

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.

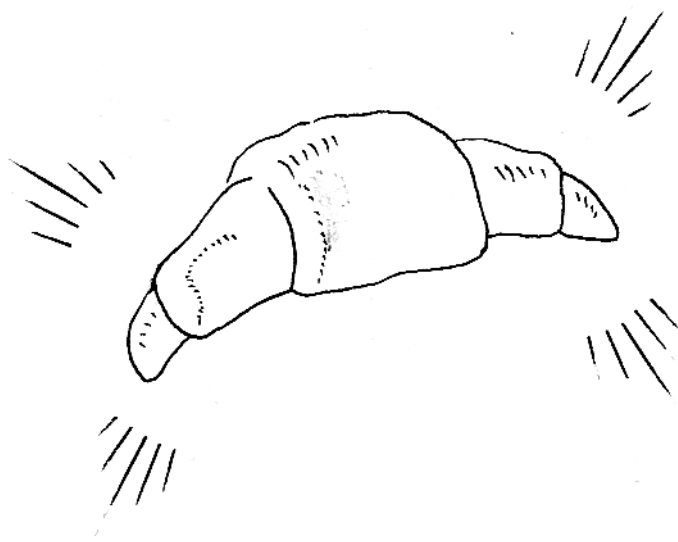
Total duration of the music: 10 minutes.

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.



One 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.

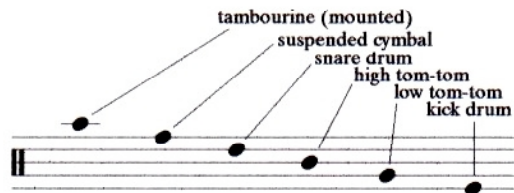
He came to the square, which was in most ways like any other, but was graced by nature and human craft beyond the requirements of mere function. There were trees, and a fountain, and greens that were neat but with wild edges, and jutting shoulders of rock that overlooked a cultivated valley below, somehow 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 parts. The Bb clarinet part starts in 3/4 time with a forte (*f*) dynamic, then changes to 4/4 time with dynamics of *sf*, *mp*, and *mf*. The bassoon part also starts in 3/4 time with *f*, then changes to 4/4 time with *mf*. The trumpet part is marked "straight mute" and starts in 3/4 time with *f*, then changes to 4/4 time with *mf*. The trombone part starts in 3/4 time with *f*, then changes to 4/4 time with dynamics of *mp subito*, *sf*, *mp*, and *mf*. The violin part starts in 3/4 time with *f*, then changes to 4/4 time with dynamics of *mp subito*, *sf*, *mp*, and *mf*. The double bass part starts in 3/4 time with *f*, then changes to 4/4 time with dynamics of *mp subito* and *mf*. The drum kit part starts in 3/4 time with *f* and includes the instruction "sticks", then changes to 4/4 time with *mf* and includes the instruction "choke".

* sounds one octave lower.

Copyright 2011 David Jason Snow

The musical score is arranged in seven staves. The first staff is for Clarinet (clar.), the second for Bassoon (bsn.), the third for Trumpet (tpt.), the fourth for Trombone (trb.), the fifth for Violin (vln.), the sixth for Double Bass (db.), and the seventh for Drums. The score is divided into three measures. The first measure is in 2/4 time, the second in 2/4 time, and the third in 4/4 time. Dynamics include *sf* (fortissimo), *mp* (mezzo-piano), and *p* (piano). The score includes various musical notations such as notes, rests, 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*

The musical score 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.
- tpt.**: Trumpet, treble clef, playing a melodic line with slurs and accents, marked *mf*.
- trb.**: Trombone, bass clef, playing a rhythmic pattern of eighth notes with slurs.
- vln.**: Violin, treble clef, playing a rhythmic pattern of eighth notes with slurs, marked *sf*. Includes *arco* and *pizz* markings.
- db.**: Double Bass, bass clef, playing a rhythmic pattern of eighth notes with slurs, marked *sf*.
- drums**: Drums, playing a rhythmic pattern of eighth notes with slurs.

The score is divided into three measures. Dynamics include *sf* (sforzando) and *mf* (mezzo-forte). Articulations include slurs and accents. The violin part includes *arco* and *pizz* markings.

