

# *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.*

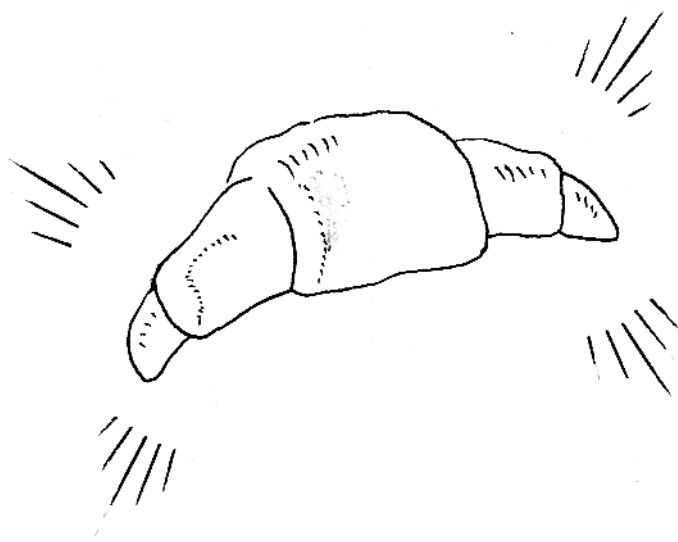
*Total duration of the music: 10 minutes.*

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.



There 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 doughy 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 he 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.





Even 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.



As 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,

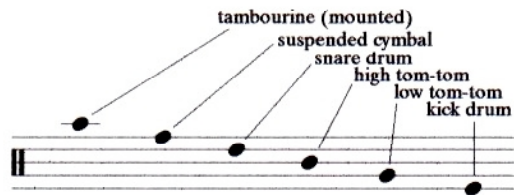
"surely I am losing them, all is lost!" And when he sold well, the day seemed eternally bright, and he sang his croissant chansons all the way home, floating, as it were, on air.

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 be 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 be 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

♩ = 114 *alla marcia*

The musical score is arranged in a grand staff with seven staves. The instruments and their parts are as follows:

- Bb clarinet:** Treble clef, 3/4 time. Dynamics: *f*, *sf*, *mp*, *mf*.
- bassoon:** Bass clef, 3/4 time. Dynamics: *f*, *mf*.
- trumpet:** Treble clef, 3/4 time. Includes the instruction "straight mute". Dynamics: *f*, *mf*.
- trombone:** Bass clef, 3/4 time. Dynamics: *f*, *mp subito*, *sf*, *mp*, *mf*.
- violin:** Treble clef, 3/4 time. Dynamics: *f*, *mp subito*, *sf*, *mp*, *mf*.
- double bass\*:** Bass clef, 3/4 time. Dynamics: *f*, *mp subito*, *mf*.
- drum kit:** Drum clef, 3/4 time. Includes the instruction "sticks". Dynamics: *f*, *mf*. Includes the instruction "choke" at the end of the piece.

The score is divided into three measures. The first measure is in 3/4 time, and the second and third measures are in 4/4 time. The tempo is marked *alla marcia* with a quarter note equal to 114 beats per minute.

\* sounds one octave lower.

The musical score is arranged in seven staves, each labeled with an instrument. The first staff is for the clarinet (clar.), the second for the bassoon (bsn.), the third for the trumpet (tpt.), the fourth for the trombone (trb.), the fifth for the violin (vln.), the sixth for the double bass (db.), and the seventh for the drums. The score is divided into three measures by vertical bar lines. The first measure is in 2/4 time, the second in 2/4 time, and the third in 4/4 time. Dynamic markings are placed below the notes: *sf* (fortissimo) for the clarinet and bassoon in the first measure; *mp* (mezzo-piano) for the clarinet, bassoon, and violin in the second measure; *mf* (mezzo-forte) for the trumpet in the second measure; *mp* (mezzo-piano) for the trombone and double bass in the second measure; *sf* (fortissimo) for the violin and double bass in the third measure; and *p* (piano) for the drums in the first and third measures. The score also includes various musical notations such as stems, beams, and slurs.

clar. *sf sf mf*

bsn. *sf sf sf*

tpt.

trb. *sf sf sf pizz*

vln. *sf sf sf*

db. *sf sf sf*

drums *mp*

clar.

bsn.

tpt.

trb.

vln.

db.

drums

*sf*

*mf*

*sf*

*sf*

*sf*

*sf*

*mf*

*arco* *pizz* *arco*

*sf*

*sf*

*sf*

The musical score is arranged in a system of eight staves. The instruments and their parts are as follows:

- clar.** (Clarinet): Treble clef, starting with a half note, followed by eighth notes. Dynamic marking: *mf*.
- bsn.** (Bassoon): Bass clef, starting with a half note, followed by eighth notes. Dynamic marking: *sf*.
- tpt.** (Trumpet): Treble clef, starting with a half note, followed by eighth notes. Dynamic marking: *sf*.
- trb.** (Trombone): Bass clef, starting with a half note, followed by eighth notes. Dynamic marking: *sf*.
- vln.** (Violin): Treble clef, playing chords. Dynamic marking: *sf*. Performance instructions: *pizz* and *arco*.
- db.** (Double Bass): Bass clef, playing chords. Dynamic marking: *sf*.
- drums**: Drum set, playing a rhythmic pattern. Dynamic marking: *sf*.

The score is divided into three measures. The first measure is in 4/4 time, and the second and third measures are in 2/4 time. The key signature has one sharp (F#).

The musical score is arranged in a system of seven staves, each representing a different instrument. The time signature is 4/4. The key signature has one sharp (F#). The score is divided into three measures. The clarinet (clar.) part starts with a forte (f) dynamic and features a melodic line with eighth and sixteenth notes, including a crescendo leading to a second forte (f) dynamic. The bassoon (bsn.) part plays a steady eighth-note accompaniment at a mezzo-forte (mf) dynamic. The trumpet (tpt.) part has a melodic line with a forte (f) dynamic and a crescendo. The trombone (trb.) part plays a steady eighth-note accompaniment at a mezzo-forte (mf) dynamic. The violin (vln.) part plays a rhythmic accompaniment of eighth notes with a forte (f) dynamic. The double bass (db.) part plays a steady eighth-note accompaniment at a mezzo-forte (mf) dynamic. The drums part plays a steady eighth-note accompaniment at a mezzo-forte (mf) dynamic.

clar.

bsn.

tpt.

trb.

vln.

db.

drums

*f*

*f*

*f*

3



clar. *ff* *mf subito*

bsn. *ff* *mp*

tpt. *ff*

trb. *ff* *mf subito*

vln. *ff* *mf subito*

db. *ff*

drums *f* *p*

clar. *mf* *p*

bsn. *mf* *mp* *mf*

tpt. *p* *mf*

trb. *mf*

vln. *p* *mf* *p*

db. *mf* *mf*

drums *mf*

Musical score for Baker's Tale score, part 1, p. 10, measures 28-30. The score is in 4/4 time and features seven staves: Clarinet (clar.), Bassoon (bsn.), Trumpet (tpt.), Trombone (trb.), Violin (vln.), Double Bass (db.), and Drums. The Clarinet, Trumpet, and Violin parts are marked *mf* (mezzo-forte), while the Bassoon, Trombone, and Double Bass parts are marked *mp* (mezzo-piano). The Drums part features a consistent rhythmic pattern. The Clarinet part includes a triplet of eighth notes in the final measure of the system. The score concludes with a hairpin indicating a gradual decrease in volume.

The musical score is arranged in a system of seven staves. The instruments and their parts are as follows:

- clar.** (Clarinet): Treble clef. Starts with a *mf* dynamic. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3.
- bsn.** (Bassoon): Bass clef. Rests in the first two measures. In the third measure, it plays a quarter note G2, a quarter note F2, and a quarter note E2. In the fourth measure, it plays a quarter note D2, a quarter note C2, and a quarter note B1.
- tpt.** (Trumpet): Treble clef. Starts with a *mf* dynamic. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3.
- trb.** (Trombone): Bass clef. Rests in all four measures.
- vl.** (Violin): Treble clef. Starts with a *mp* dynamic. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3.
- db.** (Double Bass): Bass clef. Rests in all four measures.
- drums**: Percussion clef. Plays a steady eighth-note pattern throughout the piece. Starts with a *pp* dynamic.

The score is divided into four measures by vertical bar lines. The time signature changes from 2/4 to 3/4 in the third measure and back to 2/4 in the fourth measure. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *pp* (pianissimo). There are also hairpins indicating crescendos and decrescendos.

clar. *f*

bsn. *f*

tpt. *f*

trb. *f*

vln. *f*  
*arco*

db. *f*

drums *mf*

The image shows a page of a musical score for measures 37, 38, and 39. The score is written for a woodwind and brass ensemble with a drum set. The instruments and their parts are as follows:

- clar.**: Clarinet, Treble clef, 4/4 time. Measures 37-39.
- bsn.**: Bassoon, Bass clef, 4/4 time. Measures 37-39.
- tpt.**: Trumpet, Treble clef, 4/4 time. Measures 37-39.
- trb.**: Trombone, Bass clef, 4/4 time. Measures 37-39.
- vl.**: Violin, Treble clef, 4/4 time. Measures 37-39.
- db.**: Double Bass, Bass clef, 4/4 time. Measures 37-39.
- drums**: Drum set, Percussion clef, 4/4 time. Measures 37-39.

