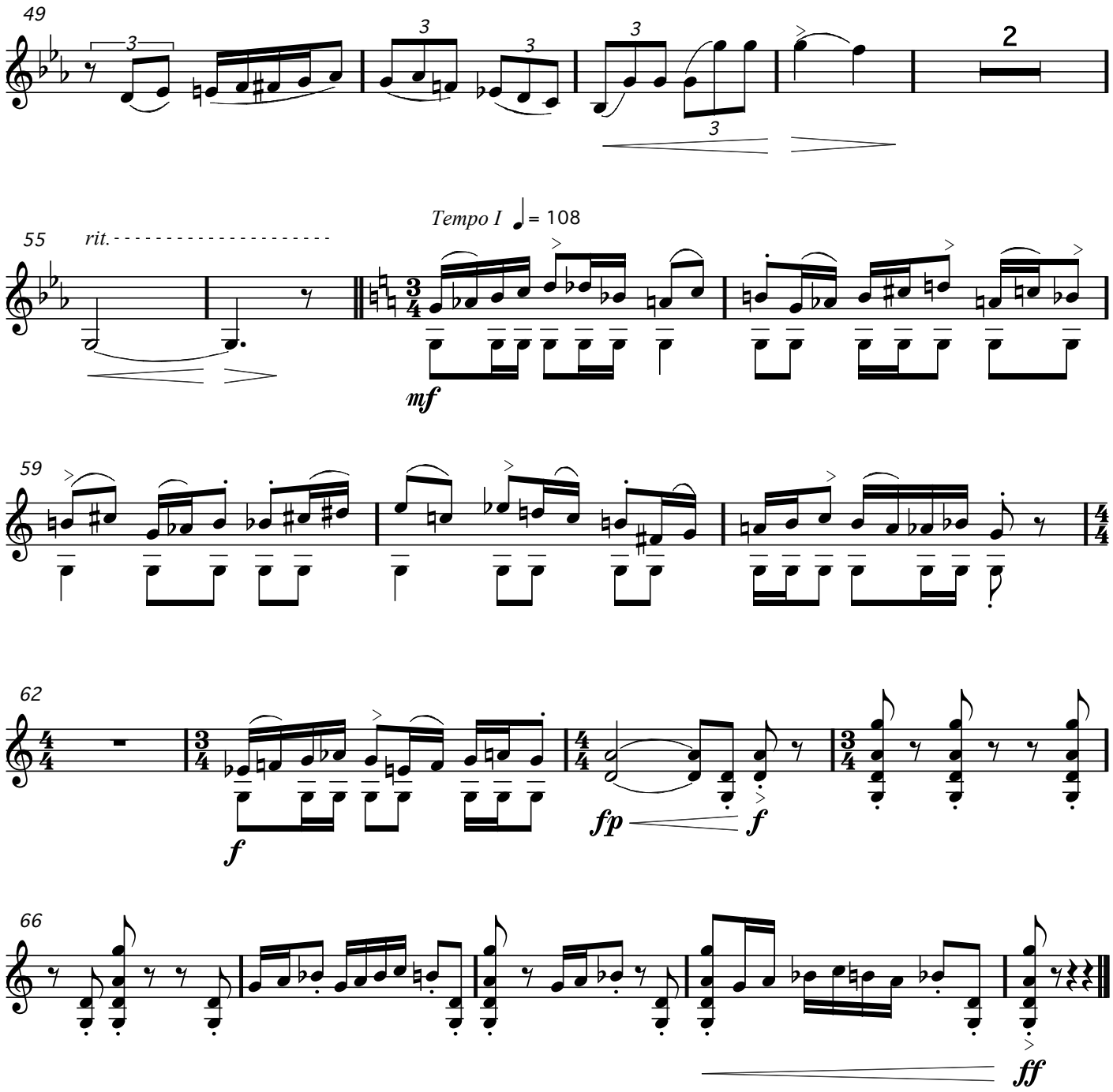

74
pizz
arco
pizz
arco
78
arco
pizz
arco
pizz
arco
pizz
arco
pizz
82
arco
pizz
arco
86
89
f
92
96
3
f
101
mp
pizz
f