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 G4, followed by a sixteenth-note run. Dynamic marking: *mf*.
- bsn.** (Bassoon): Bass clef, playing a rhythmic pattern of eighth notes. Dynamic marking: *sf*.
- tpt.** (Trumpet): Treble clef, playing a rhythmic pattern of eighth notes. Dynamic marking: *sf*.
- trb.** (Trombone): Bass clef, playing a rhythmic pattern of eighth notes. Dynamic marking: *sf*.
- vln.** (Violin): Treble clef, playing chords. Dynamic marking: *sf*. Includes markings for *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. The second measure is in 2/4 time. The third measure is in 4/4 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. The bassoon (bsn.) part plays a steady eighth-note accompaniment at mezzo-forte (mf). The trumpet (tpt.) part has a melodic line with a forte (f) dynamic. The trombone (trb.) part plays a steady eighth-note accompaniment at mezzo-forte (mf). The violin (vln.) part plays a melodic line with a forte (f) dynamic. The double bass (db.) part plays a steady eighth-note accompaniment at mezzo-forte (mf). The drums part plays a steady eighth-note accompaniment at mezzo-forte (mf). The score includes various musical notations such as slurs, accents, and dynamic markings.

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*

This musical score page contains measures 28, 29, and 30 of a piece. The score is written for a woodwind and brass ensemble with a string section and drums. The key signature is one sharp (F#) and the time signature is 4/4. The instruments and their dynamics are: Clarinet (clar.) in *mf*, Bassoon (bsn.) in *mp*, Trumpet (tpt.) in *mf*, Trombone (trb.) in *mp*, Violin (vln.) in *mf*, Double Bass (db.) in *mp*, and Drums. The woodwinds and strings play melodic lines, while the brass and drums provide harmonic support. Measure 30 features a triplet of eighth notes in the clarinet part.

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

- clar.** (Clarinet): Treble clef, 2/4 and 3/4 time signatures. Dynamic marking: *mf*.
- bsn.** (Bassoon): Bass clef, 2/4 and 3/4 time signatures. Dynamic marking: *mp*.
- tpt.** (Trumpet): Treble clef, 2/4 and 3/4 time signatures. Dynamic marking: *mf*.
- trb.** (Trombone): Bass clef, 2/4 and 3/4 time signatures.
- vl.** (Violin): Treble clef, 2/4 and 3/4 time signatures. Dynamic marking: *mp*.
- db.** (Double Bass): Bass clef, 2/4 and 3/4 time signatures.
- drums**: Drum set, 2/4 and 3/4 time signatures. Dynamic marking: *pp*.

The score is divided into three measures by vertical bar lines. The first measure is in 2/4 time, the second in 3/4 time, and the third in 2/4 time. Dynamic markings are placed below the notes. The violin and drums parts feature a consistent rhythmic pattern of eighth notes.

clar. *f*

bsn. *f*

tpt. *f*

trb. *f*

vln. *f*
arco

db. *f*

drums *mf*

This musical score page contains seven staves for measures 37, 38, and 39. The instruments are Clarinet (clar.), Bassoon (bsn.), Trumpet (tpt.), Trombone (trb.), Violin (vln.), Double Bass (db.), and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The Clarinet part features a melodic line with slurs and accents. The Bassoon part has a rhythmic pattern with slurs and accents. The Trumpet part includes a triplet in measure 39. The Trombone part has a rhythmic pattern with slurs and accents. The Violin part plays chords with accents. The Double Bass part has a rhythmic pattern with slurs and accents. The Drums part features a triplet in measure 37 and another triplet in measure 39, along with a cymbal crash at the end of measure 39.

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 and 3/4, and a quarter note in 2/4. Dynamic markings include *mf* and *mp* for various instruments. There are also crescendo and decrescendo hairpins.

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*

The musical score is arranged in a system of seven staves, each representing a different instrument. The time signature changes from 2/4 to 4/4 at measure 52 and back to 2/4 at measure 53. The clarinet part begins with a melodic line in 2/4, followed by a rest in 4/4, and then a melodic line in 2/4. The bassoon part has a rest in 2/4, followed by a melodic line in 4/4, and then a melodic line in 2/4. The trumpet part has a melodic line in 2/4, followed by a rest in 4/4, and then a melodic line in 2/4. The trombone part has a rest in 2/4, followed by a rest in 4/4, and then a melodic line in 2/4. The violin part has a melodic line in 2/4, followed by a melodic line in 4/4, and then a melodic line in 2/4. The double bass part has a rest in 2/4, followed by a rest in 4/4, and then a melodic line in 2/4. The drums part has a melodic line in 2/4, followed by a melodic line in 4/4, and then a melodic line in 2/4. Dynamic markings include *mf*, *mp*, *f*, *p*, and *mf*. Performance instructions include *arco* and *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. *f*

bsn.