The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. There are three triplet markings (indicated by a '3' above the notes) in measures 37, 38, and 39. The drums part features a consistent rhythmic pattern of eighth notes and a triplet in measure 37.

clar. *mp*

bsn. *ff* *mp*

tpt. *ff* *mf*

trb. *ff* *mp*

vln. *ff* *mp*

db. *ff* *mp*

drums *f* *soft mallets*

The musical score is arranged in a system with seven staves. The instruments are labeled on the left: clar. (clarinet), bsn. (bassoon), tpt. (trumpet), trb. (trombone), vln. (violin), db. (double bass), and drums. The score is divided into four measures, each with a time signature change: 4/4, 2/4, 3/4, and 2/4. The clarinet part starts with a half note in 4/4, followed by a quarter note in 2/4, a quarter note in 3/4, and a quarter note in 2/4. The bassoon part has a sixteenth-note pattern in 4/4, a quarter note in 2/4, a half note in 3/4, and a quarter note in 2/4. The trumpet part has a half note in 4/4, rests in 2/4 and 3/4, and a triplet quarter note in 2/4. The trombone part has a half note in 4/4, a quarter note in 2/4, a half note in 3/4, and a quarter note in 2/4. The violin part has a half note in 4/4, rests in 2/4 and 3/4, and a sixteenth-note pattern in 2/4. The double bass part has a half note in 4/4, a quarter note in 2/4, a half note in 3/4, and a quarter note in 2/4. The drums part has a quarter note in 4/4, rests in 2/4, 3/4, and 2/4. Dynamic markings include *mf* and *mp* for various instruments. There are also hairpins for crescendo and decrescendo.



clar. *mp* *mf* *f*

bsn. *mp* *f*

tpt. *f*

trb. *mp*

vln. *mp* *mf* *f*

db. *pizz* *mp*

drums *p* *mp*

clar. *p mp mp*

bsn. *p*

tpt. *p mp*

trb. *p*

vln. *mp f pizz mp*

db. *p*

drums *mp sf choke*

clar. *mf* *mp*

bsn. *mf*

tpt. *mf*

trb. *f*

vn. *arco* *mf* *mp*

db. *arco* *mf*

drums *mp* *p* *mf* *sticks*

clar. *f*

bsn. *mf*

tpt. *mf* *f* *mf*

trb.

vln. *ff*

db.

drums *p* *mf*

clar. *mf* 3

bsn.

tpt.

trb. *mf*

vln. *mf*

db. *mf*

drums *mp*

58

clar.

bsn.

tpt.

trb.

vl.

db.

drums

*pp*

*ff*

3/4

3/4

3/4

3/4

3/4

3/4

3/4

60

clar.  $\frac{3}{4}$   $f$

bsn.  $\frac{3}{4}$

tpt.  $\frac{3}{4}$   $f$

trb.  $\frac{3}{4}$   $f$

vln.  $\frac{3}{4}$   $>$

db.  $\frac{3}{4}$

drums  $\frac{3}{4}$  *choke*  $sfz$   $mp$

clar. *mf*

bsn. *p* *f*

tpt. *p* *f* *mf*

trb. *mp* *f*

vl. *p* *f* *mf*

db. *p* *f*

drums *choke* *sfz* *mp* *p* *mf*



clar. *f*

bsn. *f* *mf*

tpt. *f*

trb. *f*

vln. *f*

db. *mf*

drums *pp* *mf*

clar. *f* *f* *f*

bsn. *f* *f* *f*

tpt. *mf* *f* *f* *f* *f*

trb. *f* *f*

vln. *mf* *f* *mf* *f* *mf* *f*

db. *f*

drums *mp* *mf* *mp* *mf* *mp* *f*

Musical score for Baker's Tale score, part 1, p. 26, measures 69-71. The score is arranged in a system with seven staves: clarinet (clar.), bassoon (bsn.), trumpet (tpt.), trombone (trb.), violin (vln.), double bass (db.), and drums. The time signature changes from 3/4 to 4/4 between measures 70 and 71. Dynamics include *mp*, *f*, *mf*, and *mf*.

Instrument	Measure 69	Measure 70	Measure 71
clar.	3/4, <i>mf</i>	3/4, <i>mp</i>	4/4, <i>mp</i>
bsn.	3/4, rest	3/4, <i>mp</i>	4/4, <i>f</i>
tpt.	3/4, rest	3/4, <i>mf</i>	4/4, <i>f</i>
trb.	3/4, rest	3/4, <i>mf</i>	4/4, <i>f</i>
vln.	3/4, <i>mf</i>	3/4, rest	4/4, <i>f</i>
db.	3/4, rest	3/4, rest	4/4, rest
drums	3/4, rest	3/4, rest	4/4, rest

clar. *mp* *sf*

bsn. *mp* *sf*

tpt.

trb. *mp* *sf*

vln. *pizz* *mf* *arco* *mp*

db. *mp* *sf*

drums *p*

clar. *sf* *sf* *mf*

bsn. *sf* *sf* *sf*

tpt.

trb. *sf* *sf* *sf*

vln. *pizz*

db. *sf* *sf* *sf*

drums

The musical score for page 77 of Baker's Tale score, part 1, is arranged in a system of seven staves. The instruments and their parts are as follows:

- clar.**: Clarinet, treble clef, playing a melodic line with slurs and accents.
- bsn.**: Bassoon, bass clef, playing a rhythmic pattern of eighth notes with slurs and accents. Dynamics include *sf*.
- tpt.**: Trumpet, treble clef, playing a melodic line with slurs and accents. Dynamics include *mf*.
- trb.**: Trombone, bass clef, playing a rhythmic pattern of eighth notes with slurs and accents. Dynamics include *sf*.
- vln.**: Violin, treble clef, playing a rhythmic pattern of eighth notes with slurs and accents. Articulations include *arco* and *pizz*.
- db.**: Double Bass, bass clef, playing a rhythmic pattern of eighth notes with slurs and accents. Dynamics include *sf*.
- drums**: Drums, playing a rhythmic pattern of eighth notes with slurs and accents.

The score is divided into three measures. The first measure contains the first two staves (clar. and bsn.). The second measure contains the next three staves (tpt., trb., and vln.). The third measure contains the final two staves (db. and drums). Dynamics such as *sf* (sforzando) and *mf* (mezzo-forte) are indicated throughout the score. Articulations like *arco* and *pizz* are used for the violin part.

The musical score is arranged in a system of seven staves. The top staff is for Clarinet (clar.), followed by Bassoon (bsn.), Trumpet (tpt.), Trombone (trb.), Violin (vln.), Double Bass (db.), and Drums. The score is in 4/4 time and features dynamic markings such as *sf*, *pizz*, and *arco*. The score is divided into three measures, with a 2/4 time signature change in the second measure. The first measure is in 4/4 time, the second measure is in 2/4 time, and the third measure is in 4/4 time. The score includes various musical notations such as notes, rests, and articulation marks.

The musical score is for a 4/4 time signature and consists of eight staves. The instruments and their parts are as follows:

- clar.** (Clarinet): Treble clef, 4/4 time. Starts with a dynamic of *f*. The first staff contains a melodic line with eighth and sixteenth notes, including a triplet. The second staff continues the melodic line with a long note.
- bsn.** (Bassoon): Bass clef, 4/4 time. Starts with a dynamic of *mf*. The first staff contains a melodic line with eighth notes. The second staff continues the melodic line with a long note.
- tpt.** (Trumpet): Treble clef, 4/4 time. Starts with a dynamic of *f*. The first staff contains a melodic line with eighth notes and a triplet. The second staff continues the melodic line with a long note.
- trb.** (Trombone): Bass clef, 4/4 time. Starts with a dynamic of *mf*. The first staff contains a melodic line with eighth notes. The second staff continues the melodic line with a long note.
- vn.** (Violin): Treble clef, 4/4 time. Starts with a dynamic of *arco*. The first staff contains a melodic line with eighth notes and a triplet. The second staff continues the melodic line with a long note.
- db.** (Double Bass): Bass clef, 4/4 time. Starts with a dynamic of *mf*. The first staff contains a melodic line with eighth notes. The second staff continues the melodic line with a long note.
- drums**: Drum set, 4/4 time. Starts with a dynamic of *mf*. The first staff contains a rhythmic pattern of eighth notes. The second staff continues the rhythmic pattern with a long note.



The image shows a page of a musical score for measures 85 and 86. The score is arranged in a system with seven staves, each labeled on the left: clar. (clarinet), bsn. (bassoon), tpt. (trumpet), trb. (trombone), vln. (violin), db. (double bass), and drums. The clarinet and trumpet parts are written in treble clef, while the bassoon, trombone, and double bass parts are in bass clef. The violin and drums parts are in treble clef. The music consists of two measures, 85 and 86, separated by a vertical bar line. The clarinet part features a melodic line with eighth and sixteenth notes. The bassoon part plays a series of quarter notes. The trumpet part has a melodic line with eighth and sixteenth notes. The trombone part plays a series of quarter notes. The violin part plays a series of eighth notes. The double bass part plays a series of quarter notes. The drums part plays a series of eighth notes.

clar. *3* *3* *3* *3* *3* *3*

bsn. *>* *#* *>* *>* *#* *>*

tpt. *>* *>* *#* *>* *>* *#*

trb. *>* *>* *>* *>* *>* *>*

vln. *>* *>* *>* *>* *>* *>*

db. *>* *#* *>* *>* *#* *>*

drums *3* *3* *3* *3* *3* *3*

89

clar. *ff*

bsn. *f*

tpt. *ff*

trb. *f*

vln. *f*

db. *f*

drums *mp*

The image shows a page of a musical score for page 91. The score is arranged in a system with seven staves, each labeled with an instrument: clarinet (clar.), bassoon (bsn.), trumpet (tpt.), trombone (trb.), violin (vln.), double bass (db.), and drums. The clarinet and bassoon parts are in bass clef, while the trumpet, violin, and double bass parts are in treble clef. The trombone part is in bass clef. The drums part is in a standard drum notation. The score is divided into two measures. The first measure contains the beginning of the music, and the second measure contains the continuation. The violin part features a prominent sixteenth-note pattern. The trumpet part has a dynamic marking of *f* (forte). The drums part features a rhythmic pattern of eighth notes and a cymbal crash.

clar. *tr*

*mf*

bsn.

tpt.

trb.

vln.

db.

drums

clar. *mp* *sf* *sf*

bsn. *mp* *sf* *sf* *sf*

tpt. *mp* *sf* *sf* *sf*

trb. *mp* *sf* *sf* *sf*

vln. *mp* *sf* *sf*

db. *mp* *sf* *sf*

drums

99

clar. *f* *mp*

bsn. *f* *mp*

tpt. *f* *fp* *fp*

trb. *f*

vln. *f* *mp*

db. *f*

drums *f*

The musical score for page 102 of Baker's Tale score, part 1, p. 39, features the following parts and dynamics:

- clar.**: Clarinet part with melodic lines and slurs.
- bsn.**: Bassoon part with melodic lines and slurs.
- tpt.**: Trumpet part with dynamics *fp* and *mp*.
- trb.**: Trombone part with dynamics *mp*.
- vln.**: Violin part with dynamics *f* and *pizz*.
- db.**: Double bass part with dynamics *mp*.
- drums**: Drum part with dynamics *pp* and *soft mallets*.



