

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

I. THE WHEELMAN

2

10

HN.

MAR.

mf

ppp

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

12

HN.

$\frac{3}{4}$

mp

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

14

HN.

f

mp

$\frac{4}{4}$

$\frac{4}{4}$

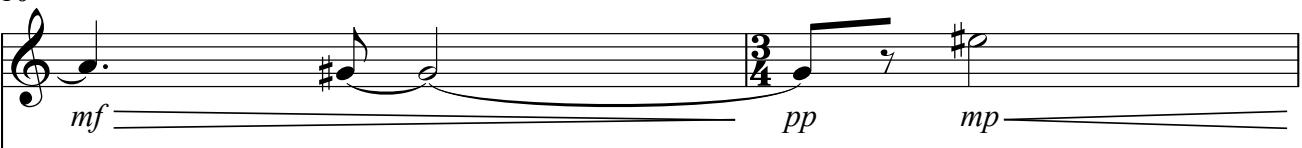
$\frac{4}{4}$

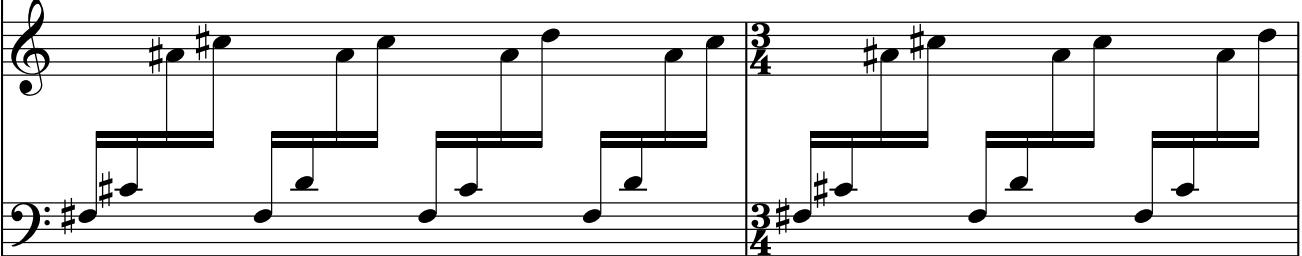
$\frac{4}{4}$

$\frac{4}{4}$

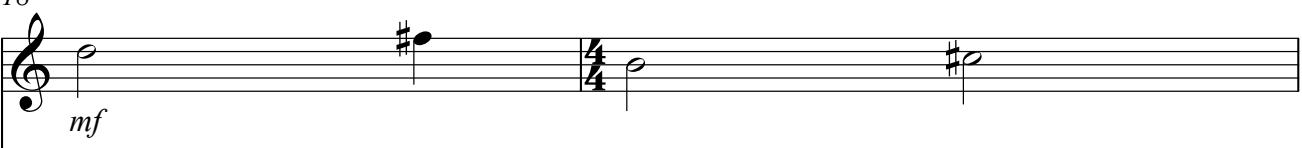
I. THE WHEELMAN

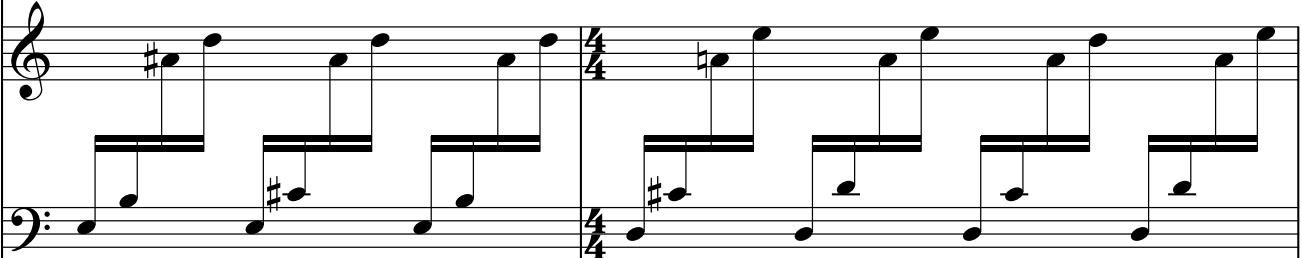
16

HN. 