2. Méditations à la Croissance Spirituel

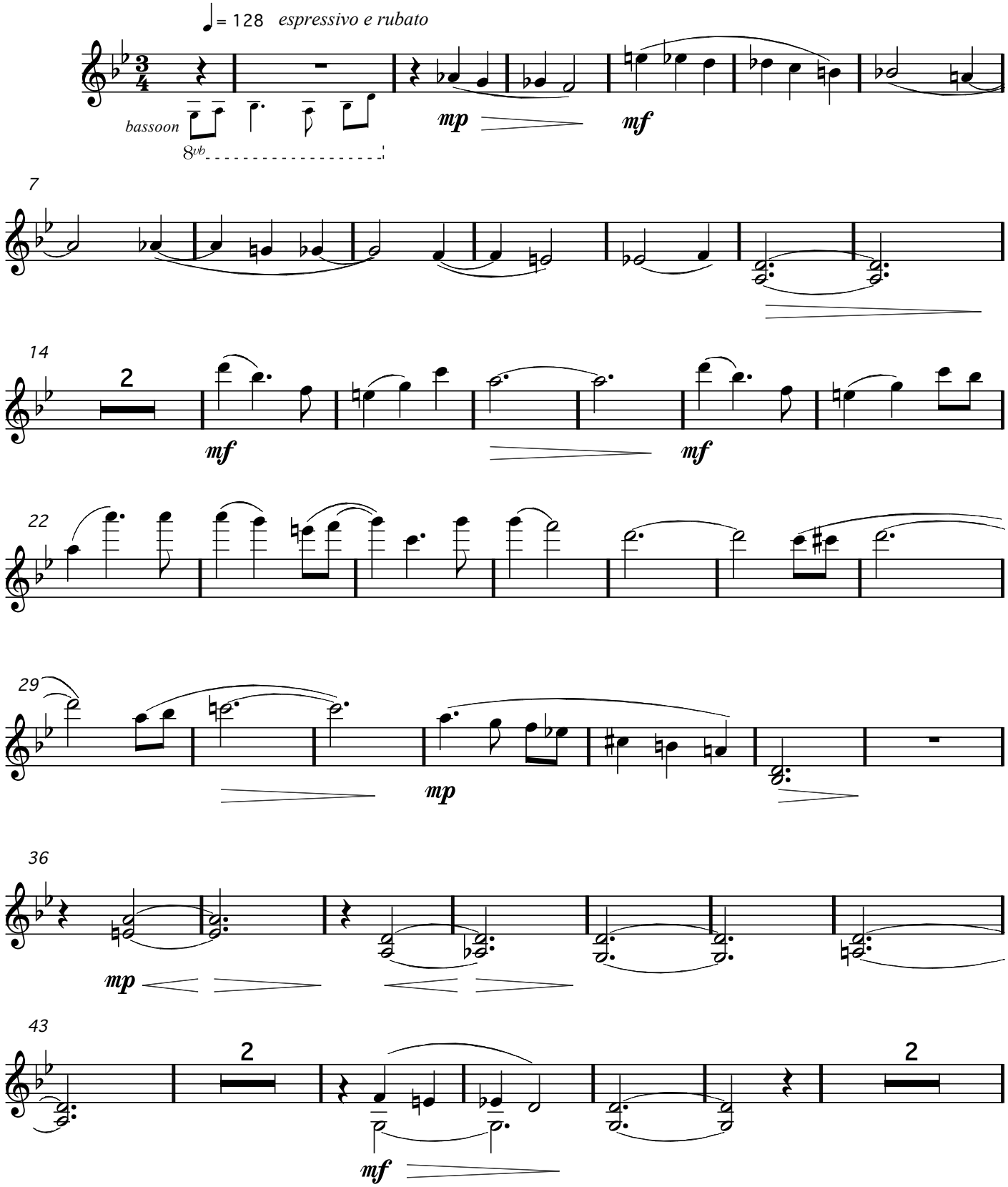


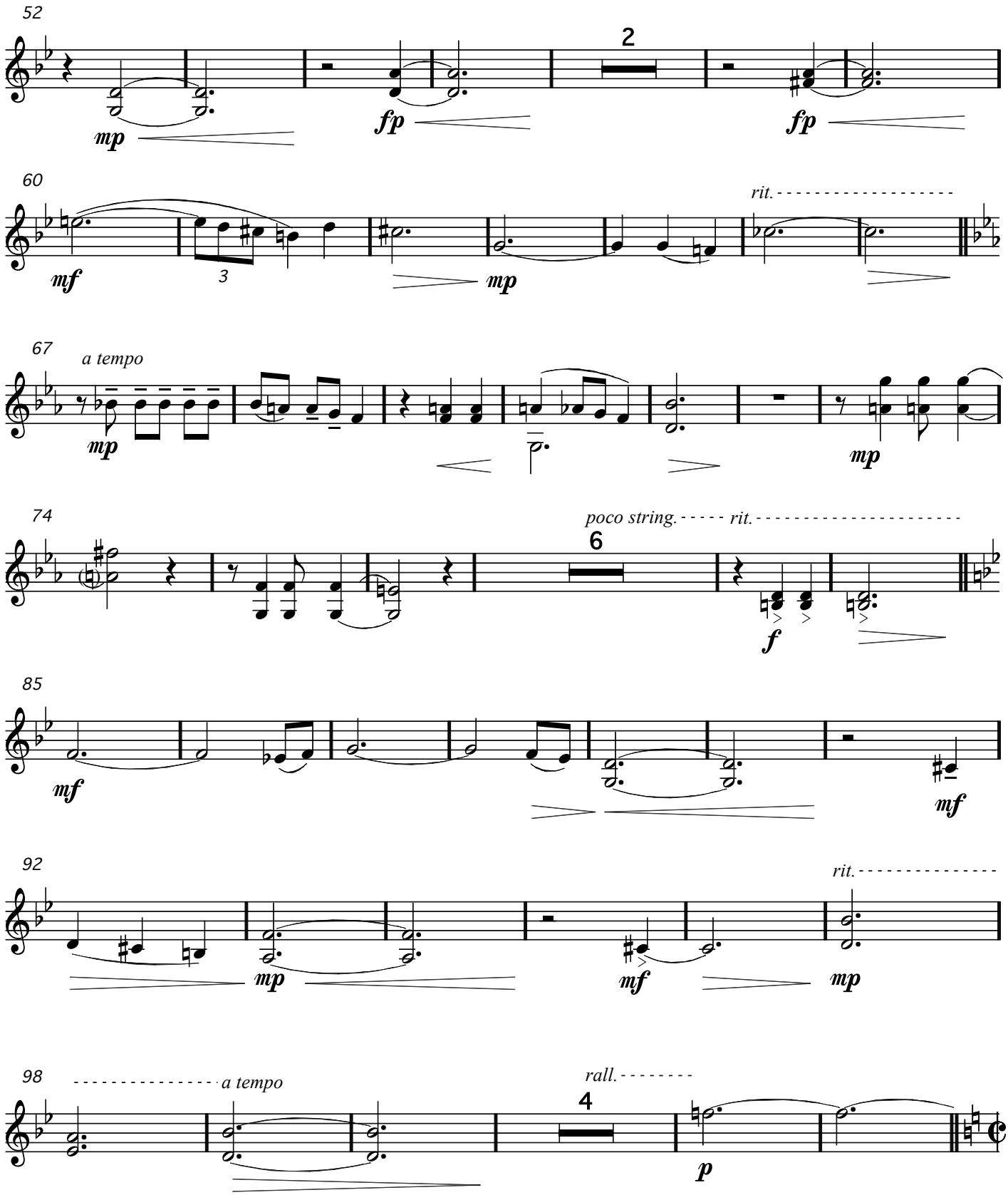

arco
mp
4
pizz
arco
mp
f
7
pizz
arco
mf
mp
f
mf
10
mp
13
mf
16
mf
sf
fp
fp


21
fp
fp
fp
f
mp
rit.
26
mp
31
poco rit.
Jauntily
f
36
mp
rit.
40
Jauntily
f
45
mp
rit.
mp