## 2. Méditations à la Croissance Spirituel

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

*♩ = 96 rubato e espressivo*

clarinet

violin

*mp* *mf* *f* *fp*

3

clar.

vln.

5

clar.

vln.

9

clar.

vln.

*f* *fp*

Detailed description of the musical score: The score is for two instruments, clarinet and violin, in 4/4 time. It consists of three systems of two staves each. The first system (measures 1-2) shows the clarinet playing a melodic line starting with a mezzo-piano (*mp*) dynamic, which increases to mezzo-forte (*mf*) by measure 2. The violin part is mostly silent, with a final fortissimo (*fp*) chord at the end of measure 2. The second system (measures 3-4) features a clarinet line with a triplet of eighth notes in measure 3 and a triplet of eighth notes followed by a quintuplet of eighth notes in measure 4. The violin part has a sustained fortissimo (*f*) chord. The third system (measures 5-8) shows the clarinet with a mezzo-piano (*mp*) dynamic in measure 5, followed by dynamic fluctuations. The violin part has a sustained fortissimo (*f*) chord. The fourth system (measures 9-10) shows the clarinet with a fortissimo (*f*) dynamic in measure 9, followed by a fortissimo-piano (*fp*) dynamic in measure 10. The violin part has a sustained fortissimo (*f*) chord.

11

clar.

vln.

*fp sf fp fp sf fp fp*

Detailed description: This system covers measures 11, 12, and 13. The clarinet part (top staff) features a melodic line with slurs and triplets in measures 12 and 13. The violin part (bottom staff) consists of chords and single notes. Dynamic markings for the violin are *fp*, *sf*, *fp*, *fp*, *sf*, *fp*, and *fp* across the measures.

14

clar.

bsn.

vln.

db.

*mf mp mp*

Detailed description: This system covers measures 14, 15, and 16. The clarinet part (top staff) has a melodic line with a crescendo hairpin and a dynamic marking of *mf*. The bassoon part (second staff) has a melodic line with a dynamic marking of *mf*. The violin part (third staff) has chords and single notes with a dynamic marking of *mp*. The double bass part (bottom staff) has chords with a dynamic marking of *mp*. There are also articulation marks (accents) above the first measure of each staff.

clar. *mf* *f* 3

bsn. *mf* *f* 3

tpt. *mf* *f* 3

trb. *mf* *f* 3

vln. *f*

db. *f*

drums *mf* *fp*

20

*tr*

clar. *fp*

bsn. *fp*

tpt. *fp*

trb. *fp*

vln. *gliss.* *fp* *fp* *fp* *fp*

db. *fp*

drums

22 *rallantando*

clar. *mp*

vln. *fp* *fp* *p* *sfz*

drums

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

$\text{♩} = 108$  with spunk

The musical score is written for a 3/4 time signature. It consists of seven staves, each representing a different instrument. The instruments and their parts are as follows:

- clar.** (Clarinet): Treble clef, 3/4 time. The part begins with a dynamic marking of *mf* and features a melodic line with eighth and sixteenth notes, including some grace notes.
- bsn.** (Bassoon): Bass clef, 3/4 time. The part begins with a dynamic marking of *mp* and features a melodic line with eighth and sixteenth notes, including some grace notes.
- tpt.** (Trumpet): Treble clef, 3/4 time. The staff is empty, indicating a rest for the instrument.
- trb.** (Trumpet): Bass clef, 3/4 time. The staff is empty, indicating a rest for the instrument.
- vln.** (Violin): Treble clef, 3/4 time. The part begins with a dynamic marking of *mp* and a marking of *arco*. It features a rhythmic accompaniment of eighth notes.
- db.** (Double Bass): Bass clef, 3/4 time. The staff is empty, indicating a rest for the instrument.
- glock.** (Glockenspiel): Treble clef, 3/4 time. The staff is empty, indicating a rest for the instrument.

4

clar.

bsn.

tpt.

trb.

vln.

db.

glock.

*glockenspiel, hard beaters*

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*mf*

*pizz* *arco*

7

clar. *mf*

bsn. *mp* *f*

tpt. *mp* *f*

trb. *mp* *f*

vln. *mf* *pizz* *arco* *mf*

db. *mp* *f*

glock.

10

clar.

bsn.

tpt.

trb.

vln.

db.

glock.

*p*

*mp*

*mf*

*mp*

*mp*

*mp*

*mf*

*mf*

3

3



13

clar.

bsn.

tpt.

trb.

vln.

db.

glock.

3

*mf*

*sfz*

*mf*

*mf*

*mf*

4/4

3/4

4/4

3/4

4/4

3/4

4/4

3/4

4/4

3/4

16

clar. *mf sf*

bsn. *mf sf mf sf*

tpt. *mf sf sf*

trb. *mf sf*

vln. *mf sf*

db. *mf*

glock.

19

clar. *mf*

bsn. *mp*

tpt. *mf*

trb. *mf*

vln. *fp*

db. *mf*

glock.



$\text{♪} = \text{♪}$   
 rit. -----  $\text{♪} = 60$

25

clar. *mp*

bsn. *mp*

tpt. *espressivo* *mf*

trb. *mp*

vl. *mp*

db. *pizz* *mp*

glock.

29 *poco rit. ----*

clar.

bsn.

tpt.

trb.

vln.

db.

glock.

*arco*

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

33 *Jauntily* ♩ = 116

clar. *f*

bsn. *f*

tp. *f*

trb. *f*

vln. *f*

db. *f*

glock. *mf*

*to drum set*

*(tambourine)*

38  $\text{♩} = 72$  *rit.* ..... *Jauntily*  $\text{♩} = 116$

The score is arranged in a system of seven staves. The instruments are: clarinet (clar.), bassoon (bsn.), trumpet (tpt.), trombone (trb.), violin (vln.), double bass (db.), and drums. The tempo starts at  $\text{♩} = 72$  and changes to  $\text{♩} = 116$  under the instruction "Jauntily". A "rit." (ritardando) section is indicated by a dotted line. The music features various dynamic markings: *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). There are several triplet markings (3) throughout the score. The clarinet part starts with a triplet of eighth notes. The bassoon part has a triplet of quarter notes. The trumpet part has a triplet of eighth notes. The trombone part has a triplet of eighth notes. The violin part has a triplet of eighth notes. The drums part has a triplet of eighth notes. The score is divided into four measures by vertical bar lines.



♩ = 72 rit. -----

42

The musical score is arranged in a system of seven staves. The instruments are labeled on the left: clar., bsn., tpt., trb., vln., db., and drums. The score begins at measure 42. The first three measures are in 3/4 time, and the last two measures are in 2/4 time. The key signature is one flat (Bb). The score includes various musical notations such as triplets (indicated by a '3' above the notes), dynamics (f, mf, mp), and a ritardando marking (rit.) at the top right. The drums part includes a snare drum and a bass drum, with a triplet of eighth notes in the final measure.

46  $\text{♩} = 60$

clar. *mp*

bsn. *mp*

tpt. *mp*

trb. *espressivo* *mf*

vln. *mp*

db. *pizz* *mp*

drums *to glockenspiel*

50

clar.

bsn.

tpt.

trb.

vln.

db.

glock.

*mf*

*mp*

*arco*

54

*rit.* -----

*Tempo I* ♩ = 108

The musical score is arranged in a system of seven staves. The instruments are labeled on the left: clar., bsn., tpt., trb., vln., db., and glock. The score is divided into four measures. The first three measures are marked with a *rit.* (ritardando) and contain triplets in the clarinet, bassoon, and trumpet parts. The fourth measure is marked *Tempo I* and features a change in dynamics: *mf* (mezzo-forte) for the clarinet, *sfz* (sforzando) for the bassoon, *mp* (mezzo-piano) for the trumpet, and *mf* (mezzo-forte) for the violin. The glockenspiel part is silent throughout. The time signature is 3/4.

58

The image shows a page of a musical score for measures 58, 59, and 60. The score is arranged in a system with seven staves. From top to bottom, the staves are labeled: clar. (clarinet), bsn. (bassoon), tpt. (trumpet), trb. (trombone), vln. (violin), db. (double bass), and glock. (glockenspiel). The clarinet part features a melodic line with a dynamic marking of *mf* and a *sfz* (sforzando) marking. The bassoon, trombone, and glockenspiel parts are marked with a flat line, indicating they are silent. The trumpet part has a complex rhythmic pattern. The violin part has a melodic line with accents. The double bass part is marked with a flat line, indicating it is silent.

clar.

*mf*

*sfz*

bsn.

tpt.

trb.

vln.

db.

glock.

61

clar.

bsn.

tpt.

trb.

vln.

db.

glock.

*glockenspiel*

*f*

*f*

*f*

*gliss.*

*sf*

*sf*

*sf*

*sf*

64

clar. *fp* ————— *f*

bsn. *f*

tpt. *fp* ————— *f*

trb. *f*

vln. *fp* ————— *f*

db. *f* *f*

glock. *f*

67

*clar.*  
*bsn.*  
*tpt.*  
*trb.*  
*vln.*  
*db.*  
*glock.*

*f*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*f*

to drum set



### 3. Hymne à Village Céleste

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

$\text{♩} = 128$  *espressivo e rubato*

The musical score is for the piece "Hymne à Village Céleste" and is written in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as 128 beats per minute, and the performance style is "espressivo e rubato". The score includes parts for clarinet, bassoon, trumpet, trombone, violin, double bass, and drums. The clarinet and bassoon parts feature melodic lines with dynamic markings of *mp* and *mf*. The bassoon part includes a "mute out" instruction. The violin part also features melodic lines with *mp* and *mf* dynamics. The trumpet, trombone, double bass, and drums parts are mostly silent, indicated by rests.