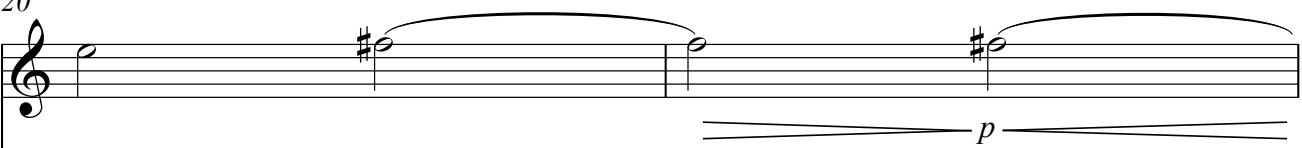
MAR. 

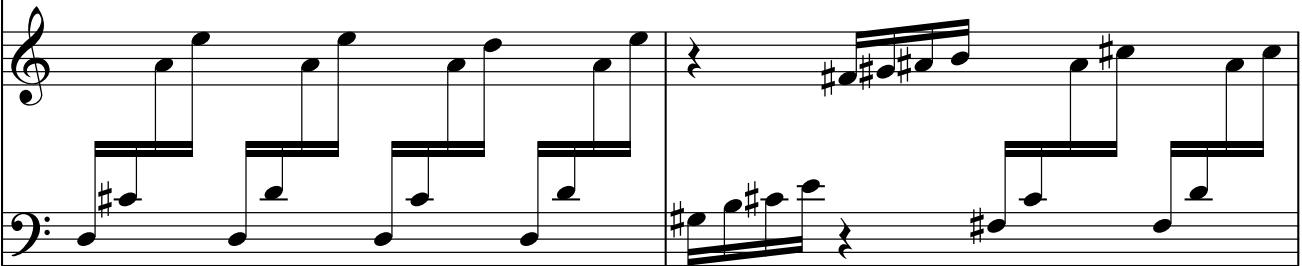
18

HN. 

MAR. 

20

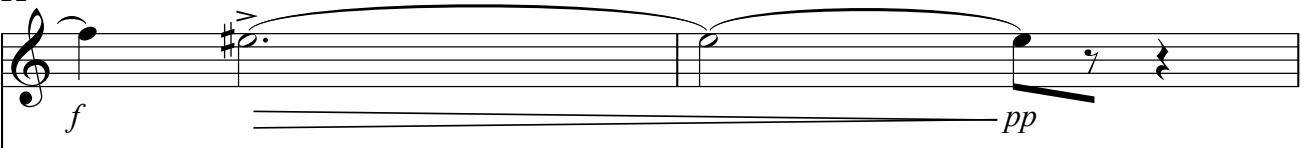
HN. 

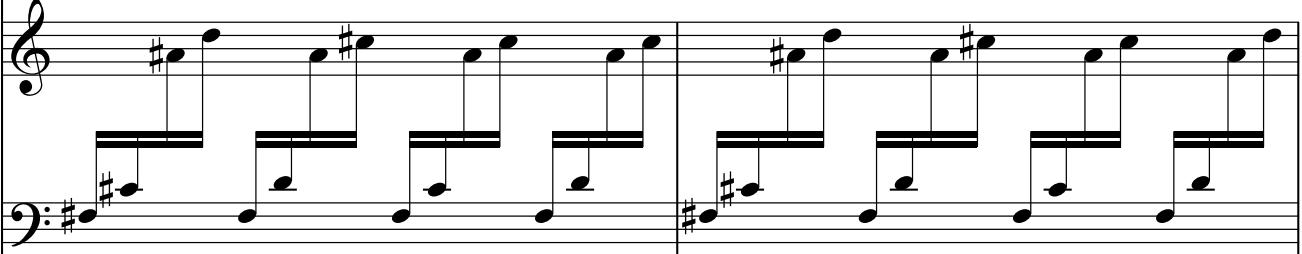
MAR. 