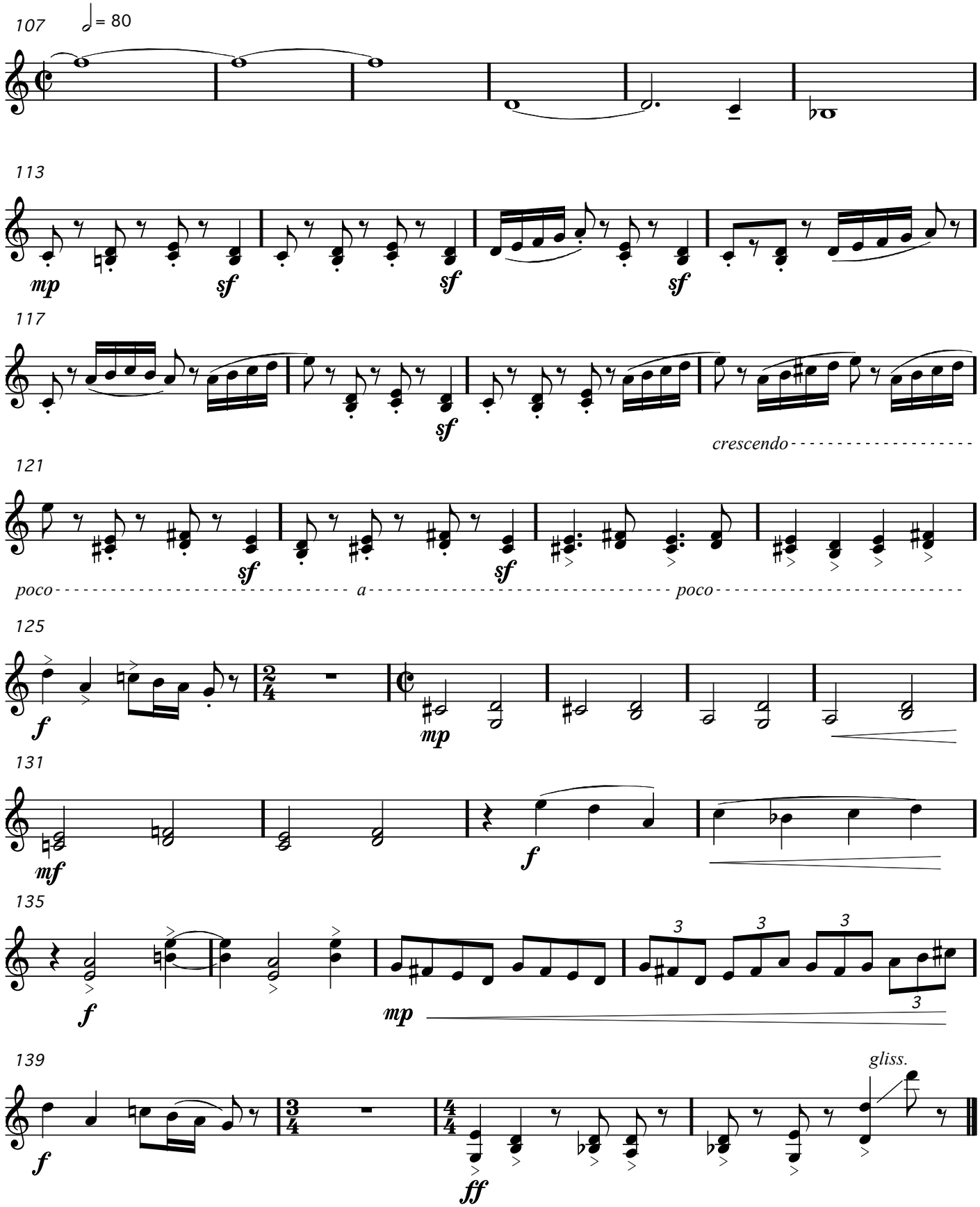

49
3
3
3
3
2
55
rit.
Tempo I ♩= 108
mf
59
62
f
fp
f
66
ff

3. Hymne àu Village Céleste




52
2
mp
fp
fp
60
rit.
mf
3
mp
67
a tempo
mp
mp
74
poco string.
rit.
6
f
85
mf
mf
92
rit.
mp
mf
mp
98
a tempo
rall.
4
p

4. Dénoument

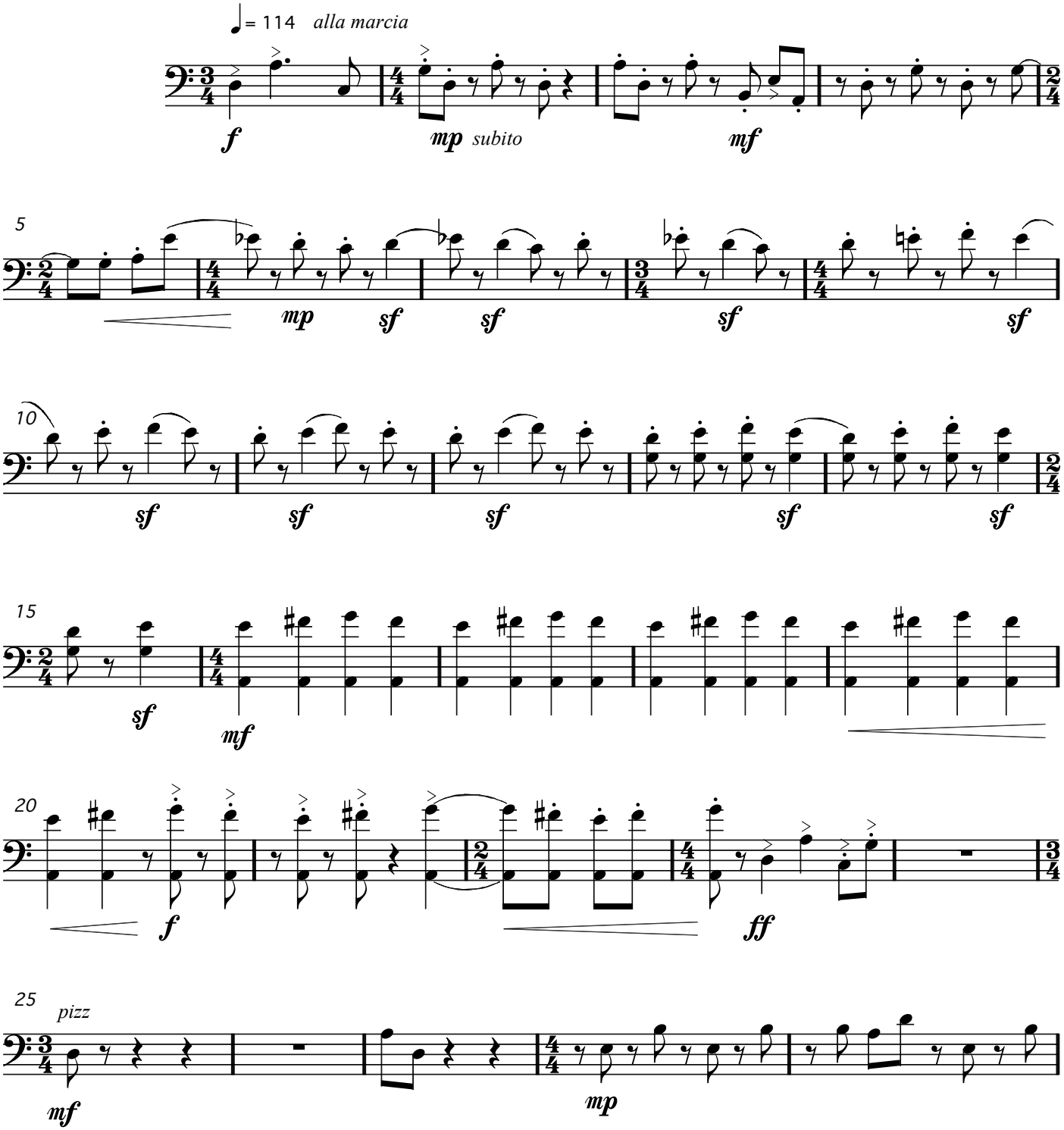

107
♩= 80
113
mp
sf
sf
sf
117
sf
crescendo
121
sf
sf
poco
a
poco
125
f
mp
131
mf
f
135
f
mp
3
3
3
3
139
gliss.
f
ff