6

clar.

bsn.

tpt.

trb.

vln.

db.

drums

*mp*

12

clar.

bsn.

tpt.

trb.

vln.

db.

drums

*mp*

*p*

*mf*

18

clar. *mp*

bsn. *mp*

tpt.

trb. *mp*

vln. *mf*

db. *mp*

drums

24

clar.

bsn.

tpt.

trb.

vln.

db.

drums

30

clar. *mf*

bsn. *mp*

tp. *mp*

trb. *mp*

vln. *mp*

db. *mp*

drums *soft mallets* *pp* *to glockenspiel, hard beater*

36

clar. *mf*

bsn. *mp*

tpt. *mp* *mf*

trb. *simile*

vln. *mp*

db.

glock. *p*

42

clar. *mf*

bsn. *mf*

tpt. *mf*

trb.

vln. *mf*

db.

glock. *p*



48

clar.

bsn.

tpt.

trb.

vln.

db.

drums

*to drum kit*

*soft mallets*

*mp*

*pp*

54

clar.

bsn.

tpt.

trb.

vl.

db.

drums

*fp*

*p*

*fp*

*fp*

*p*

*fp*

*p*

*p*

60 rit.-----

clar. *mp* *p*

bsn. *p*

tpt. *mp* *p*

trb. *mp* *p*

vln. *mf* 3 *mp*

db. *mp* *p*

drums

66 *a tempo*

clar. *mp*

bsn. *mp*

tpt. *mp*

trb. *mp*

vln. *mp*

db. *mf*

drums *p* *to glockenspiel, hard beater*

72

clar.

bsn.

tpt.

trb.

vn.

db.

glock.

*mp*

*mf*

*p*

Detailed description: This is a page of a musical score for a woodwind and string ensemble. It covers measures 72 through 77. The instruments are arranged in a standard orchestral layout: Clarinet (clar.), Bassoon (bsn.), Trumpet (tpt.), Trombone (trb.), Violin (vn.), Double Bass (db.), and Glockenspiel (glock.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings. The Clarinet part starts with a melodic line in measure 72. The Bassoon and Trumpet parts have rhythmic patterns. The Violin part has a melodic line starting in measure 73. The Double Bass part has a melodic line starting in measure 72. The Glockenspiel part has a simple rhythmic pattern. Dynamics include mezzo-piano (mp), mezzo-forte (mf), and piano (p).

*poco stringendo*-----*rit.*-----

78

The musical score consists of seven staves: clarinet (clar.), bassoon (bsn.), trumpet (tp.), trombone (trb.), violin (vln.), double bass (db.), and drums. The key signature is B-flat major (two flats). The tempo markings are *poco stringendo* and *rit.*. The dynamic markings are *mf*, *f*, and *pp*. The drum part includes instructions: "to drum kit" and "soft mallets".

**clar.** (Treble clef): Measures 78-81 are rests. Measure 82: *mf* (quarter note G4, quarter note A4), *f* (quarter note B4, quarter note C5).

**bsn.** (Bass clef): Measures 78-81: eighth-note pattern (G2, A2, B2, C3). Measure 82: *f* (quarter note G2, quarter note A2).

**tp.** (Treble clef): Measures 78-81: quarter notes (G4, A4, B4, C5). Measure 82: *f* (quarter note G4, quarter note A4).

**trb.** (Bass clef): Measures 78-81 are rests. Measure 82: *f* (quarter note G2, quarter note A2).

**vln.** (Treble clef): Measures 78-81 are rests. Measure 82: *f* (quarter note G4, quarter note A4).

**db.** (Bass clef): Measures 78-81: quarter notes (G2, A2). Measure 82: *f* (quarter note G2, quarter note A2).

**drums** (Treble clef): Measures 78-81 are rests. Measure 82: *pp* (quarter note G2, quarter note A2).

84 ----- a tempo

clar. *mp*

bsn. *mp*

tpt. *mp*

trb. *mp*

vln. *mf*

db. *mp*

drums *to glockenspiel*

90

clar.

bsn.

tpt.

trb.

vln.

db.

glock.

*mf*

*mp*

*mf*

*mf*

*mp*

*mf*

*mf*

*mp*

*mf*

*mp*

*mf*

*hard beater*

*mp*



rit.----- a tempo

96

clar.

bsn.

tpt.

trb.

vln.

db.

glock.

*mp*

*mp*

*mp*

*mp*

*mp*

102 *rall.*-----

The musical score consists of seven staves, each representing a different instrument. The instruments are: clarinet (clar.), bassoon (bsn.), trumpet (tpt.), trombone (trb.), violin (vln.), double bass (db.), and glockenspiel (glock.). The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The tempo is marked 'rall.' (rallentando) with a dotted line extending across the top of the page. The dynamics are marked 'p' (piano) in measures 104, 105, and 106. The clarinet part has rests in measures 102, 103, and 104, followed by a half note in measure 105 and a half note in measure 106. The bassoon part has a melodic line in measures 102, 103, and 104, followed by a half note in measure 105 and a half note in measure 106. The trumpet part has rests in measures 102, 103, and 104, followed by a half note in measure 105 and a half note in measure 106. The trombone part has rests in measures 102, 103, and 104, followed by a half note in measure 105 and a half note in measure 106. The violin part has rests in measures 102, 103, and 104, followed by a half note in measure 105 and a half note in measure 106. The double bass part has a melodic line in measures 102, 103, and 104, followed by a half note in measure 105 and a half note in measure 106. The glockenspiel part has rests in measures 102, 103, and 104, followed by a half note in measure 105 and a half note in measure 106.

# 4. Dénouement

107  $\text{♩} = 80$

The musical score is arranged in a system of seven staves. The top staff is for clarinet (clar.), followed by bassoon (bsn.), trumpet (tpt.), trombone (trb.), violin (vln.), double bass (db.), and drums. The clarinet and bassoon parts feature long, sweeping melodic lines with slurs. The trumpet part has a rhythmic, eighth-note pattern starting at measure 107, marked *mp*. The trombone and double bass parts have long, sustained notes, marked *p*. The violin part also has a long, sustained note. The drum part is marked "to drum kit" and shows a double bar line at the end of the first measure.

clar.

bsn.

tpt.

trb.

vln.

db.

drums

*mp*

*p*

*p*

to drum kit

112

clar. *mp sf sf*

bsn. *mp sf sf sf*

tpt. *mp sf sf sf*

trb. *mp sf sf sf*

vln. *mp sf sf sf*

db. *mp sf sf sf*

drums *pp*

116

clar. *sf* *sf* *sf*

bsn. *sf* *sf* *sf*

tpt.

trb. *sf* *sf* *sf*

vln. *sf*

db. *sf*

drums

119

clar. *crescendo*

bsn. *sf* *crescendo*

tpt. *crescendo*

trb. *sf* *crescendo* *sf* *sf*

vl. *crescendo* *sf*

db. *crescendo* *sf* *sf*

drums *crescendo*

122

*clar.*  
*poco* ..... *a* ..... *poco* .....

*bsn.*  
*poco* ..... *a* ..... *poco* .....

*tpt.*  
*poco* ..... *a* ..... *poco* .....

*trb.*  
*poco* ..... *sf* ..... *poco* .....

*vln.*  
*poco* ..... *sf* ..... *poco* .....

*db.*  
*poco* ..... *sf* ..... *poco* .....

*drums*  
*poco* ..... *a* ..... *f*    *p*  $\longleftarrow$  *f*

125

clar. *f* *mf*

bsn. *mf* *mp*

tpt. *mf* *mp*

trb. *f* *gliss.* *mp*

vln. *f* *mp*

db. *mp*

drums *p*



clar. *f*

bsn. *mf*

tpt. *mf*

trb. *mf*

vln. *mf*

db. *mp* *mf*

drums *mf* *mp*

133

The musical score is arranged in a system of seven staves. The instruments are labeled on the left: clar. (clarinet), bsn. (bassoon), tpt. (trumpet), trb. (trombone), vln. (violin), db. (double bass), and drums. The score begins at measure 133. The clarinet and bassoon parts feature melodic lines with accents and dynamic markings. The trumpet and trombone parts play rhythmic patterns with accents. The violin and double bass parts provide harmonic support with dynamic markings. The drums play a steady rhythmic pattern. The score is marked with a forte (*f*) dynamic throughout. There are several accents (>) and dynamic hairpins in the score. The key signature has one sharp (F#). The time signature is 7/8. There are triplets (3) in the trumpet and drum parts.

137

*clar.*  
*mp* *f* *mp* *mf*

*bsn.*  
*mp* *f* *mf*

*tpt.*  
*mf* *f* *mp*

*trb.*  
*mf* *f* *mf*

*vl.*  
*mp* *f*

*db.*  
*mp* *f*

*drums*  
*mp* *f*

141

clar. *ff*

bsn. *ff*

tpt. *ff*

trb. *ff*

vln. *ff*

db. *ff*

drums *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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B $\flat$  clarinet

# A Baker's Tale

David Jason Snow

## 1. Le Promenade du Pâtissier

$\text{♩} = 114$  *alla marcia*

Musical notation for measures 1-4. Measure 1 is in 3/4 time, measure 2 in 4/4, measure 3 in 4/4, and measure 4 in 2/4. Dynamics include *f*, *sf*, *mp*, *mf*, and *sf*. Accents are present in measures 1, 2, and 4.

5

Musical notation for measures 5-8. Measure 5 is in 2/4, measure 6 in 4/4, measure 7 in 4/4, and measure 8 in 4/4. Dynamics include *mp*, *sf*, *sf*, and *sf*. A slur covers measures 5-6.

9

Musical notation for measures 9-12. All measures are in 4/4 time. Dynamics include *mf*. A slur covers measures 9-12.

13

Musical notation for measures 13-16. Measure 13 is in 4/4, measure 14 in 4/4, measure 15 in 2/4, and measure 16 in 4/4. Dynamics include *mf* and *f*. Slurs are present over measures 13-14 and 15-16.

17

Musical notation for measures 17-20. All measures are in 4/4 time. Dynamics include *f*. A slur covers measures 17-20.

21

Musical notation for measures 21-24. Measure 21 is in 4/4, measure 22 in 2/4, measure 23 in 4/4, and measure 24 in 3/4. Dynamics include *ff* and *mf subito*. Slurs are present over measures 21-22 and 23-24. Triplet markings are present in measures 21, 22, 23, and 24.

25

Musical staff 25: Treble clef, 3/4 time signature. Measures 1-4. Dynamics: *mf*, *p*, *mf*. Includes accents and slurs.

29

Musical staff 29: Treble clef, 3/4 time signature. Measures 1-4. Includes a triplet in measure 3. Dynamics: *mf*. Includes accents and slurs.