I. THE WHEELMAN

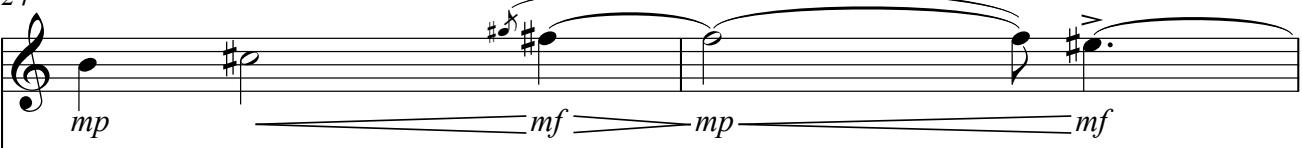
4

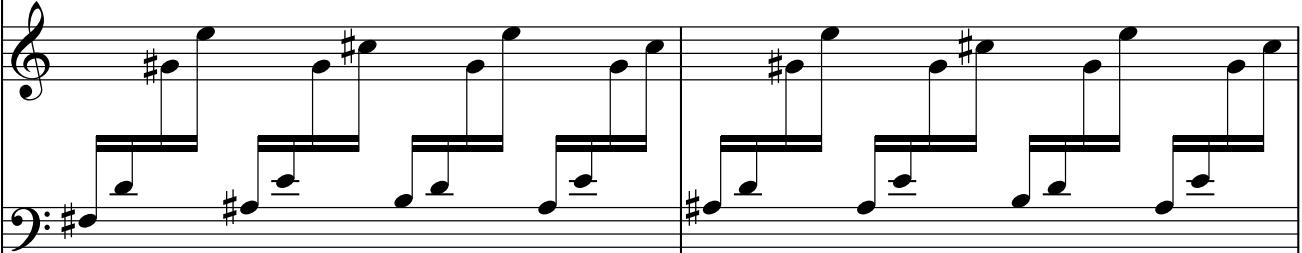
22

HN. 

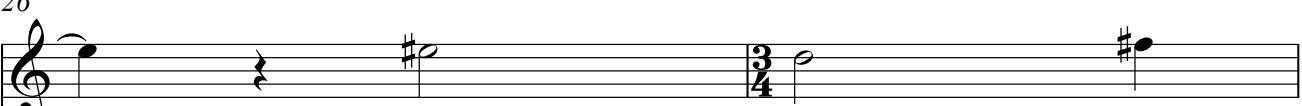
MAR. 

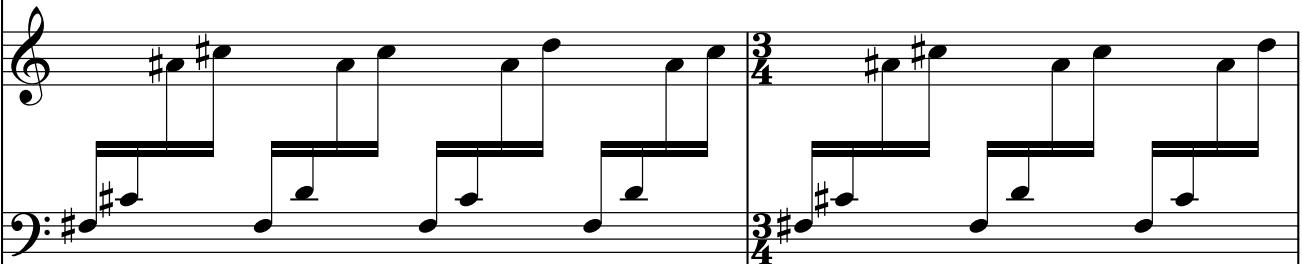
24

HN. 

MAR. 

26

HN. 

MAR. 

I. THE WHEELMAN

5

28

HN.

MAR.

30

HN.

MAR.

32 Patient, poised

HN.

MAR.

I. THE WHEELMAN

6

35

HN.

MAR.

38

HN.

MAR.

41 Unwavering, on the move again

40

HN.

MAR.

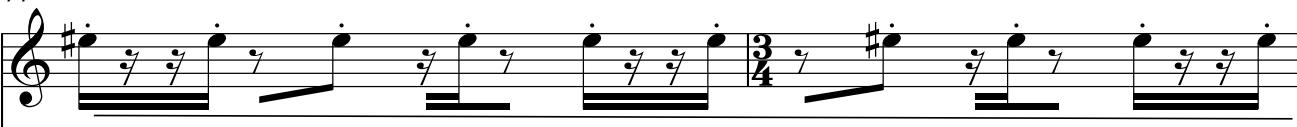
42

HN.

MAR.

I. THE WHEELMAN

44

HN. 