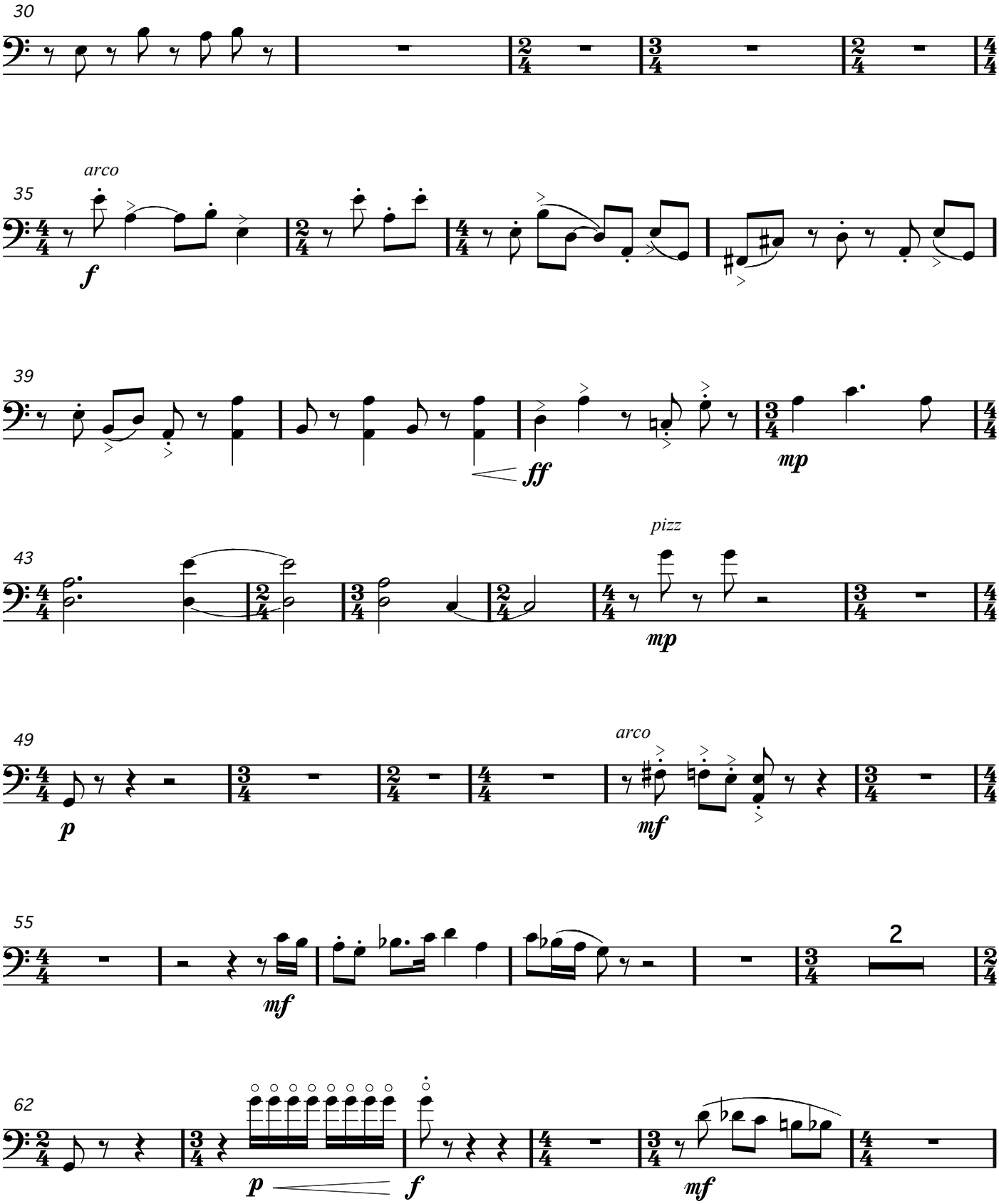
Double bass

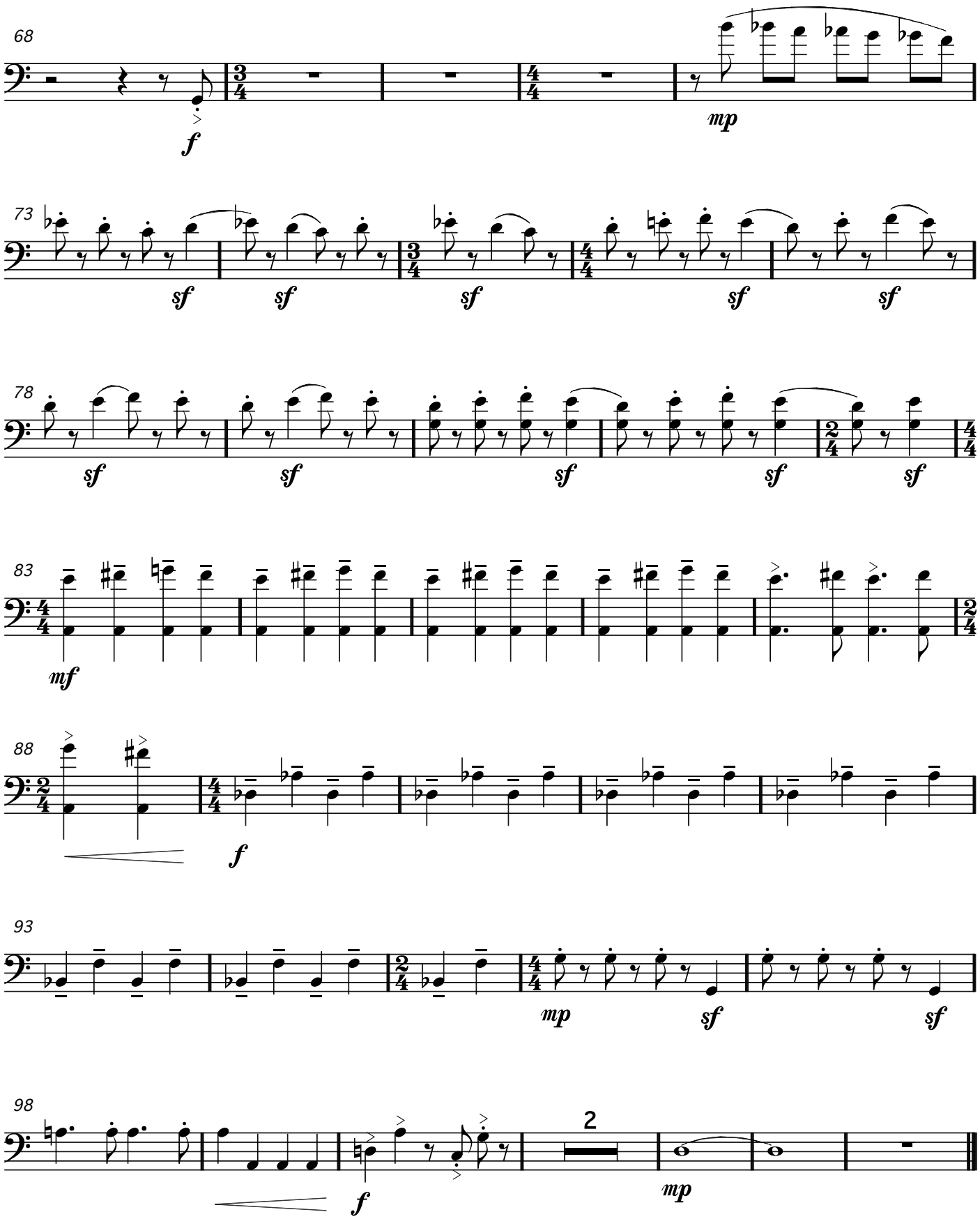
A Baker's Tale

David Jason Snow

