

STEVEN SNOWDEN

PROFILES

*FOR HORN 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

HORN IN F

MARIMBA

Medium soft mallets

*p*

5

HN.

MAR.

**8** Steady, determined ♩ = 102

HN.

MAR.

*pp*

*mf*

I. THE WHEELMAN

2

10

HN.

MAR.

*ppp*

*mf*

12

HN.

MAR.

*mp*

14

HN.

MAR.

*f*

*mp*

I. THE WHEELMAN

16

HN.

*mf* *pp* *mp*

MAR.

Detailed description: This system covers measures 16 and 17. The Horn (HN) part begins with a half note G4 (marked *mf*), followed by a quarter note A4 (marked *pp*), and a half note B4 (marked *mp*). The Maracas (MAR.) part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand, with a 3/4 time signature change at the start of measure 17.

18

HN.

*mf*

MAR.

Detailed description: This system covers measures 18 and 19. The Horn (HN) part has a half note G4 (marked *mf*) in measure 18 and a half note A4 in measure 19. The Maracas (MAR.) part continues with the same rhythmic accompaniment as in the previous system, with a 4/4 time signature change at the start of measure 19.

20

HN.

*p*

MAR.

Detailed description: This system covers measures 20 and 21. The Horn (HN) part has a half note G4 (marked *p*) in measure 20 and a half note A4 (marked *p*) in measure 21. The Maracas (MAR.) part continues with the rhythmic accompaniment, featuring a 4/4 time signature change at the start of measure 21.

I. THE WHEELMAN

4

22

HN.

*f* *pp*

MAR.

24

HN.

*mp* *mf* *mp* *mf*

MAR.

26

HN.

MAR.

I. THE WHEELMAN

28

HN.

MAR.

30

HN.

*f* *pp*

MAR.

**32** Patient, poised

HN.

*mp* *ppp* *mp*

MAR.

*pp* *mp*

I. THE WHEELMAN

35

HN.

MAR.

38

HN.

MAR.

40

HN.

MAR.

**41** Unwavering, on the move again

*mf*

42

HN.

MAR.



I. THE WHEELMAN

44

HN.

MAR.

46

HN.

MAR.

49

HN.

MAR.

51

HN.

MAR.

I. THE WHEELMAN

8

53

HN.

MAR.

*pp*

(8)

55

HN.

MAR.

*mp* *mf* *ff*

(8)

*ff*

# PROFILES

## II. THE THIEF

Sly, devious ♩ = 76

STEVEN SNOWDEN

HORN IN F

VIBRAPHONE

*pp* *mp* *pp* *mp* *mf* *pp*

place clamp or weighted object on the F# at the top of the treble clef staff before starting this movement.  
Medium soft mallets

*pp* *mp* *pp* *mp* *mf* *p*

Ped.

4

HN.

VIBES

*f* *p* *f* *p* *pp* *mp* *pp*

*f* *p* *pp* *mp* *pp*

8

HN.

VIBES

*ffp* *pp* *ff* *5* *3* *5*

*f* *pp* *ff* *5* *5*

II. THE THIEF

11

HN.

5

*mf* *pp*

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

VIBES

5

*mf* *p*

**15** Apprehensive, stealthy

HN.

VIBES

*p*

*mp*

20

HN.

*mp* *pp* *mp* *p*

VIBES

*Ped.*

II. THE THIEF

25

HN.

VIBES

30

HN.

VIBES

33

35 Match articulation of muted vibes

HN.

VIBES

remove mute

pp  
Ped.

II. THE THIEF

37

HN.

VIBES

41

HN.

VIBES

*p*

45

HN.

VIBES

**49** *accel.* . . . . .

HN.

VIBES

*mp*

II. THE THIEF

$\text{♩} = 120$

53

HN.

VIBES

**58** Abruptly hightailing it

HN.

VIBES

60

HN.

VIBES

63

HN.

VIBES

# PROFILES

## III. THE GRIFTER

### Comically Grandiose

STEVEN SNOWDEN

molto accel...

HORN IN F

*p* *ff* *fff* *mf*

MARIMBA

Medium soft mallets  
*ff* *pp*

### 4 Beguiling ♩ = 72

HN.

*p* *ppp* *pp* *mp* *pp* *p* *pp* *rit...*

MAR.

*p*



## III. THE GRIFTER

10 **a tempo** **poco rit.** **molto rit.** **a tempo**

HN.

*mp* *pp* *p* *ppp* *mp*

MAR.

*mp* *pp* *p*

16 **rit...**

HN.

*pp* *p* *3* *mp* *ppp* *mp* *pp*

MAR.

*p*

21 **a tempo** **rit...** **a tempo**

HN.

*mp* *pp* *mp* *pp* *mf* *mp*

MAR.

*mf* dead stroke

**Coquettish, Showy**

26

HN.

MAR.

*mf* *p* *mf* *p* *mf* *mp*

*mp*

30

HN.

MAR.

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

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

*mp*

34

HN.

MAR.

**half-valve pitch bend** **Brash, Flamboyant**

*mp* *p* *mf* *pp* *f*

*mf*

## III. THE GRIFTER

38

HN.

MAR.

*p f mp*

41

HN.

MAR.

*mf f mf f*

43

HN.

MAR.

rit poco a poco...

*mp f p*

*p f pp*

# PROFILES

## IV. THE BRUTE

STEVEN SNOWDEN

Restless, agitated ♩ = 72

HORN IN F

Breathe into horn

VIBRAPHONE

medium soft mallets

4

HN.

VIBES

7

HN.

VIBES

# IV. THE BRUTE

2

11

HN.

VIBES

*f* *ff* *p* *f* *ffp* *ff*

*f* *ff* *mf*

5 3

13

HN.

VIBES

*p* *ff*

medium hard mallets

*ff*

6

15

Cagey

HN.

VIBES

*mp* *pp* *mf* *p* *mf*

*mp* *pp* *mf* *mf*

3 5 3

IV. THE BRUTE

17

HN.

VIBES

5 *p* 3 *pp* *pp* 5 *pp* 6

5 *p* 3 *pp* *mf* 5 6

19

Thrashing, brutal

HN.

VIBES

6 *ff* 3 *ff*

6 *pp* 3 *fff* 3 *fff*

20

HN.

VIBES

*pp* *rip* 3 *fff* *tr* 3 *fff* *tr*

3 3 3 3

IV. THE BRUTE

21 *trb* *fff* *fff* *fff* *ppp* half valve moan/fall

HN.

VIBES

**26** Restless, agitated

23 *p* *f* *p* medium soft mallets

HN.

VIBES

28 *f* *p* *f* *p* *f*

HN.

VIBES

IV. THE BRUTE

31

HN.

VIBES

*p* *f* *p* *f* *f* *p*

34

HN.

VIBES

*f* *ff* *p*

36

HN.

VIBES

*ff* *ffp* *ffp* *p* *ff* *pp*