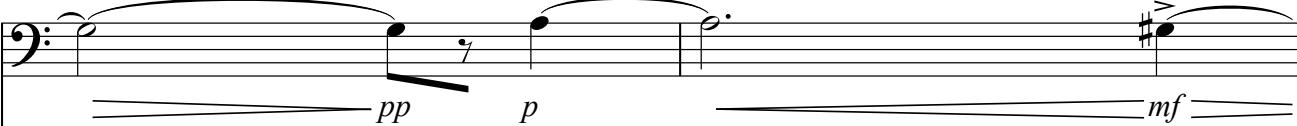
MAR. { 

46

HN. 

MAR. { 

49

HN. 

MAR. { 

51

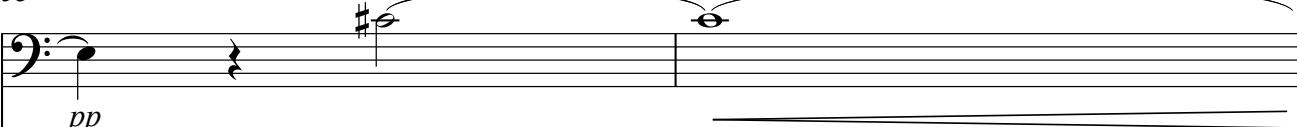
HN. 

MAR. { 

I. THE WHEELMAN

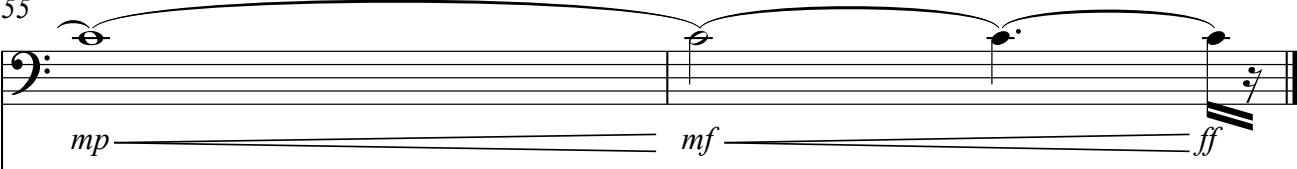
8

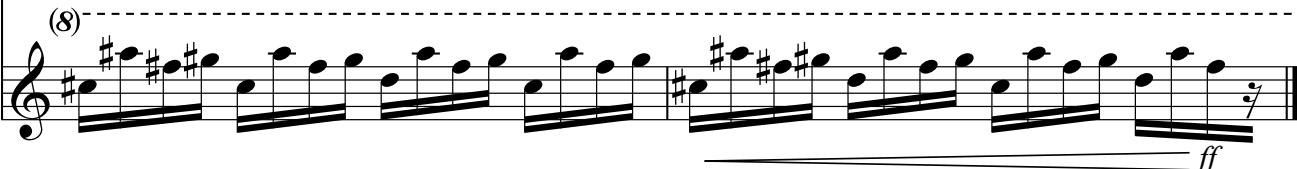
53

HN. 

MAR. { 

55

HN. 

MAR. { 

PROFILES

II. THE THIEF

Sly, devious ♩ = 76

STEVEN SNOWDEN

HORN IN F

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

VIBRAPHONE

HN.