33

Musical staff 33: Treble clef, 3/4 time signature. Measures 1-4. Includes a triplet in measure 3. Dynamics: *f*. Includes accents and slurs.

37

Musical staff 37: Treble clef, 4/4 time signature. Measures 1-4. Includes slurs and accents.

41

Musical staff 41: Treble clef, 4/4 time signature. Measures 1-4. Time signature changes to 3/4, 4/4, 2/4, 3/4. Dynamics: *mp*, *mf*. Includes accents and slurs.

45

Musical staff 45: Treble clef, 3/4 time signature. Measures 1-4. Time signature changes to 2/4, 4/4, 3/4, 4/4. Dynamics: *mp*, *mp*, *mf*, *f*. Includes slurs and accents.

49

Musical staff 49: Treble clef, 4/4 time signature. Measures 1-4. Time signature changes to 3/4, 2/4, 4/4. Dynamics: *p*, *mp*, *mp*. Includes slurs and accents.



52

Musical notation for measures 52-56. Measure 52: 4/4 time, *mf*. Measure 53: 4/4 time, *mp*. Measure 54: 3/4 time, *f*. Measure 55: 4/4 time, *mf*. Measure 56: 4/4 time, *mf*.

57

Musical notation for measures 57-60. Measure 57: 4/4 time, *mf*. Measure 58: 4/4 time, *mf*. Measure 59: 4/4 time, *mf*. Measure 60: 3/4 time, *mf*.

61

Musical notation for measures 61-64. Measure 61: 4/4 time, *f*. Measure 62: 2/4 time, *f*. Measure 63: 3/4 time, *mf*. Measure 64: 4/4 time, *mf*.

65

Musical notation for measures 65-68. Measure 65: 4/4 time, *f*. Measure 66: 3/4 time, *f*. Measure 67: 4/4 time, *f*. Measure 68: 3/4 time, *f*.

69

Musical notation for measures 69-72. Measure 69: 3/4 time, *mp*. Measure 70: 4/4 time, *mp*. Measure 71: 4/4 time, *mp*. Measure 72: 4/4 time, *mp*.

73

Musical notation for measures 73-76. Measure 73: 4/4 time, *sf*. Measure 74: 4/4 time, *sf*. Measure 75: 3/4 time, *sf*. Measure 76: 4/4 time, *mf*.

77

Musical notation for measures 77-80. Measure 77: 4/4 time, *mf*. Measure 78: 4/4 time, *mf*. Measure 79: 4/4 time, *mf*. Measure 80: 4/4 time, *mf*.

81

*f*

85

*f*

89

*ff*

93

*mf*

*tr*

*mp*

*sf*

97

*sf*

100

*f*

*mp*

103

## 2. Méditations à la Croissance Spirituel

$\text{♩} = 96$  *rubato e espressivo*

*mp* *mf*

3

3 3 3 3 3 3 3 3 3 3

3 3 5 3

6

*mp*

9

*f*

3 3 3 3 3 3

12

3

15

*mf*

18

*mf* *f* *fp*

tr

21

*tr* *rallantando* *attacca*

3 3 3 3 3 3

*mp*

♩ = 108 *with spunk*

*mf*

*mf*

*mf*

*p*

*mf* *mf* *sf*

*mf*

*mf*

24  $\text{♩} = 60$  *rit.*-----  
*f* *mp* *mp*  
3 3 3 3 3 3 3 3 3 3 3 3

29 *poco rit.*-----  
3 3 3 3 3

34 *Jauntily*  $\text{♩} = 116$   
*f* 3

38  $\text{♩} = 72$  *rit.*----- *Jauntily*  $\text{♩} = 116$   
*mf* 3 3 3

42  $\text{♩} = 72$  *rit.*-----  
3

47  $\text{♩} = 60$   
*mp* 3 3 3 3 3 3 3 3 3 3 3

52 *rit.*-----  
3 3 3 3 3

57 *Tempo I*

*mf* *sfz* *mf* *sfz* *mf* *sfz* *mf* *sfz*

61

*f* *fp* *f*

65

68

*ff*

### 3. Hymne au Village Céleste

♩ = 128 *espressivo e rubato*

bassoon

*mp* *mf*

7

14

4 10

*mp* *mf*

32

39

*mf* *mf*

46

53

60 *rit.*-----  
*p*

67 *a tempo*  
*mp*

73 *poco stringendo*-----  
*mf*

82 *rit.*----- *a tempo*  
*f* *mp*

88

95 *rit.*----- *a tempo*  
*mf*

101 *rall.*-----  
*p*



# 4. Dénouement

107  $\text{♩} = 80$

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

$\text{♩} = 114$

Musical notation for measures 1-4. Measure 1 is in 3/4 time with notes G2, A2, and Bb2. Measure 2 is in 4/4 time with a quarter rest. Measure 3 is in 4/4 time with a quarter rest. Measure 4 is in 2/4 time with notes G2, A2, Bb2, and G2. Dynamics: *f*, *mf*, *sf*.

5

Musical notation for measures 5-8. Measure 5 is in 2/4 time with notes G2, A2, Bb2, and G2. Measure 6 is in 4/4 time with notes G2, A2, Bb2, and G2. Measure 7 is in 4/4 time with notes G2, A2, Bb2, and G2. Measure 8 is in 3/4 time with notes G2, A2, Bb2, and G2. Dynamics: *mp*, *sf*, *sf*, *sf*.

9

Musical notation for measures 9-12. Measure 9 is in 4/4 time with notes G2, A2, Bb2, and G2. Measure 10 is in 4/4 time with notes G2, A2, Bb2, and G2. Measure 11 is in 4/4 time with notes G2, A2, Bb2, and G2. Measure 12 is in 4/4 time with notes G2, A2, Bb2, and G2. Dynamics: *sf*, *sf*, *sf*, *sf*.

13

Musical notation for measures 13-17. Measure 13 is in 4/4 time with notes G2, A2, Bb2, and G2. Measure 14 is in 4/4 time with notes G2, A2, Bb2, and G2. Measure 15 is in 2/4 time with notes G2, A2, Bb2, and G2. Measure 16 is in 4/4 time with notes G2, A2, Bb2, and G2. Measure 17 is in 4/4 time with notes G2, A2, Bb2, and G2. Dynamics: *sf*, *sf*, *sf*, *mf*.

18

Musical notation for measures 18-22. Measure 18 is in 4/4 time with notes G2, A2, Bb2, and G2. Measure 19 is in 4/4 time with notes G2, A2, Bb2, and G2. Measure 20 is in 4/4 time with notes G2, A2, Bb2, and G2. Measure 21 is in 4/4 time with notes G2, A2, Bb2, and G2. Measure 22 is in 2/4 time with notes G2, A2, Bb2, and G2. Dynamics: *f*.

23

Musical notation for measures 23-26. Measure 23 is in 4/4 time with notes G2, A2, Bb2, and G2. Measure 24 is in 4/4 time with notes G2, A2, Bb2, and G2. Measure 25 is in 3/4 time with notes G2, A2, Bb2, and G2. Measure 26 is in 4/4 time with notes G2, A2, Bb2, and G2. Dynamics: *ff*, *mp*, *mf*, *mp*.

27

Musical notation for measures 27-30. Measure 27 is in 4/4 time with notes G2, A2, Bb2, and G2. Measure 28 is in 4/4 time with notes G2, A2, Bb2, and G2. Measure 29 is in 4/4 time with notes G2, A2, Bb2, and G2. Measure 30 is in 4/4 time with notes G2, A2, Bb2, and G2. Dynamics: *mf*, *mp*.

31

Musical notation for measures 31-36. The piece starts in 2/4 time, changes to 3/4, then back to 2/4, then 4/4, then 2/4, and finally 4/4. The dynamics are marked *mp* and *f*. There are accents and slurs throughout the passage.

37

Musical notation for measures 37-39. The time signature is 4/4. The dynamics are marked *f*. There are accents and slurs throughout the passage.

40

Musical notation for measures 40-43. The time signature changes from 4/4 to 3/4 and back to 4/4. The dynamics are marked *ff*, *mp*, and *mf*. There are accents and slurs throughout the passage.

44

Musical notation for measures 44-48. The time signature changes from 2/4 to 3/4, then 2/4, then 4/4, then 3/4, and finally 4/4. The dynamics are marked *mp* and *f*. There are slurs and accents throughout the passage.

49

Musical notation for measures 49-53. The time signature changes from 4/4 to 3/4, then 2/4, then 4/4, then 3/4, and finally 4/4. The dynamics are marked *p* and *mf*. There are slurs and accents throughout the passage.

54

Musical notation for measures 54-56. The time signature changes from 3/4 to 4/4. The dynamic is marked *mf*. There are slurs and accents throughout the passage.

57

Musical notation for measures 57-59. The time signature changes from 4/4 to 3/4. The dynamic is marked *f*. There are slurs and accents throughout the passage.

60

Musical notation for measures 60-64. The time signature changes from 3/4 to 2/4, then 3/4, then 4/4, and finally 4/4. The dynamics are marked *p* and *f*. There are slurs and accents throughout the passage.

65

Musical notation for measures 65-69. The time signature changes from 4/4 to 3/4, then 4/4, then 4/4, and finally 4/4. The dynamics are marked *f* and *mf*. There are slurs and accents throughout the passage.

