

STEVEN SNOWDEN

PROFILES

*FOR EUPHONIUM AND PERCUSSION*

## PROFILES

COMMISSIONED BY THE  
MOREAU | VANTUINEN DUO

APPROXIMATE DURATION: 9 MIN.

### PROGRAM NOTES

I've always had a bit of a fascination with old portrait photographs. Whether I find them in a library archive, museum, or at a thrift store, I like to wonder what the lives of these people were like. I imagine their careers, their hobbies, their temperament, or even what they might have eaten for breakfast that morning. One specific category of portraits that I find particularly intriguing is old mugshots. These are some of the only photos that come in pairs, one showing the subject face-forward, and one in profile. The original purpose of this was to provide the police or witnesses with a better understanding how this person would look from different angles. However, extraneous information, such as clothing, posture, and setting are intentionally placed out of frame. Without those clues, these pictures become more of a blank slate for my imagination.

I was recently looking through a set of mugshots from the early 1920's and found myself thinking mostly of character types found in old dime store crime novels. While the main hero and villain are often portrayed with a lot of detail and depth, secondary characters tend to be quite one dimensional. Petty thieves, con men, and getaway drivers simply serve to further the plot of the protagonist and are often just a short-lived caricature of their profession. Though not ontologically related, that made me think of the more common modern usage of the word profile. At its most basic level, this is the act of reducing a complex human being down to basic stereotypes. Profiling is certainly a heated and complicated topic to approach for any artist and I felt that it wasn't something that I wanted to tackle in this piece. Rather, I decided to go in the opposite direction by writing a set of character pieces based upon four types of criminals often found old crime novels. Sometimes poignant, sometimes comical, each one was written with that character's perspective in mind.

# PROFILES

## I. THE WHEELMAN

STEVEN SNOWDEN

**Stoic** ♩ = 72

EUPHONIUM

MARIMBA { Medium soft mallets

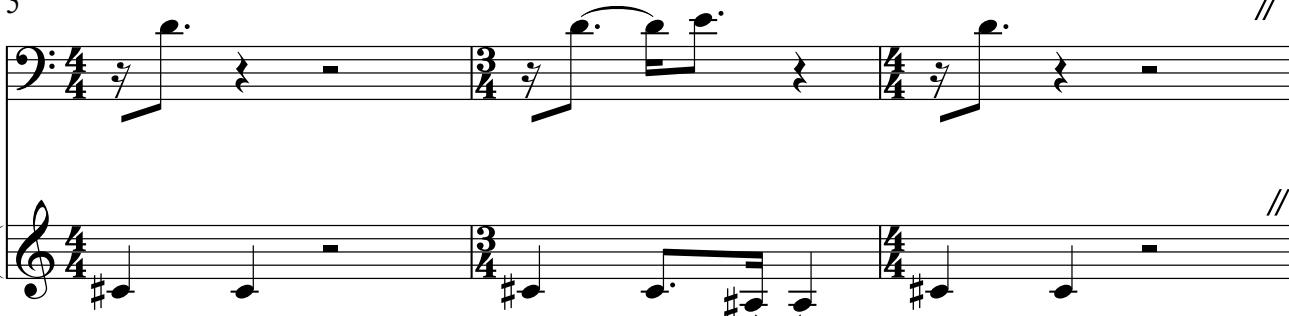
*p*



5 //

EUPH.