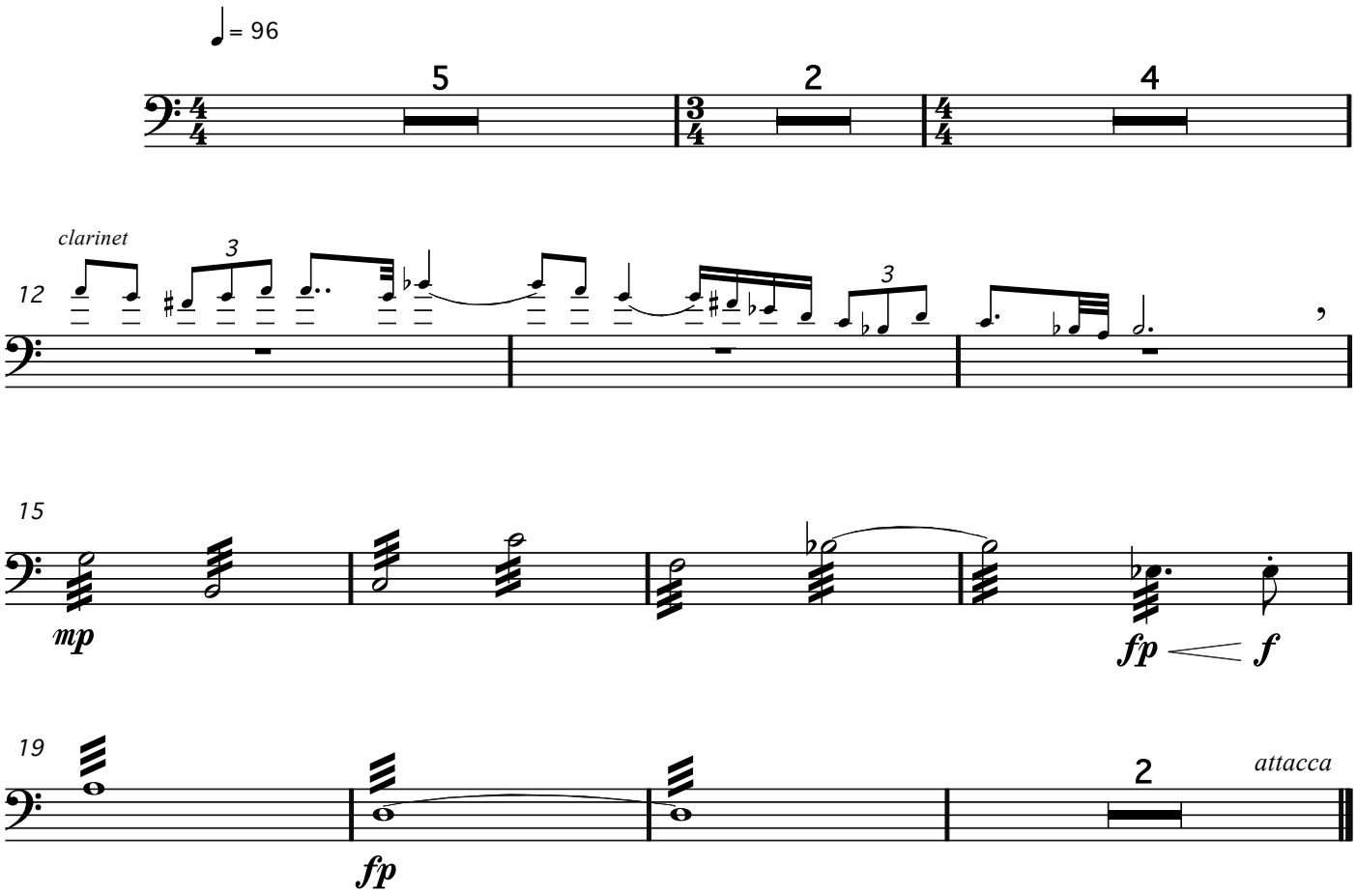
1. Le Promenade du Pâtissier

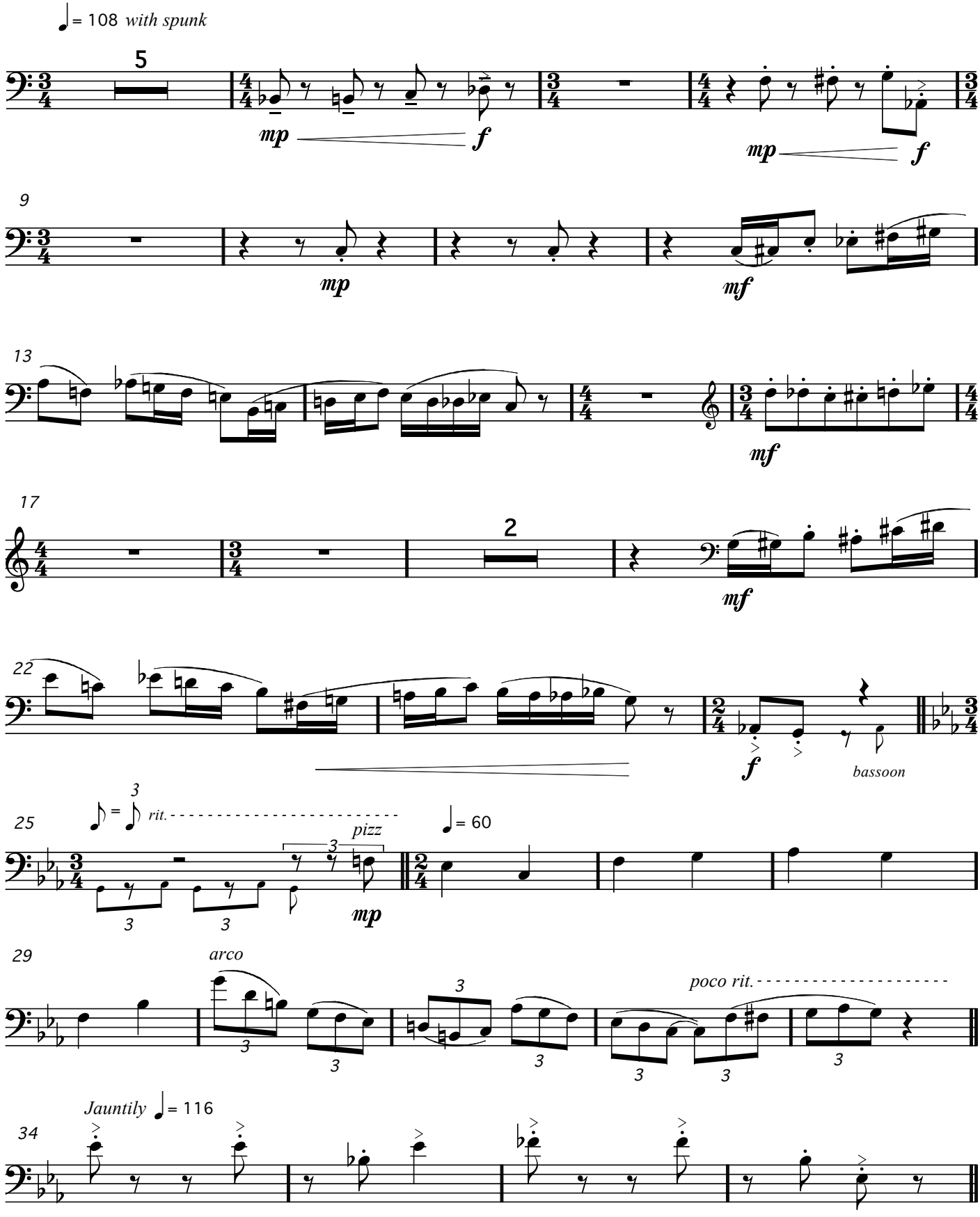