68

*f* *mp* *f*

72

*mp* *sf* *sf* *sf*

76

*sf* *sf* *sf* *sf*

80

*sf* *sf* *sf* *mf*

84

*mf* *mf* *mf* *mf*

89

*f*

92

*f*

95

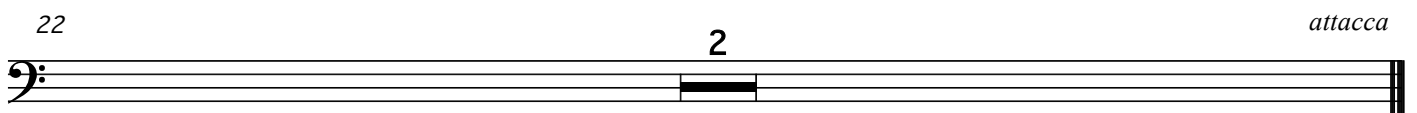
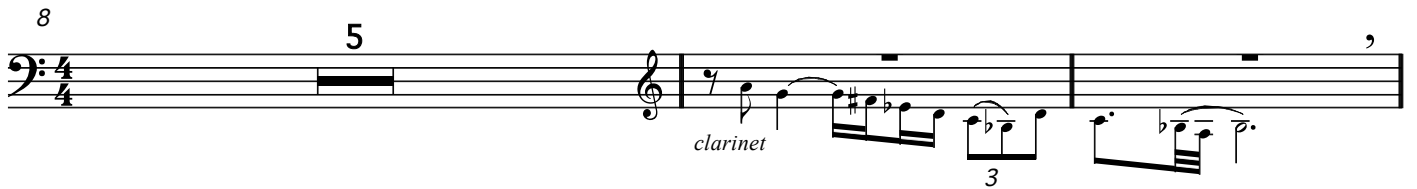
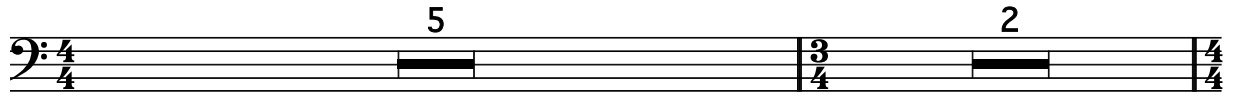
*mp* *sf* *sf* *sf*

99

*f* *mp* *mp* *mp*

## 2. Méditations à la Croissance Spirituel

♩ = 96 *rubato e espressivo*



♩ = 108 *with spunk*

mp

6  
f mp f

10  
mp sfz

15  
mf mf sf sf

19  
mp

22  
f mp

3  
rit. ----- ♩ = 60  
25 mp

29 *poco rit.*

34 *Jauntily* ♩ = 116 *rit.* ♩ = 72 *Jauntily* ♩ = 116

41 ♩ = 72 *rit.*

47 ♩ = 60

52 *rit.*

57 *Tempo I*

64

### 3. Hymne au Village Céleste

$\text{♩} = 128$  *espressivo e rubato*

*mp* *mf*

6

12 *mp*

18 *mp*

24

30 *mp* *mp*

38

46 *mf* *mp*



56

62

67 *a tempo*

77

83

89

95

101

# Dénouement

107  $\text{♩} = 80$

*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 $\flat$  trumpet

# A Baker's Tale

David Jason Snow

## Le Promenade du Pâtissier

$\text{♩} = 114$  *alla marcia*  
*straight mute*

Musical notation for measures 1-5. Measure 1 is in 3/4 time, measure 2 in 4/4, measure 3 in 4/4, measure 4 in 2/4, and measure 5 in 4/4. Dynamics are *f*, *mf*, and *mf*. Accents are present on notes in measures 1, 2, and 5.

6

Musical notation for measures 6-8. Measure 6 is in 4/4, measure 7 in 3/4, and measure 8 in 4/4. The music consists of a continuous eighth-note pattern.

9

Musical notation for measures 9-12. Measure 9 is in 4/4. Dynamics are *mf* and *mf*. Slurs are present over measures 9-10 and 11-12.

13

Musical notation for measures 13-16. Measure 13 is in 4/4, measure 14 in 2/4, measure 15 in 4/4, and measure 16 in 4/4. Dynamics are *f*. Slurs are present over measures 13-14 and 15-16.

17

Musical notation for measures 17-20. Measure 17 is in 4/4. Dynamics are *f*. Slurs are present over measures 17-18 and 19-20.

21

Musical notation for measures 21-24. Measure 21 is in 4/4, measure 22 in 2/4, measure 23 in 4/4, and measure 24 in 3/4. Dynamics are *ff*. Slurs are present over measures 21-22 and 23-24.

25

25 *p* *mf* *mf* *mf*

30

30 *mf* *mf* *mf* *mf* *mf*

35

35 *f* *f* *f* *f*

39

39 *ff* *ff* *mf*

42

42 *mp* *mp* *mp* *mp* *mp* *mf*<sup>3</sup>

48

48 *f* *p* *mp* *mp*

52

52 *mf* *mf* *f* *mf*

56



59



64



67



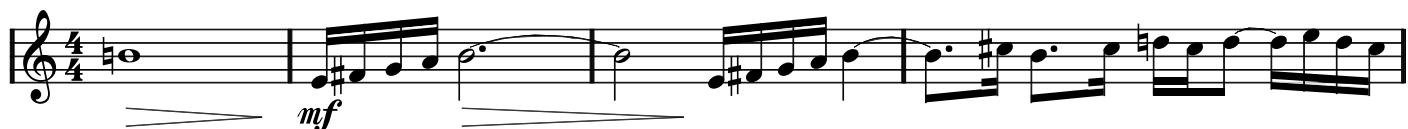
70



73



76



80

Musical notation for measures 80-83. The key signature has one sharp (F#). The time signature changes from 2/4 to 4/4. The music features a melodic line with eighth and sixteenth notes. A dynamic marking of *f* (forte) is present at the end of the system.

84

Musical notation for measures 84-87. The key signature has one sharp (F#). The time signature is 2/4. The music continues with a melodic line. A dynamic marking of *f* (forte) is present at the end of the system.

88

Musical notation for measures 88-91. The key signature has one sharp (F#). The time signature changes from 2/4 to 4/4. The music features a melodic line with eighth and sixteenth notes. Dynamic markings include *ff* (fortissimo) and *f* (forte).

92

Musical notation for measures 92-96. The key signature has one flat (Bb). The time signature changes from 2/4 to 4/4. The music features a melodic line with eighth and sixteenth notes. Dynamic markings include *mp* (mezzo-piano) and *sf* (sforzando).

97

Musical notation for measures 97-100. The key signature has one flat (Bb). The time signature is 4/4. The music features a melodic line with eighth and sixteenth notes, including triplet markings. Dynamic markings include *sf* (sforzando).

100

Musical notation for measures 100-103. The key signature has one flat (Bb). The time signature is 4/4. The music features a melodic line with eighth and sixteenth notes. Dynamic markings include *f* (forte), *fp* (fortissimo piano), and *mp* (mezzo-piano).



$\text{♩} = 108$  with *spunk*

5

6

*mp* *f* *mp* *f*

10

*mf*

13

16

*sf* *sf* *sf*

19

*mf*

22

*f*

25  $\text{♩} = 60$

*rit.* *espressivo*

*mf*

29 *poco rit.*



33 .....  $\text{♩} = 116$  *Jauntily*

37  $\text{♩} = 72$  *rit.* .....  $\text{♩} = 72$  *Jauntily*

41

45  $\text{♩} = 72$  *rit.* .....  $\text{♩} = 60$

49

53 *rit.*.....

57 *Tempo I*

60

63

67

### 3. Hymne à Village Céleste

$\text{♩} = 128$  *espressivo e rubato*

bassoon

*mute out* 6

10

*mp*

2 14

30

*mp* *mp*

2

38

*mf*

2

46

*mf* *fp*

4

56

*p* *fp* *mp*

63 *rit.*----- *a tempo*

*p* *mp*

69

*mf*

77 *poco stringendo*-----

*rit.*----- *a tempo*

83

*mp* *mf*

93 *rit.*----- *a tempo*

*mf* *mp*

101 *rall.*----- *(attacca)*

*(attacca)*

# 4. Dénouement

107  $\text{♩} = 80$

*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

♩ = 114 *alla marcia*

Musical notation for measures 1-4. Measure 1 is in 3/4 time with a dynamic of *f*. Measure 2 is in 4/4 time with a dynamic of *mp subito*. Measures 3 and 4 are in 4/4 time with dynamics of *sf* and *mp* respectively. Measure 5 is in 2/4 time with a dynamic of *mf*.

5

Musical notation for measures 5-9. Measure 5 is in 2/4 time with a dynamic of *mp*. Measure 6 is in 4/4 time with a dynamic of *sf*. Measure 7 is in 4/4 time with a dynamic of *sf*. Measure 8 is in 3/4 time with a dynamic of *sf*. Measure 9 is in 4/4 time with a dynamic of *sf*.

10

Musical notation for measures 10-14. Measures 10, 11, 12, 13, and 14 are all in 4/4 time with a dynamic of *sf*.

15

Musical notation for measures 15-19. Measure 15 is in 2/4 time with a dynamic of *sf*. Measure 16 is in 4/4 time with a dynamic of *mf*. Measures 17, 18, and 19 are in 4/4 time with a dynamic of *mf*.

20

Musical notation for measures 20-24. Measure 20 is in 4/4 time with a dynamic of *f*. Measure 21 is in 4/4 time with a dynamic of *f*. Measure 22 is in 2/4 time with a dynamic of *ff*. Measure 23 is in 4/4 time with a dynamic of *mf subito*. Measure 24 is in 3/4 time with a dynamic of *mf subito*.

25

Musical notation for measures 25-29. Measure 25 is in 3/4 time with a dynamic of *mp*. Measure 26 is in 3/4 time with a dynamic of *mp*. Measure 27 is in 4/4 time with a dynamic of *mp*. Measure 28 is in 4/4 time with a dynamic of *mp*. Measure 29 is in 4/4 time with a dynamic of *mp*.

30

Musical notation for measures 30-34. Measure 30 is in 4/4 time with a dynamic of *mp*. Measure 31 is in 2/4 time with a dynamic of *mp*. Measure 32 is in 3/4 time with a dynamic of *mp*. Measure 33 is in 2/4 time with a dynamic of *mp*. Measure 34 is in 4/4 time with a dynamic of *mp*.

35

*f*

40

*ff* *mp*

45

*mp* *p*

50

*f*

55

*mf*

60

*f* *mp*

64

*f* *f*

68

*f* *f* *mf*

72

72 73 74 75

*mp sf sf sf*

Measures 72-75: Bass clef, 4/4 time signature. Measure 72: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 73: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Measure 74: quarter note A3, quarter note B3, quarter note C4, quarter note D4. Measure 75: quarter note E4, quarter note F4, quarter note G4, quarter note A4.

76

76 77 78 79 80

*sf sf sf sf sf*

Measures 76-80: Bass clef, 4/4 time signature. Measures 76-80: quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4.

81

81 82 83 84 85

*sf sf mf*

Measures 81-85: Bass clef, 4/4 time signature. Measure 81: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 82: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Measure 83: quarter note A3, quarter note B3, quarter note C4, quarter note D4. Measure 84: quarter note E4, quarter note F4, quarter note G4, quarter note A4. Measure 85: quarter note B4, quarter note C5, quarter note D5, quarter note E5.