tpt. *f*

trb. *f*

vln. *f*

db.

drums *choke sfz mp*

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 three measures by vertical bar lines. The first measure is in 2/4 time, the second in 3/4 time, and the third in 4/4 time. Dynamic markings are placed below the staves: *sfz* and *mp* under the drums; *p* under the clarinet, bassoon, trumpet, trombone, and double bass; and *mf* and *f* under the violin. A *choke* instruction is written above the drum staff in the first measure. The score includes various musical notations such as notes, rests, and slurs.

clar. *f*

bsn. *f* *mf*

tpt. *f*

trb. *f*

vn. *f*

db. *mf*

drums *pp* *mf*

clar. *f* *f* *f*

bsn. *f* *f* *f*

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

trb. *f* *f*

vl. *mf* *f* *mf* *f* *mf* *f*

db. *f*

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

This musical score page contains seven staves for different instruments: clarinet (clar.), bassoon (bsn.), trumpet (tpt.), trombone (trb.), violin (vln.), double bass (db.), and drums. The score is divided into three measures. The first measure is in 3/4 time, the second in 4/4, and the third in 4/4. The clarinet part begins with a melodic line in the first measure, followed by a rest in the second and third. The bassoon part has rests in the first two measures and enters in the third with a melodic line. The trumpet and trombone parts have rests in the first two measures and enter in the third with melodic lines. The violin part plays a rhythmic accompaniment of eighth notes in the first measure, rests in the second, and enters in the third with a melodic line. The double bass and drums parts have rests throughout all three measures. Dynamic markings include *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte).

clar. *mp* *sf*

bsn. *mp* *sf*

tpt. *mp* *sf*

trb. *mp* *sf*

vln. *pizz* *arco*
mf *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

clar.

bsn.

tpt.

trb.

vln.

db.

drums

sf

sf

sf

mf

sf

sf

sf

arco *pizz* *arco* *arco* *pizz* *arco* *pizz* *arco*

clar.

bsn.

tpt.

trb.

vln.

db.

drums

sf

sf

sf

pizz

arco

pizz

arco

pizz

sf

sf

sf

The musical score is for page 83 of Baker's Tale score, part 1. It is written in 4/4 time 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 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 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. The second staff continues the 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 line with a long note.
- vn.** (Violin): Treble clef, 4/4 time. Starts with a dynamic of *arco*. The first staff contains a rhythmic accompaniment of eighth notes. The second staff continues the line with a melodic line.
- 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 line with a long note.
- drums**: Drum set, 4/4 time. Starts with a dynamic of *mf*. The first staff contains a rhythmic accompaniment of eighth notes. The second staff continues the line with a melodic line.

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, including some triplets. The bassoon part plays a series of quarter notes with a bar line above each note. The trumpet part has a more active 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 with a bar line above each note. The double bass part plays a series of quarter notes with a bar line above each note. The drums part features a rhythmic pattern of eighth notes with a bar line above each note.

clar.

bsn.

tpt.

trb.

vln.

db.

drums

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 a clarinet line with eighth notes, a bassoon line with a melodic line, a trumpet line with a melodic line starting with a forte (f) dynamic, a trombone line with a harmonic line, a violin line with a rhythmic pattern, a double bass line with a harmonic line, and a drum line with a rhythmic pattern. The second measure continues the same parts with similar rhythmic and melodic patterns.

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*

clar.

bsn.

tpt. *fp* *mp*

trb. *mp*

vln. *f* *pizz*

db. *mp*

drums *soft mallets* *pp*

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

The score is divided into three systems, each with a clarinet (clar.) and violin (vln.) part. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as *♩ = 96 rubato e espressivo*.
- **System 1 (Measures 1-2):** Clarinet starts with a melodic line starting on G4, moving up stepwise to D5, then down. Dynamics range from *mp* to *mf*. Violin has a whole rest in measure 1 and a fortissimo (*fp*) chord in measure 2.
- **System 2 (Measures 3-4):** Clarinet features a rapid sixteenth-note passage with triplets and a quintuplet. Dynamics range from *mp* to *mf*. Violin has a whole rest in measure 3 and a fortissimo (*fp*) chord in measure 4.
- **System 3 (Measures 5-8):** Clarinet has a melodic line with triplets and a dynamic marking of *mp*. Violin has whole rests in measures 5, 6, and 7, and a fortissimo (*fp*) chord in measure 8.
- **System 4 (Measures 9-12):** Clarinet has a melodic line with triplets, starting with a dynamic marking of *f*. Violin has a fortissimo (*fp*) chord in measure 9 and whole rests in measures 10, 11, and 12.