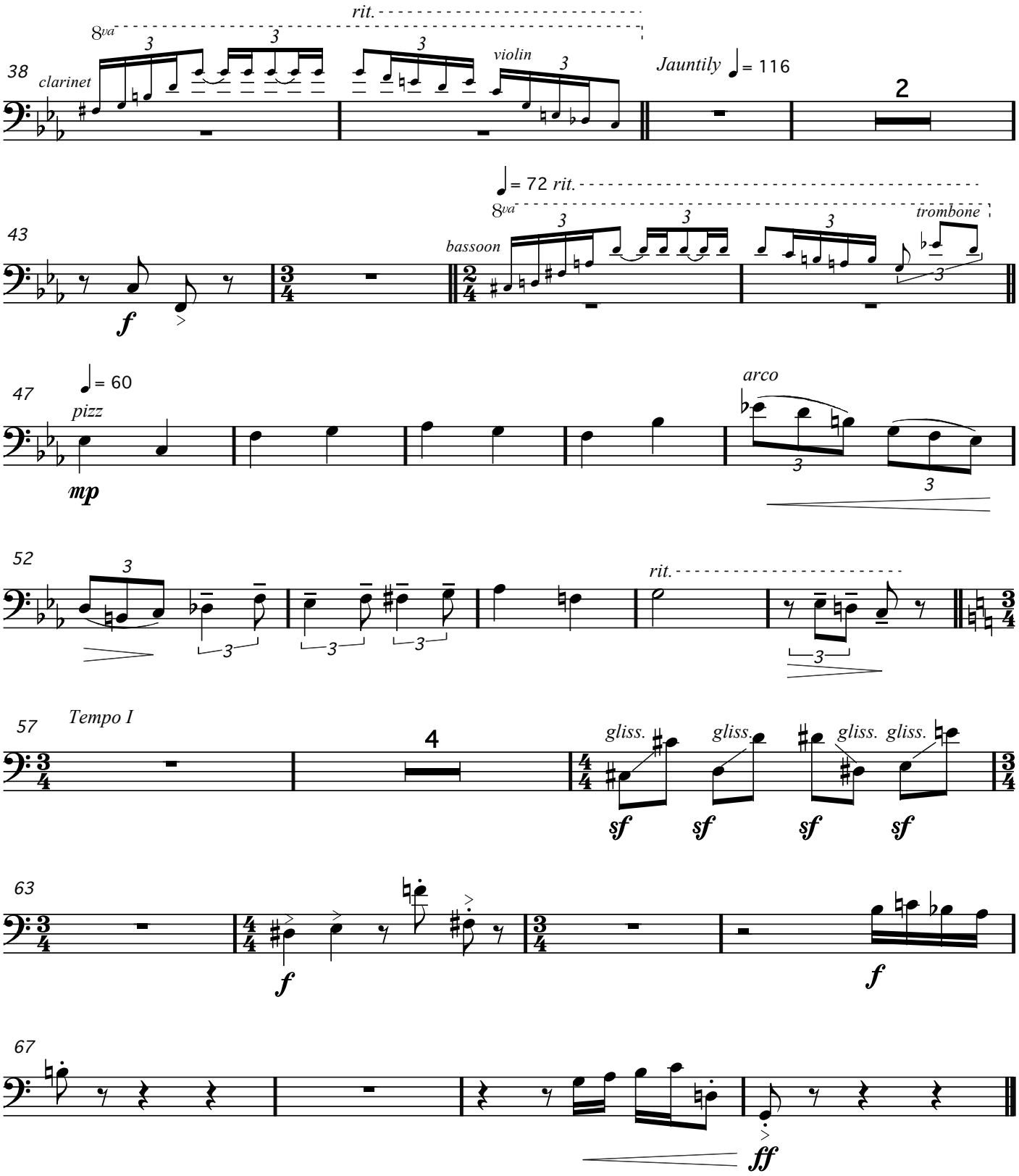

30
arco
35
f
39
ff
mp
43
pizz
mp
49
p
arco
mf
55
mf
2
62
p
f
mf


68
f
mp
73
sf