86

86 87 88 89 90

*f*

Measures 86-90: Bass clef, 4/4 time signature. Measure 86: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 87: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Measure 88: quarter note A3, quarter note B3, quarter note C4, quarter note D4. Measure 89: quarter note E4, quarter note F4, quarter note G4, quarter note A4. Measure 90: quarter note B4, quarter note C5, quarter note D5, quarter note E5.

91

91 92 93 94 95

Measures 91-95: Bass clef, 4/4 time signature. Measure 91: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 92: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Measure 93: quarter note A3, quarter note B3, quarter note C4, quarter note D4. Measure 94: quarter note E4, quarter note F4, quarter note G4, quarter note A4. Measure 95: quarter note B4, quarter note C5, quarter note D5, quarter note E5.

96

96 97 98 99

*mp sf sf sf*

Measures 96-99: Bass clef, 4/4 time signature. Measure 96: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 97: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Measure 98: quarter note A3, quarter note B3, quarter note C4, quarter note D4. Measure 99: quarter note E4, quarter note F4, quarter note G4, quarter note A4.

100

100 101 102 103

*f mp*

Measures 100-103: Bass clef, 4/4 time signature. Measure 100: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 101: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Measure 102: quarter note A3, quarter note B3, quarter note C4, quarter note D4. Measure 103: quarter note E4, quarter note F4, quarter note G4, quarter note A4.

## 2. Méditations à la Croissance Spirituel

♩ = 96 *rubato e espressivo*

5 2

A musical staff in bass clef with a 4/4 time signature. It contains two rests: a five-measure rest followed by a two-measure rest.

8 7

A musical staff in bass clef with a 4/4 time signature. It contains a seven-measure rest.

15 *bassoon* *clarinet* *trumpet*

A musical staff in bass clef with a 4/4 time signature. It contains three measures of music. The first measure is labeled 'bassoon', the second 'clarinet', and the third 'trumpet'. The notes are: bassoon (G4, F4, E4, D4), clarinet (G4, F4, E4, D4), and trumpet (G4, F4, E4, D4).

18 *mf* *f* *fp*

A musical staff in bass clef with a 4/4 time signature. It contains four measures of music. The first measure starts with a dynamic marking of *mf*. The second measure has a dynamic marking of *f*. The third and fourth measures each contain a triplet of notes. The fourth measure ends with a dynamic marking of *fp*.

21 2

A musical staff in bass clef with a 4/4 time signature. It contains a two-measure rest.





32 *poco rit.* .....  $\text{♩} = 116$  *Jauntily*

37  $\text{♩} = 72$  *rit.* .....  $\text{♩} = 116$  *Jauntily*

42  $\text{♩} = 72$  *rit.* ..... *espressivo*

47  $\text{♩} = 60$

52 *rit.* ..... *mp*

57 *Tempo I*

65

### 3. Hymne à Village Céleste

$\text{♩} = 128$

*bassoon*

*trumpet*

6

12

*p*

2

*mp*

20

10

*mp*

*mp*

36 *simile*

42

48

2

54

*fp*

*p*

2

*mp*

The image shows a musical score for the piece 'Hymne à Village Céleste'. It consists of seven staves of music. The first staff is for the bassoon, starting with a tempo of 128 and a 3/4 time signature. The second staff continues the bassoon part, marked with a piano (*p*) dynamic. The third staff features a ten-measure rest for the bassoon, followed by a mezzo-piano (*mp*) section. The fourth staff is marked 'simile' and continues the melodic line. The fifth and sixth staves continue the melodic development. The seventh staff concludes with a fortissimo (*fp*) dynamic, followed by a piano (*p*) section and a final mezzo-piano (*mp*) section. A trumpet part is indicated at the top right with a few notes. Rehearsal marks (6, 10, 2) are placed above the staves.

61 *rit.*-----

*p*

67 *a tempo* *poco stringendo*---

*mp* *mp* 2 10

83 *rit.*----- *a tempo*

*f* *mp* 2

91

*mf* *mp* *mf*

97 *rit.*----- *a tempo* *rall.*---

*mp* 4 2 *(attacca)*

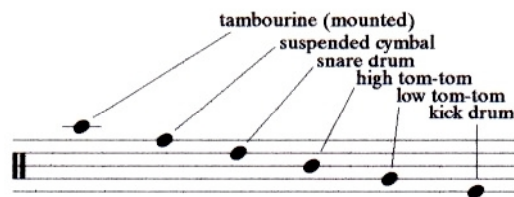


# A Baker's Tale

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

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## 1. Le Promenade du Pâtissier

$\text{♩} = 114$  *alla marcia*

drum kit

*sticks*

*choke*

*f* *mf* *p*

5 *p* *mp*

10

15 *mf*

20 *f*

24 *p*

29 *pp*

33 *mf*

36

3

3

3

3

3

39

f

42

soft mallets

mp

47

p

mp

mp

sf

choke

51

mp

p

mf

p

mf

sticks

55

mp

pp

59

sfz

mp

sfz

mp

choke

choke

63

p

mf

pp

mf



67

67

*mp* *mf* *mp* *mf* *mp* *f*

71

71

*p*

76

80

*mf*

84

88

88

*mp*

92

96

100

100

*soft mallets*

*f*

*pp*

## 2. Méditations à la Croissance Spirituel

$\text{♩} = 96$

*clarinet*

8

9

*drum kit*

*trumpet*

*f*

19

*attacca*

*fp*

$\text{♩} = 108$  with spunk      glockenspiel, hard beaters

clarinet

*mf*

8

trumpet

*mf*

16

clarinet

*mf*

23

*mf*

violin

trumpet

$\text{♩} = 54$

27

violin

*mf*

Jauntily  $\text{♩} = 116$

34

*mf*

38  $\text{♩} = 72$  *rit.* *Jauntily*  $\text{♩} = 116$   
*mp* 3 3- 3 3 *mf*

42  $\text{♩} = 72$  *rit.*  
*mp* 3 3

46  $\text{♩} = 60$  *rit.*  
3 3 trombone 3 3 7

56 *Tempo I*  $\text{♩} = 108$  *to glockenspiel, hard beaters*  
3 *clarinet* *f*

62 *to drum set, sticks*  
*f*

66 3 *f*

### 3. Hymne à Village Céleste

♩ = 128 *espressivo e rubato*

bassoon

12

violin

16

10

30 *to drum kit, soft mallets*

clarinet

*pp*

*to glockenspiel, hard beater*

2

36

3

*p*

3

46 *to drum kit, soft mallets*

*p*

4

*pp*

2

56

*p*

7

2

2

*rit.-----a tempo*

69 *to glockenspiel, hard beater*

*p* *p*

77 *to drum kit, soft mallets*

*poco stringendo* ----- *rit.*

*pp*

85 *a tempo* *to glockenspiel, hard beater*

*mp*

96 *rit.* ----- *a tempo* *rall.* ----- *(attacca)*

*mp* *p*

# 4. Dénouement

107  $\text{♩} = 80$  *to drum kit, sticks*

trumpet

4

*pp*

115

120

124

*f p f*

*p*

129

*mf mp*

133

*f*

138

*mp f*

Violin

# A Baker's Tale

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## 1. Le Promenade du Pâtissier

$\text{♩} = 114$  *alla marcia*

Musical notation for measures 1-4. Measure 1 is in 3/4 time, measure 2 is in 4/4, and measures 3-4 are in 2/4. Dynamics include *f*, *mp subito*, *sf*, *mp*, *mf*, *mp*, and *sf*.

5

Musical notation for measures 5-8. Measure 5 is in 2/4, measure 6 is in 4/4, measure 7 is in 3/4, and measure 8 is in 4/4. Dynamics include *mp*, *sf*, *sf*, and *sf*.

9

Musical notation for measures 9-12. All measures are in 4/4 time. Each measure is marked with *pizz arco* and *sf*.

13

Musical notation for measures 13-16. Measures 13-15 are in 4/4 time, and measure 16 is in 2/4. Each measure is marked with *pizz arco* and *sf*, except for measure 16 which is marked with *f*.

17

Musical notation for measures 17-20. Measures 17-19 are in 4/4 time, and measure 20 is in 3/4. Measure 17 has a complex rhythmic pattern with sixteenth notes.

21

Musical notation for measures 21-24. Measure 21 is in 4/4, measure 22 is in 2/4, measure 23 is in 4/4, and measure 24 is in 3/4. Dynamics include *ff* and *mf subito*.



25

29

32

35

39

43

47

50 *pizz* *arco*  
*f* *mp* *mf* *mp*

Musical notation for measures 50-53. Measure 50 starts with a pizzicato chord (f) followed by a half note (mp). Measure 51 has a quarter note (mp). Measure 52 has a quarter note (mf) with 'arco' above it. Measure 53 has a quarter note (mp) with a hairpin.

54  
*ff* *mf*

Musical notation for measures 54-57. Measure 54 has a quarter note (ff) with accents. Measure 55 has a quarter note (ff). Measure 56 has a quarter note (mf). Measure 57 has a quarter note (mf) with a hairpin.

58  
*ff*

Musical notation for measures 58-60. Measure 58 has a quarter note (ff) with accents. Measure 59 has a quarter note (ff). Measure 60 has a quarter note (ff) with a hairpin.

61  
*p*

Musical notation for measures 61-63. Measure 61 has a quarter note (p) with accents. Measure 62 has a quarter note (p). Measure 63 has a quarter note (p) with a hairpin.

64  
*f* *mf* *f*

Musical notation for measures 64-66. Measure 64 has a quarter note (f) with accents. Measure 65 has a quarter note (mf). Measure 66 has a quarter note (f) with a hairpin.

67  
*mf* *f* *mf* *f* *mf* *f* *mf*

Musical notation for measures 67-69. Measure 67 has a quarter note (mf) with accents. Measure 68 has a quarter note (f) with accents. Measure 69 has a quarter note (mf) with accents. Measure 70 has a quarter note (f) with accents. Measure 71 has a quarter note (mf) with accents. Measure 72 has a quarter note (f) with accents. Measure 73 has a quarter note (mf) with accents.