11

clar.

vln.

fp sf fp fp sf fp fp

Musical score for measures 11-13. The clarinet part (clar.) features a melodic line with triplets in measures 12 and 13. The violin part (vln.) consists of chords and single notes with dynamic markings: *fp*, *sf*, *fp*, *fp*, *sf*, *fp*, and *fp*.

14

clar.

bsn.

vln.

db.

mf mp mp

Musical score for measures 14-16. The clarinet part (clar.) has a melodic line with a crescendo hairpin and a dynamic marking of *mf*. The bassoon part (bsn.) has a melodic line with a dynamic marking of *mf*. The violin part (vln.) has chords and single notes with a dynamic marking of *mp*. The double bass part (db.) has chords with a dynamic marking of *mp*.

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 for a cue in 3/4 time, marked $\text{♩} = 108$ with spunk. The score is arranged in a system with seven staves, each labeled with an instrument:

- clar.**: Clarinet, treble clef, 3/4 time. The music starts with a dynamic of *mf*. The first measure contains a complex rhythmic pattern of eighth and sixteenth notes. The second and third measures continue this pattern with some chromatic alterations.
- bsn.**: Bassoon, bass clef, 3/4 time. The music starts with a dynamic of *mp*. The first measure contains a complex rhythmic pattern of eighth and sixteenth notes. The second and third measures continue this pattern with some chromatic alterations.
- tpt.**: Trumpet, treble clef, 3/4 time. The staff is empty, indicating a rest for the instrument.
- trb.**: Trombone, bass clef, 3/4 time. The staff is empty, indicating a rest for the instrument.
- vln.**: Violin, treble clef, 3/4 time. The music starts with a dynamic of *mp* and is marked *arco*. The first measure contains a complex rhythmic pattern of eighth and sixteenth notes. The second and third measures continue this pattern with some chromatic alterations.
- 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.

mp *f*

mp *f*

mp *f*

pizz *arco*

mf

mf

glockenspiel, hard beaters

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.

mp

p

mf

mp

mf

mp

mp

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.

22
clar. *f* *mp*
bsn. *f* *mp*
tpt. *f*
trb. *f*
vln. *fp* *fp* *f* *mp*
db. *f*
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 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 begins at measure 38. The tempo is marked as $\text{♩} = 72$. A *rit.* (ritardando) section is indicated by a dotted line. The tempo then changes to *Jauntily* $\text{♩} = 116$. The music features several triplet markings (indicated by a '3' over a bracket) and dynamic markings: *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). 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 written in a key signature of two flats (B-flat major or D-flat minor) and a 3/4 time signature.

♩ = 72 rit. -----

42

clar.

bsn.

tpt.

trb.

vln.

db.

drums

f

mf

mp

mp

46 $\text{♩} = 60$

clar. *mp*

bsn. *mp*

tpt.

trb. *espressivo* *mf*

vln. *mp*

db. *mp* *pizz*

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 with 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, each labeled on the left: clar. (clarinet), bsn. (bassoon), tpt. (trumpet), trb. (trombone), vln. (violin), db. (double bass), and glock. (glockenspiel). The clarinet part features a melodic line in treble clef with dynamic markings *sfz* and *mf*. The bassoon, trombone, double bass, and glockenspiel parts are marked with a flat line, indicating they are silent. The trumpet part has a rhythmic accompaniment in treble clef. The violin part has a melodic line in treble clef with accents and slurs. The double bass part has a rhythmic accompaniment in bass clef.

clar.

bsn.

tpt.

trb.

vln.

db.

glock.