MAR. //



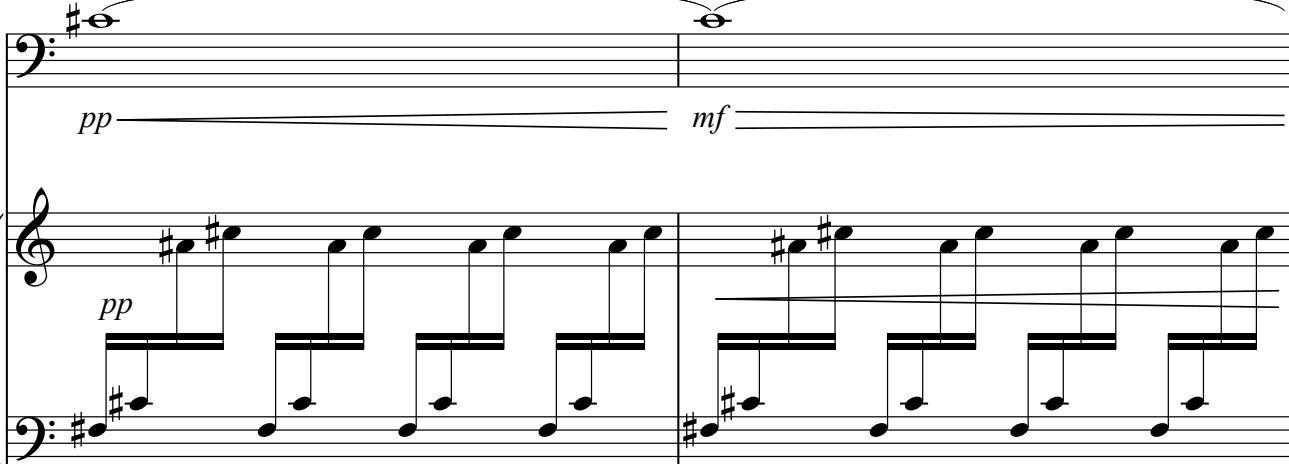
**8** Steady, determined ♩ = 102

EUPH.

MAR. {

*pp* ————— *mf* —————

*pp*



# I. THE WHEELMAN

2

10

EUPH.

MAR.

mf

3

3

12

EUPH.

mp

3

2

4

MAR.

3

2

4

14

EUPH.

f

mp

4

MAR.

4

## I. THE WHEELMAN

16

EUPH.

*mf*

*pp*

*mp*

MAR.

18

EUPH.

*mf*

MAR.

20

EUPH.

*p*

MAR.

# I. THE WHEELMAN

4

22

EUPH.

MAR.

f

pp

24

EUPH.

MAR.

mp

mf

mp

mf

26

EUPH.

MAR.

ff

ff

## I. THE WHEELMAN

5

28

EUPH.

MAR.

30

EUPH.

MAR.

**32** Patient, poised

EUPH.

MAR.

# I. THE WHEELMAN

6

35

EUPH.

MAR.

38

EUPH.

MAR.

**41** Unwavering, on the move again

40

EUPH.

MAR.

42

EUPH.

MAR.

## I. THE WHEELMAN

7

44

EUPH.

MAR.

46

EUPH.

MAR.

49

EUPH.

MAR.

51

EUPH.

MAR.

# I. THE WHEELMAN

8

53

EUPH.

MAR.

pp  
(8)

55

EUPH.

MAR.

mp  
mf  
ff  
(8)

ff

# PROFILES

## II. THE THIEF

Sly, devious ♩ = 76

STEVEN SNOWDEN

EUPHONIUM

Musical score for Euphonium and Vibraphone. The score consists of two staves. The top staff is for the Euphonium, and the bottom staff is for the Vibraphone. Both staves are in 4/4 time with a key signature of one sharp. The tempo is indicated as Sly, devious ♩ = 76. The dynamics are marked with 'pp', 'mp', 'mf', and 'p'. The Vibraphone part includes a dynamic 'p' followed by a fermata and the instruction 'Ped.'.

VIBRAPHONE

Musical score for Euphonium and Vibraphone. The top staff is for the Euphonium, and the bottom staff is for the Vibraphone. Both staves are in 4/4 time with a key signature of one sharp. The dynamics are marked with 'f', 'p', 'pp', 'mp', and 'pp'. The Vibraphone part includes a dynamic 'p' followed by a fermata and the instruction 'Ped.'

VIBES

Musical score for Euphonium and Vibraphone. The top staff is for the Euphonium, and the bottom staff is for the Vibraphone. Both staves are in 4/4 time with a key signature of one sharp. The dynamics are marked with 'f', 'p', 'pp', 'mp', and 'pp'. The Vibraphone part includes a dynamic 'p' followed by a fermata and the instruction 'Ped.'

EUPH.

Musical score for Euphonium and Vibraphone. The top staff is for the Euphonium, and the bottom staff is for the Vibraphone. Both staves are in 3/4 time with a key signature of one sharp. The dynamics are marked with 'fp', 'pp', 'ff', and 'ff'. The Vibraphone part includes a dynamic 'f' followed by a fermata and the instruction 'Ped.'

VIBES

Musical score for Euphonium and Vibraphone. The top staff is for the Euphonium, and the bottom staff is for the Vibraphone. Both staves are in 3/4 time with a key signature of one sharp. The dynamics are marked with 'f', 'pp', and 'ff'. The Vibraphone part includes a dynamic 'f' followed by a fermata and the instruction 'Ped.'

## II. THE THIEF

*II*

EUPH.

This F# should be muted by some kind of clamp or weighted object

VIBES

**15** Apprehensive, stealthy

EUPH.

VIBES

20

EUPH.

VIBES

*Led.*

## II. THE THIEF

3

EUPH.

25

EUPH.

VIBES

*mp*    *> pp < mp*    *> pp*    *mp*

EUPH.