VIBES

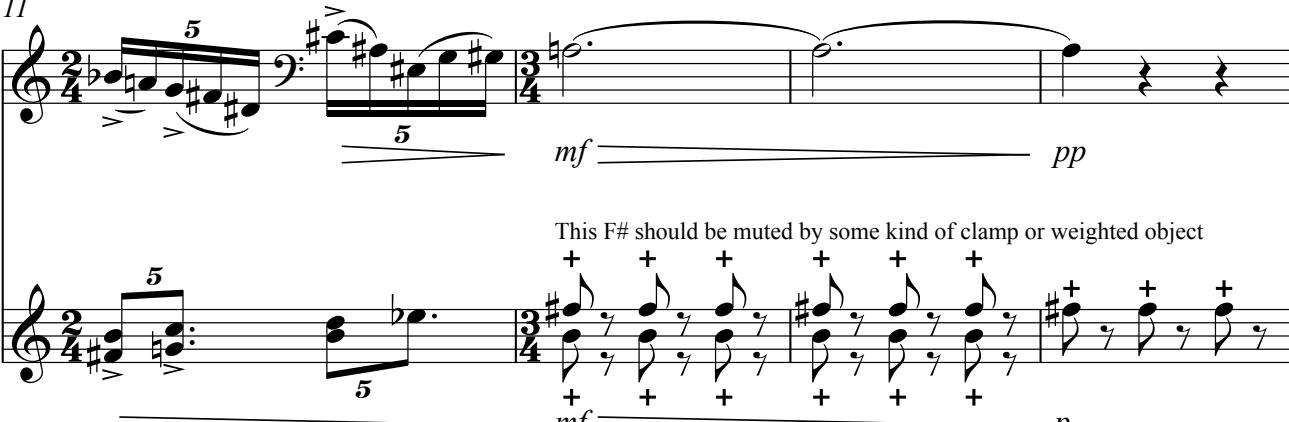
8

HN.

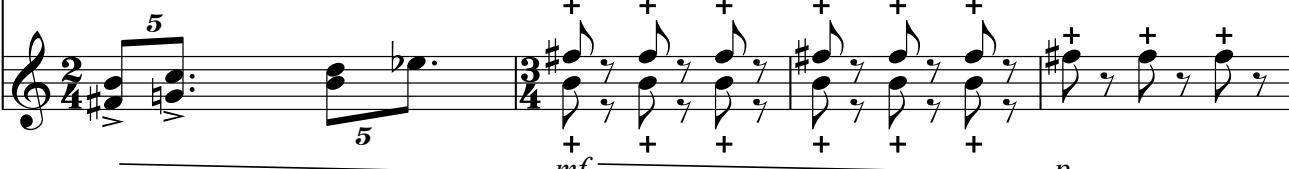
VIBES

II. THE THIEF

II

HN. 

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

VIBES 

15 Apprehensive, stealthy

HN. 

VIBES 

20

HN. 

VIBES 

II. THE THIEF

3

25

HN.

VIBES

30

HN.

VIBES

33

HN.

VIBES

35 Match articulation of muted vibes
remove mute

pp
Red.

II. THE THIEF

37

HN.

VIBES

This section contains two staves. The top staff for HN. consists of eighth-note patterns. The bottom staff for VIBES shows eighth-note chords with some grace notes and dynamic markings like # and b.

41

HN.

VIBES

This section continues the pattern from the previous section, with HN. providing a steady eighth-note bass line and VIBES adding harmonic support with eighth-note chords.

45

HN.

VIBES

This section maintains the established rhythmic and harmonic patterns, with VIBES introducing a new eighth-note chordal pattern in the fourth measure.

49 *accel.*

HN.

VIBES

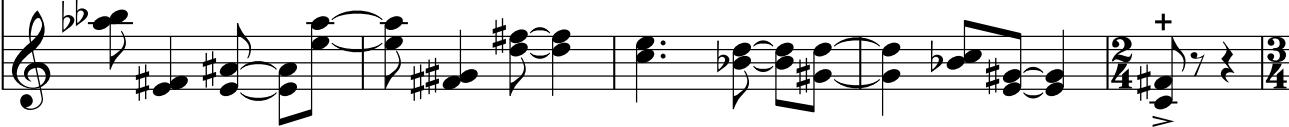
In this final section, the tempo is indicated as *accel.*. The HN. part continues its eighth-note bass line. The VIBES part features eighth-note chords with grace notes, and a dynamic marking *mp* is shown under the first measure.

II. THE THIEF

5

53

H.N. 

VIBES 

$\text{♩} = 120$

58 Abruptly hightailing it

H.N. 

VIBES 

60

H.N. 

VIBES 

63

H.N. 

VIBES 

PROFILES

III. THE GRIFTER

Comically Grandiose

STEVEN SNOWDEN

HORN IN F

molto accel....

MARIMBA

Medium soft mallets

4 Beguiling ♩ = 72

rit...

HN.

p > ppp pp mp pp < p > pp <

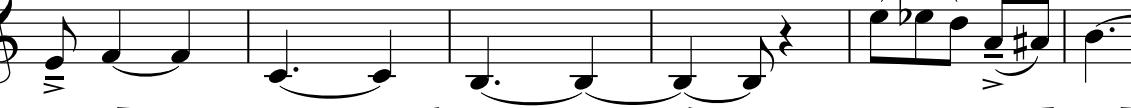
MAR.

p

III. THE GRIFTER

10 **a tempo**

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

HN. 