70  
*f* *mf* *mp*

*pizz* *arco*

Musical notation for measures 70-73. Measure 70 has a quarter note (f) with accents. Measure 71 has a quarter note (mf) with accents. Measure 72 has a quarter note (mp) with accents. Measure 73 has a quarter note (mp) with accents. Measure 74 has a quarter note (mp) with accents. Measure 75 has a quarter note (mp) with accents. Measure 76 has a quarter note (mp) with accents. Measure 77 has a quarter note (mp) with accents. Measure 78 has a quarter note (mp) with accents. Measure 79 has a quarter note (mp) with accents. Measure 80 has a quarter note (mp) with accents.

74

*pizz arco pizz arco*

78

*arco pizz arco pizz arco pizz*

82

*arco pizz arco*

86

*arco pizz arco*

89

*f*

92

*f*

96

*f f*

101

*mp pizz f*

## 2. Méditations à la Croissance Spirituel

♩ = 96 *rubato e espressivo*

clarinet

*fp*

Musical notation for measures 1-4 of the clarinet part. The key signature has one sharp (F#) and the time signature is 4/4. The music features a melodic line with some rests and a bass line with chords. A dynamic marking of *fp* is present.

clarinet

Musical notation for measures 5-8 of the clarinet part. Measure 5 starts with a 3/4 time signature, which changes to 4/4 in measure 6. There are triplet markings in measures 7 and 8. A dynamic marking of *fp* is present.

*fp sf fp fp sf*

Musical notation for measures 9-12 of the clarinet part. The music consists of a series of chords and single notes. Dynamic markings include *fp*, *sf*, and *fp*.

*fp sf fp mp*

Musical notation for measures 13-16 of the clarinet part. The music features chords and single notes. Dynamic markings include *fp*, *sf*, and *mp*.

*f fp fp*

*gliss. gliss.*

Musical notation for measures 17-20 of the clarinet part. The music includes chords and single notes. Dynamic markings include *f*, *fp*, and *fp*. Glissando markings (*gliss.*) are present over some notes.

*fp fp fp fp p sfz*

*gliss. gliss.*

Musical notation for measures 21-24 of the clarinet part. The music includes chords and single notes. Dynamic markings include *fp*, *fp*, *fp*, *fp*, *p*, and *sfz*. Glissando markings (*gliss.*) are present over some notes.

arco  
mp

4  
pizz arco  
mp ————— f

7  
pizz arco  
mf ————— f mf

10  
mp

13  
mf

16  
mf sf fp fp

21  $\text{rit.}$   $\text{rit.}$   $\text{rit.}$

*fp* *fp* *fp* *f* *mp*

26  $\text{♩} = 60$

*mp*

31 *poco rit.* *Jauntily*  $\text{♩} = 116$

*f*

36  $\text{♩} = 72$  *rit.*

*mp*

40 *Jauntily*  $\text{♩} = 116$

*f*

45  $\text{♩} = 72$  *rit.*  $\text{♩} = 60$

*mp* *mp*

49

3 3 3 3 2

55 *rit.* -----

*Tempo I* ♩ = 108

*mf*

59

62

*f* *fp* *f*

66

*ff*

### 3. Hymne à Village Céleste

$\text{♩} = 128$  *espressivo e rubato*

*bassoon*  
8vb

*mp* *mf*

7

14 *mf* *mf*

22

29 *mp*

36 *mp*

43 *mf*





# 4. Dénouement

107  $\text{♩} = 80$



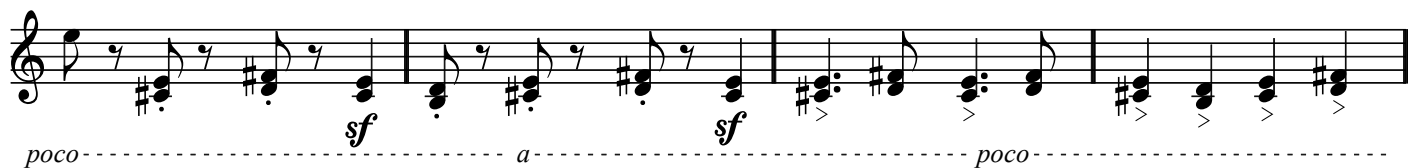
113



117



121



125



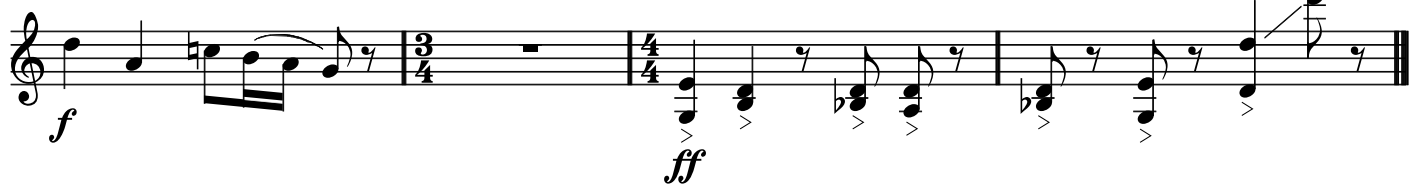
131



135



139



Double bass

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## 1. Le Promenade du Pâtissier

$\text{♩} = 114$  *alla marcia*

Musical notation for measures 1-4. The piece begins in 3/4 time, then changes to 4/4 for measures 2-3, and returns to 3/4 for measure 4. Dynamics are *f* (measures 1-2), *mp subito* (measures 2-3), and *mf* (measure 4). Accents are present over the first notes of measures 1, 2, and 4.

Musical notation for measures 5-8. The time signature changes to 2/4 for measure 5, 4/4 for measures 6-7, and 3/4 for measure 8. Dynamics are *mp* (measures 5-6), *sf* (measures 6-7), and *sf* (measure 8). Slurs are used over measures 5-6 and 7-8.

Musical notation for measures 9-14. The time signature is 2/4. Dynamics are *sf* (measures 9-10), *sf* (measures 11-12), and *sf* (measures 13-14). Slurs are used over measures 9-10, 11-12, and 13-14.

Musical notation for measures 15-20. The time signature is 2/4 for measure 15 and 4/4 for measures 16-20. Dynamics are *sf* (measures 15-16) and *mf* (measures 17-20). Slurs are used over measures 15-16 and 17-20.

Musical notation for measures 21-24. The time signature is 2/4 for measures 21-22, 4/4 for measure 23, and 3/4 for measure 24. Dynamics are *f* (measures 21-22) and *ff* (measures 23-24). Slurs are used over measures 21-22 and 23-24.

Musical notation for measures 25-28. The time signature is 3/4 for measures 25-26, 4/4 for measure 27, and 3/4 for measure 28. Dynamics are *mf* (measures 25-26) and *mp* (measures 27-28). The instruction *pizz* is written above measure 25.

30

35

*arco*

39

43

49

55

62

68

*f* *mp*

73

*sf sf sf sf sf*

78

*sf sf sf sf sf*

83

*mf*

88

*f*

93

*mp sf sf*

98

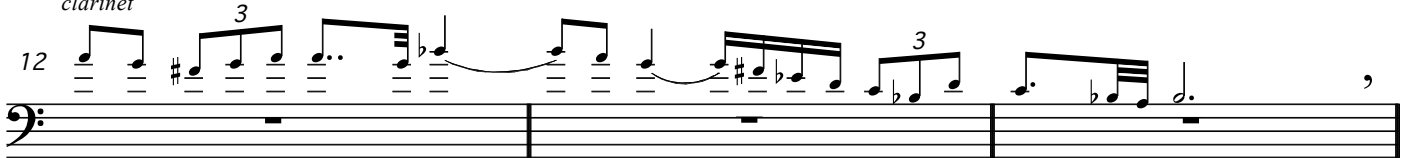
*f mp*

## 2. Méditations à la Croissance Spirituel

♩ = 96



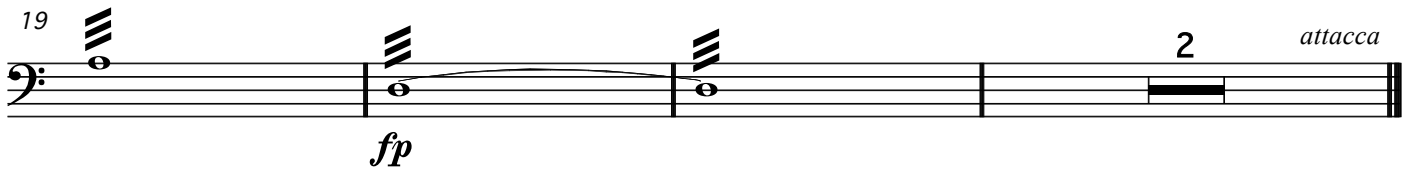
*clarinet*



15



19



♩ = 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* 3 *poco rit.* ..... 3 3 3 3 3

*poco rit.*

34

*Jauntily* ♩ = 116

*Jauntily*

38 *clarinet* *8va* *3* *3* *3* *rit.* *violin* *3* *Jauntily* ♩ = 116 **2**

43 *8va* *3* *3* *3* *rit.* ♩ = 72 *bassoon* *trombone* **3**

47 ♩ = 60 *pizz* *mp* *arco* **3**

52 *3* *3* *3* *rit.* **3**

57 *Tempo I* **4** *gliss.* *gliss.* *gliss.* *gliss.* *sf* *sf* *sf* *sf*

63 *f* *f*

67 *ff*



### 3. Hymne à Village Céleste

♩ = 128 *espressivo e rubato*

bassoon

6

trumpet

8<sup>va</sup>

10

*p*

18

*mp*

10

*mp*

35

43

51

*p* *fp*

60 *rit.*-----  
*mp* ----- *p*

67 *a tempo*  
*mf*

73 *2*

79 *poco stringendo*----- *rit.*----- *a tempo*  
*f*

86  
*mp* ----- *mf*

93 *rit.*-----  
*mp* ----- *mf* ----- *mp*

101 *rall.*----- *(attacca)*  
*2*

# 4. Dénouement

$\text{♩} = 80$   
trumpet 8va  
107

114

119

124

129

134

139

*p* *mp* *sf*

*sf* *sf* *sf*

*sf* *sf* *sf*

*crescendo* *poco* *a*

*poco* *f* *mp*

*mp* *mf*

*f* *mp* *f*

*ff*