sfz

mf

sfz

mf

sfz

mf

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*

glock. *f*

67

The image shows a page of a musical score for Baker's Tale, part 3, page 20, starting at measure 67. The score is for a full orchestra and includes parts for Clarinet (clar.), Bassoon (bsn.), Trumpet (tpt.), Trombone (trb.), Violin (vln.), Double Bass (db.), Glockenspiel (glock.), and Drum Set. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score is divided into four measures. The Clarinet, Trumpet, and Violin parts play a rhythmic melody of eighth and sixteenth notes. The Bassoon and Trombone parts have rests in the first two measures and enter in the third measure with a melodic line. The Double Bass part has a rhythmic pattern of eighth notes. The Glockenspiel part has rests in the first two measures and enters in the third measure with a rhythmic pattern. The Drum Set part is indicated by the text "to drum set" in the third measure. Dynamics include *f* (forte) and *ff* (fortissimo). The score ends with a double bar line and repeat signs.

clar.

bsn.

tpt.

trb.

vln.

db.

glock.

f

ff

f

ff

ff

ff

f

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 a 3/4 time piece in B-flat major. It features seven staves: clarinet, bassoon, trumpet, trombone, violin, double bass, and drums. The clarinet and bassoon play a melodic line starting in the second measure, marked *mp* and *mf* respectively. The bassoon also has a *mp* marking in the first measure. The violin and double bass play a similar melodic line, marked *mp* and *mf*. The trumpet and trombone are marked "mute out" and remain silent. The drums play a simple pattern of quarter notes. The tempo is 128 beats per minute, and the performance style is *espressivo e rubato*.

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.

vlm.

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.

vln.

db.

glock.

mp

mf

p

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

78

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 key signature is B-flat major (two flats). The time signature is 4/4. The score begins at measure 78. The clarinet part starts with a rest in measures 78-80, then enters in measure 81 with a melody marked *mf*, and continues in measure 82 with a melody marked *f*. The bassoon part plays a rhythmic eighth-note pattern throughout, marked *f* in measure 82. The trumpet part has a melodic line with a slur over measures 81-82. The trombone part has a rest in measures 78-81, then enters in measure 82 with a melodic line marked *f*. The violin part has a rest in measures 78-81, then enters in measure 82 with a melodic line marked *f*. The double bass part has a melodic line with a slur over measures 81-82, marked *f* in measure 82. The drums part has a rest in measures 78-80, then enters in measure 81 with a pattern marked *soft mallets*, and continues in measure 82 with a pattern marked *pp*. The score concludes with a double bar line at the end of measure 82.

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 several places. The clarinet part has rests in measures 102-104 and enters in measure 105 with a half note. The bassoon part has a melodic line in measures 102-104, followed by rests in 105 and 106. The trumpet and trombone parts have rests throughout. The violin part has rests in 102-104 and enters in 105 with a half note. The double bass part has a melodic line in 102-104 and rests in 105 and 106. The glockenspiel part has rests in 102-104 and enters in 105 with a half note.

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, flowing lines with slurs. The trumpet part has a melodic line with a mezzo-piano (*mp*) dynamic. The trombone and double bass parts have long, sustained notes with a piano (*p*) dynamic. The drums part is marked "to drum kit" and shows a double bar line in the second measure.

clar.

bsn.

tpt.

trb.

vln.

db.

drums

mp

p

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* *f*

125

clar. *f* *mf*

bsn. *mf* *mp*

tpt. *mf* *mp*

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

vln. *f* *mp*

db. *mp*

drums *p*

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

- clar.**: Clarinet, Treble clef. Measures 129-132. Dynamics: *f* (measures 130-132).
- bsn.**: Bassoon, Bass clef. Measures 129-132. Dynamics: *mf* (measures 130-132).
- tpt.**: Trumpet, Treble clef. Measures 129-132. Dynamics: *mf* (measures 130-132).
- trb.**: Trombone, Bass clef. Measures 129-132. Dynamics: *mf* (measures 129-130, 132).
- vln.**: Violin, Treble clef. Measures 129-132. Dynamics: *mf* (measures 130-132).
- db.**: Double Bass, Bass clef. Measures 129-132. Dynamics: *mp* (measures 129-130), *mf* (measures 131-132).
- drums**: Drums, Percussion clef. Measures 129-132. Dynamics: *mf* (measures 130-131), *mp* (measures 131-132).

Measures 129 and 130 feature crescendos for the clarinet, bassoon, trumpet, and violin parts. Measure 131 includes a dynamic change for the double bass and drums.

133

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

f
f
f
f
f
f
f

3
3

137

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

141

clar. *ff*

bsn. *ff*

tpt. *ff*

trb. *ff*

vln. *ff* *gliss.*

db. *ff*

drums *f*