Musical score for Horn (HN.) and Marimba (MAR.). The score consists of two staves. The top staff (HN.) starts with a dynamic of *p*, followed by a dynamic of *p 3*. The bottom staff (MAR.) begins with a dynamic of *p*. The music continues with various dynamics and performance instructions, including *mp*, *ppp*, *mp*, and *pp*. The score concludes with a "rit..." instruction.

21

a tempo

rit...

a tempo

HN.

HN. (melody)

Mar. (harmony)

mp *pp* < *mp* > *pp* < *mf* > *mp* <

mf dead stroke

Coquettish, Showy

26

HN.
MAR.

rit... a tempo

30

HN.
MAR.

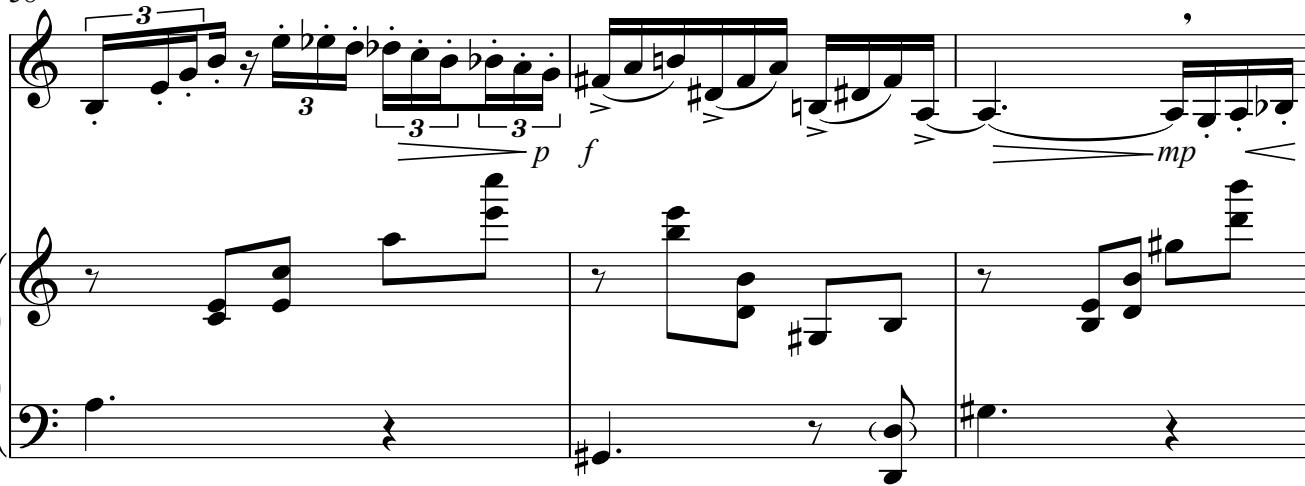
half-valve pitch bend **Brash, Flamboyant**

34

HN.
MAR.

III. THE GRIFTER

38

HN. 

MAR.