78
sf
83
mf
88
f
93
mp
sf
98
2
f
mp

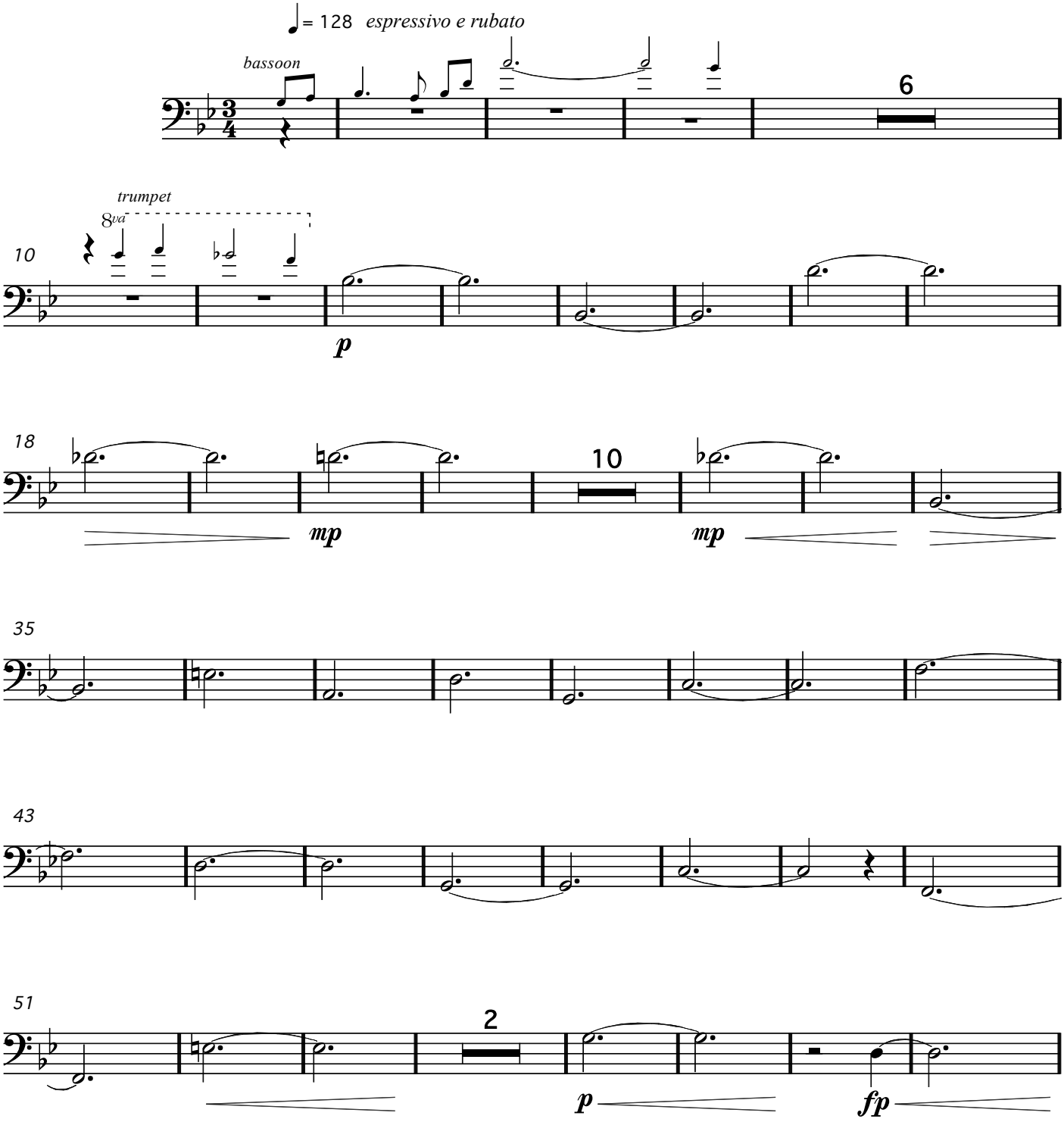
2. Méditations à la Croissance Spirituel