VIBES

30

*> pp*    *mf*    *p*    *mf*    *p*    *mf*    *3*    *3*    *mp*

EUPH.

VIBES

(p)

*mf*

33

EUPH.

VIBES

*p*    *mp*    *pp*

35

Match articulation of muted vibes

EUPH.

VIBES

*remove mute*

*pp*

*Muted*

## II. THE THIEF

37

EUPH.

VIBES {

41

EUPH.

VIBES {

45

EUPH.

VIBES {

49

*accel.*

EUPH.

VIBES {

## II. THE THIEF

5

EUPH.

53

*f*

*f*

58 Abruptly hightailing it

EUPH.

VIBES

EUPH.

VIBES

EUPH.

VIBES

*ff* *p* *f* *mf* *p* *ff*

*ff* *p* *f* *mf* *p* *ff* *Led.*

*f* *ff* *p* *mf* *>p* *f*

*p* *ff* *p* *mf* *>p* *f*

half valve gliss

*>pp* *ffp* *pp*

*pp* *ff* *pp*

# PROFILES

## III. THE GRIFTER

**EUPHONIUM**

**MARIMBA**

**Comically Grandiose**  
molto accel...

**STEVEN SNOWDEN**

**EUPHONIUM**

**MARIMBA**

**Comically Grandiose**  
molto accel...

**STEVEN SNOWDEN**

**EUPH.**

**MAR.**

**Beguiling**  $\text{♩} = 72$

**rit...**

**EUPH.**

**MAR.**

**Beguiling**  $\text{♩} = 72$

**rit...**

## III. THE GRIFTER

**EUPH.**

**a tempo**

10

**MAR.**

**EUPH.**

16

**MAR.**

**EUPH.**

21

**a tempo**

**MAR.**

**Coquettish, Showy**

EUPH.

MAR.

EUPH.

*rit...*

**a tempo**

MAR.

EUPH.

half-valve pitch bend

**Brash, Flamboyant**

MAR.

## III. THE GRIFTER

39

EUPH.

*f*

*mp*

*<mf*

*3 3 3 3 3 3*

MAR.

42

EUPH.

*f*

*mf*

*f*

*mp*

MAR.

rit poco a poco...

44

EUPH.

*f*

*p*

*3 3 3 3 3 3*

MAR.

*p*

*f pp*

# PROFILES

## IV. THE BRUTE

STEVEN SNOWDEN

STEVEN SNOWDEN

**Restless, agitated** ♩ = 72

Breathe into euph.

EUPHONIUM

VIBRAPHONE

medium soft mallets

EUPH.

VIBES

EUPH.

VIBES

EUPH.

VIBES

#### IV. THE BRUTE

2

EUPH.

10

EUPH.

VIBES

*p*      *f* ————— *ff*      *>p*      *f*      *3*      *3* ————— *ffp*      *ff*

*p*      *f*      *ff*      *mf*

EUPH.

13

EUPH.

*b* ————— *#* ————— *b* ————— *#* ————— *b* ————— *#* ————— *b* ————— *p* ————— *ff*

VIBES

medium hard mallets

*ff*

EUPH.

Cagey

15

EUPH.

VIBES

*mp* ————— *pp* ————— *3* ————— *5* ————— *mf*      *p*      *3* ————— *mf*

*mp* ————— *pp* ————— *3* ————— *5* ————— *mf*      *3* ————— *mf*

IV. THE BRUTE

17

EUPH.

VIBES

3

19

EUPH.

VIBES

Thrashing, brutal

20

EUPH.

VIBES

#### IV. THE BRUTE

4

EUPH.

21

*tr b* ~~~~

*tr b* ~~~~

*tr b* ~~~~ half valve  
moan/fall

*fff* >

*fff* >

*fff* = = = = *ppp*

VIBES

22

3

3

3

23

**26** Restless, agitated

EUPH.

*p*

*f*

*p*

medium soft mallets

VIBES

24

*p*

*f*

*p*

EUPH.

*f*

*p*

*f*

VIBES

28

*f*

*p*

*f*

29

*f*

*p*

*f*

## IV. THE BRUTE

5

30

EUPH.

*<f>*

*p*

*f*

*p*

*f*

VIBES

*p*

*f*

*p*

*f*

*p*

33

EUPH.

*f*

*p*

*f*

VIBES

*f*

*p*

*f*

35

EUPH.

*ff*

*p*

*ff*

*fff*

*tr ~~~*

VIBES

*p*

## IV. THE BRUTE

37 *tr wwww*

EUPH.

VIBES {

ff  
p  
ff  
pp

p  
ff  
pp

+  
+