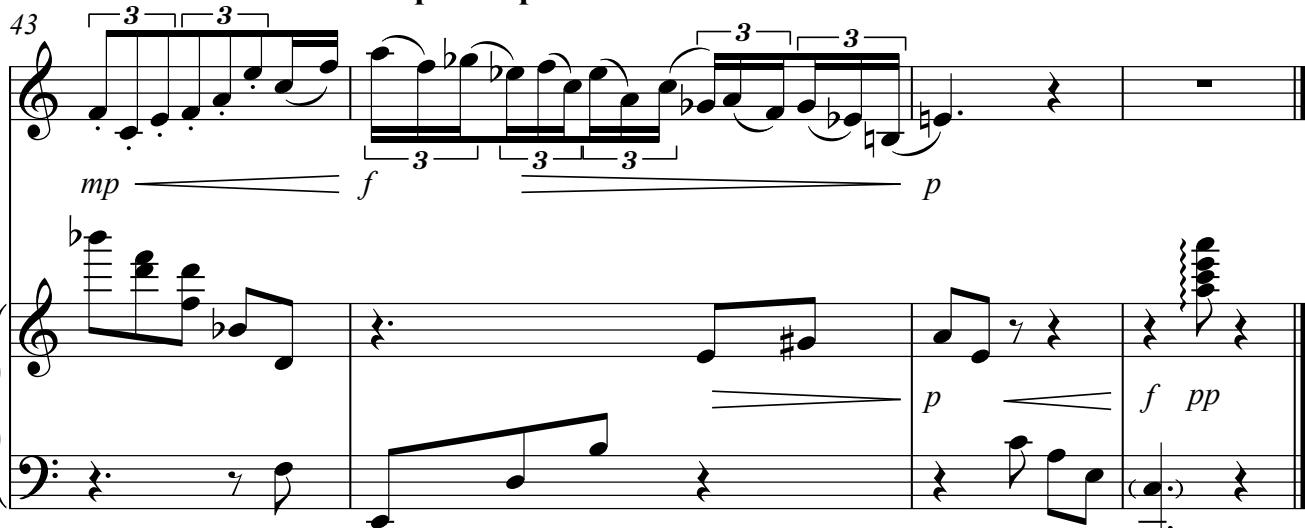
41

HN. 

MAR.

rit poco a poco...

43

HN. 

MAR.

PROFILES

IV. THE BRUTE

STEVEN SNOWDEN

Restless, agitated ♩ = 72

HORN IN F Breathe into horn

VIBRAPHONE medium soft mallets

HN. 4

VIBES 7

IV. THE BRUTE

2

Musical score for H.N. and Vibes. The score consists of two staves. The top staff is for H.N. (Horn) and the bottom staff is for Vibes. The key signature changes between G major (two sharps) and E major (three sharps). The time signature is 4/4 throughout. The score includes dynamic markings such as *f*, *ff*, *p*, *>p*, *f*, *ffp*, and *mf*. Articulation marks like dots and dashes are also present. Measure numbers 11 and 12 are indicated at the beginning of each staff.

13

HN. 

VIBES 

medium hard mallets

15 Cagey

15

HN.

VIBES

mp $\boxed{3}$ *pp* $\boxed{5}$ *mf*

p *mf*

mp $\boxed{3}$ *pp* $\boxed{5}$ *mf*

mf $\boxed{3}$

IV. THE BRUTE

3

17

H.N.

VIBES

p 5 3 3 3 pp 5 6

p 5 3 3 3 pp 5 6

mf

19

Thrashing, brutal

H.N.

VIBES

6 3 ff

6 pp fff 3

20

H.N.

VIBES

rip pp fff > trb ~~~~~ fff >

+ 3 3 3 3 3

IV. THE BRUTE

4

21

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

VIBES { *fff* > *fff* > *fff* = *ppp*

23

26 Restless, agitated

HN. *p* *f* *p* *5*

VIBES { medium soft mallets *p* *f* *p* *5*

28

HN. *f* *p* *f* <*f*

VIBES { *f* *p* *f* *p* *f*

IV. THE BRUTE

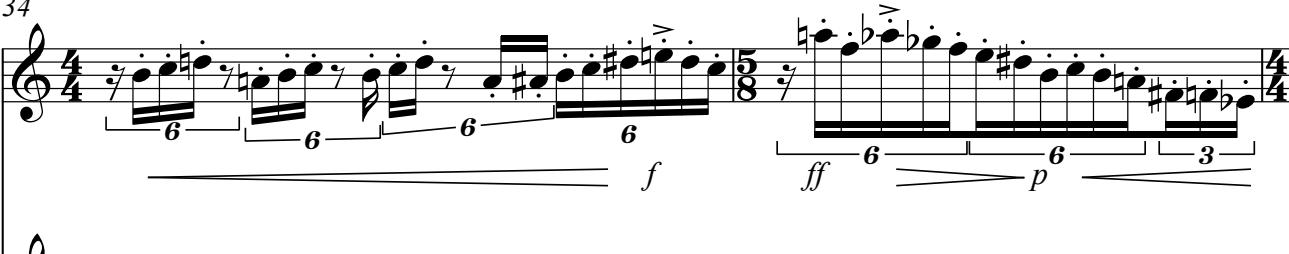
5

31

HN. 

VIBES

34

HN. 

VIBES

36

HN. 

VIBES