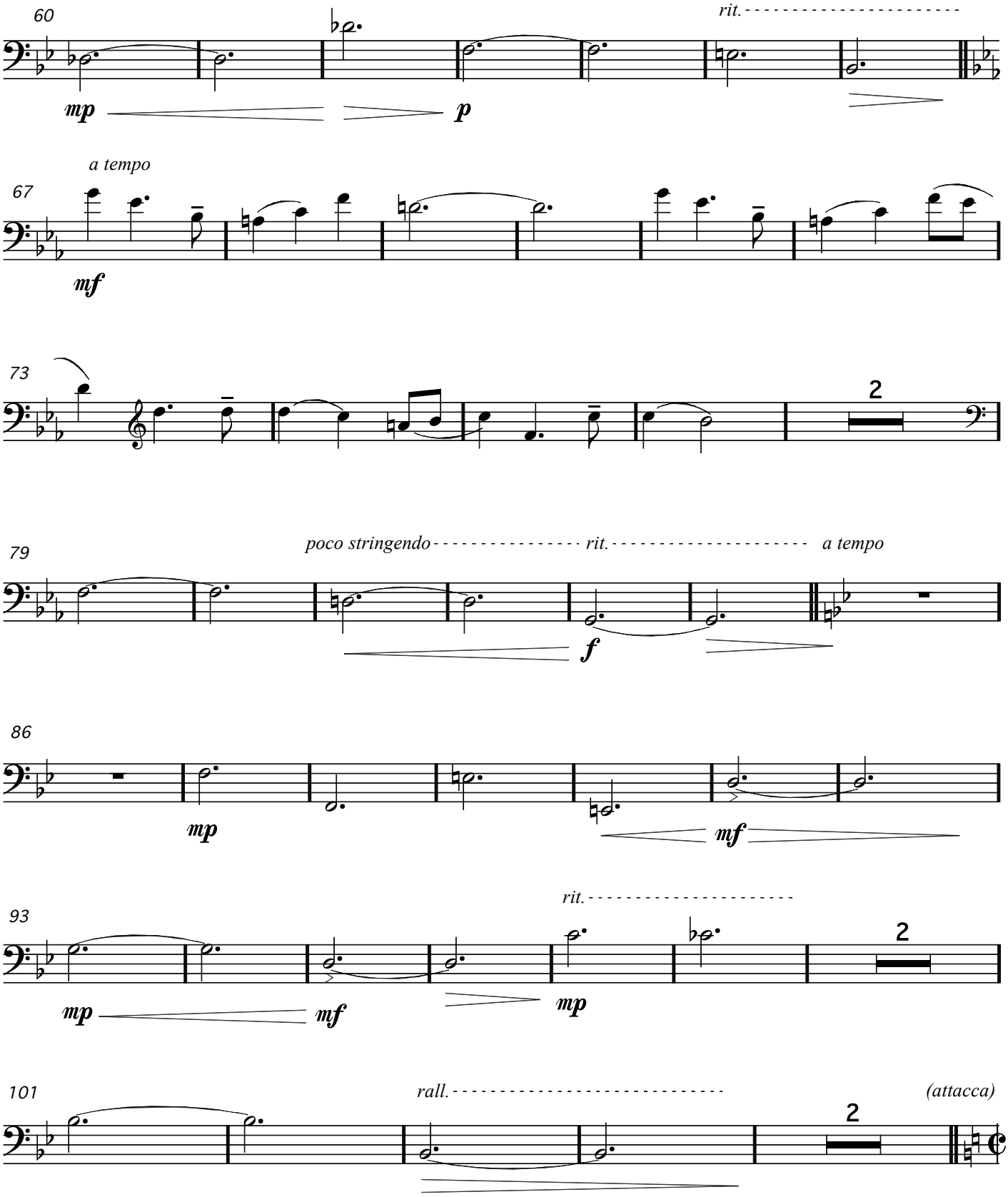



♩= 108 with spunk
5
mp
f
mp
f
9
mp
mf
13
mf
17
2
mf
22
f
bassoon
25
♪ = 3 ♪ rit.
pizz
♩= 60
mp
29
arco
poco rit.
Jauntily ♩= 116
34

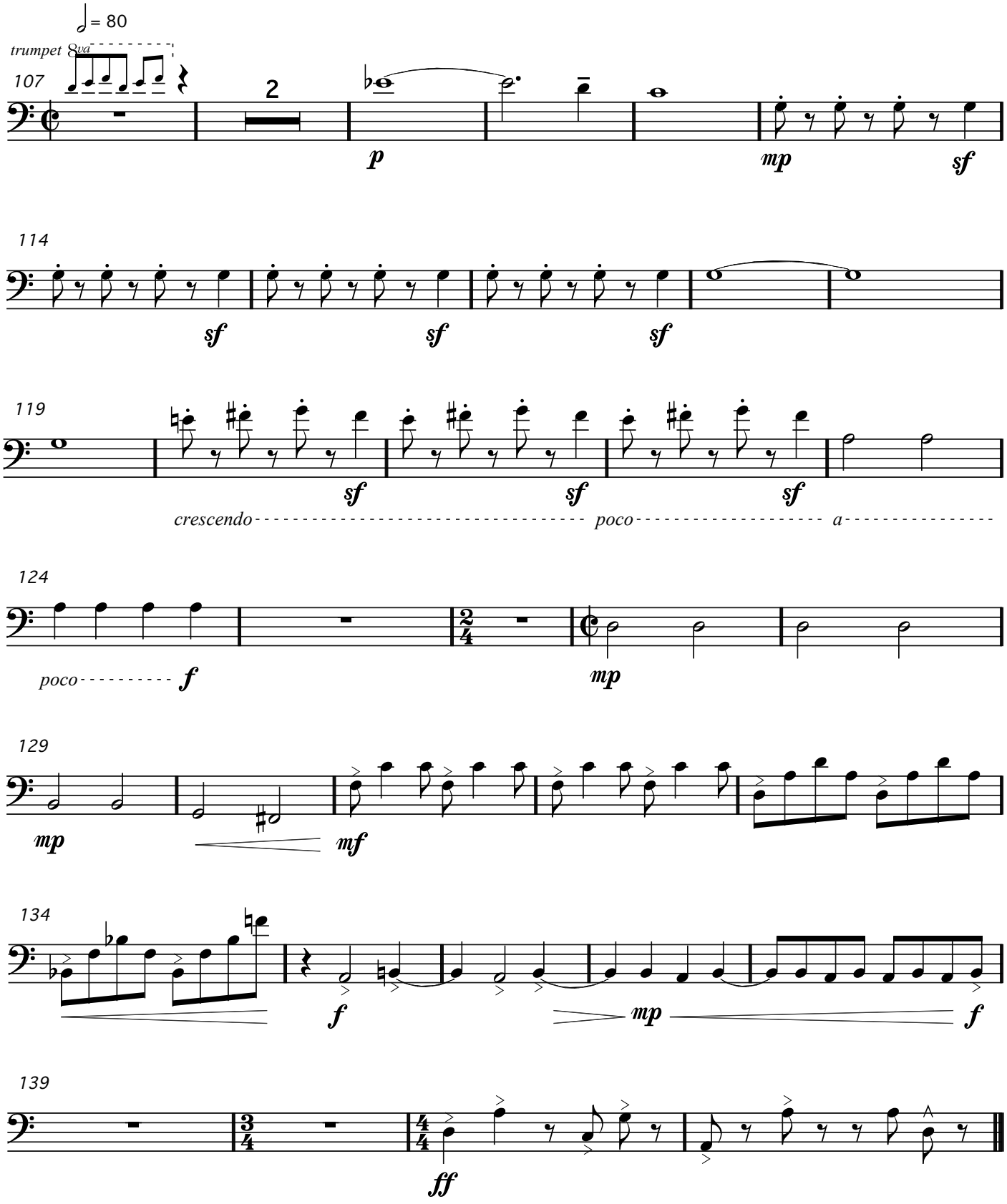

38
clarinet
8va
rit.
violin
Jauntily ♩= 116
2
43
♩= 72 rit.
8va
bassoon
trombone
f
47
♩= 60
pizz
mp
arco
52
rit.
57
Tempo I
4
gliss.
sf
63
f
67
ff

3. Hymne àu Village Céleste




60
rit.
mp
p
a tempo
67
mf
73
2
79
poco stringendo
rit.
a tempo
f
86
mp
mf
93
rit.
mp
mf
mp
2
101
rall.
(attacca)
2

4. Dénoument


♩= 80
trumpet 8va
107
2
p
mp
sf
114
sf
sf
sf
119
sf
sf
sf
crescendo
poco
a
124
poco
f
mp
129
mp
mf
134
f
mp
f
139
ff