

Roger Tréfousse

Portrait of Michael Findlay *for chamber orchestra*

Roger Trefousse Music
rogetrefoussemusic.com

Instrumentation

Piccolo
Oboe
Clarinet in B Flat
Bassoon
Horn in F
Bass Trombone
Tuba

Percussion (2 Players)

Vibraphone
Xylophone
Large Gong
Snare Drum
Bass Drum
Suspended Cymbal
Crash Cymbal
Woodblocks
Tambourine

Violin 1
Violin 2
Viola
Cello
Contrabass

Note

Michael Findlay is a poet and essayist, and author of *The Value of Art-Money, Power and Beauty* and *Seeing Slowly--Looking at Modern Art*. A memoir, *Portrait of the Art Dealer as a Young Man—New York in the Sixties* will be published in 2024. He is also a director of Acquavella Galleries in New York City, which specializes in Impressionist and Modern European works of art as well as post-war American painting and sculpture.

I used the letters of Findlay's name as the primary melodic material, via the Swiss composer Arthur Honegger's system of musical cryptograms, which assigns a note to each letter of the alphabet. As I began the piece, I felt that friends and painters important to Findlay's thinking and writing were knocking at the door. So I brought them in-- Andy Warhol, Ray Johnson, Paul Cézanne, Henri Matisse and Pierre Bonnard-- again using musical cryptograms of their names. All the melodies are permutations of these musical cryptograms: themes which sometimes combine seamlessly, sometimes split apart and ultimate work together in unexpected ways.

Portrait of Michael Findlay

Roger Tréfousse

Lento espressivo $\text{♩} = 42$

Piccolo

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Bass Trombone

Tuba

Percussion 1
To Vibraphone

Percussion 2
To Triangle

Violin 1

Violin 2
con sord.
pp *mp* *ppp*

Viola

Violoncello
con sord.
pp *mf* *ppp*

Contrabass

7 **Poco allegro** ♩=126

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Vln. 1 *mf* *f* *p*

Vla. *p* *mf*

Vc. *p* *mf* *f* *p*

Cb. *p* *mf* *f* *p*

pizz.

senza sord.



12 **rit.** **Meno mosso** ♩=104 **rit.**

Cl. *p*

Bsn. *p*

Hn. *mp* *p*

B. Tbn. *con sord.* *mp*

Tba. *con sord.* *mp*

Perc. 1 *Vibr.* *f* *pizz.* *mp* *poco meno f*

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*

A tempo

rit.

Ob. *mf*

Cl. *mf* *mp*

Hn. *mp*

B. Tbn. *mf* *p* *f*

Tba. *mf* *p* *f*

Perc. 1 *f* to Drum kit

Vc. arco *poco meno f* sul pont. *p* *f*

Cb. *p* *f* *p* *f*



23 Andantino ♩=80

Ob. *mp* *p*

Cl. *p*

B. Tbn. *mf* *f* *p*

Perc. 1 Sn Dr Sus Cymb to Vibraphone

Perc. 2 Tri. to Xyl. Xyl. *mp*

Vln. 2 *p*

Vla. *mp*

Vc. pizz. *p*

28

Picc. *mp*

Cl. *mf* *mp*

Bsn. *mf* *mp*

Hn. *mp* *mf* *mp* *chiuso*

B. Tbn. *mp*

Tba. *p* *f*

Perc. 1 *mf* Vib.

Perc. 2 *p* Xyl.

Vln. 2 *mp* pizz.

Vla. pizz.

Detailed description: This page of a musical score covers measures 28 through 31. The Piccolo part has a rest in measures 28-30 and a short melodic phrase in measure 31 marked *mp*. The Clarinet part has a melodic line in measure 28 marked *mf*, a rest in measure 29, and a phrase in measure 30 marked *mp*. The Bassoon part has a rhythmic pattern in measure 28 marked *mf* and a phrase in measure 30 marked *mp*. The Horn part has a melodic line in measure 30 marked *mp*, a phrase in measure 31 marked *mf* with a *chiuso* marking, and a phrase in measure 32 marked *mp*. The Baritone Trombone part has a melodic line in measure 28 marked *mp*. The Tuba part has a rhythmic pattern in measure 31 marked *p* and *f*. Percussion 1 has a rhythmic pattern in measure 30 marked *mf* with a *Vib.* marking. Percussion 2 has a rhythmic pattern in measure 31 marked *p* with a *Xyl.* marking. Violin 2 has a melodic line in measure 28 marked *mp* with a *pizz.* marking. Viola has a melodic line in measure 28 marked *pizz.*

32

Picc. *mf* *p* *mf* *p* *f* *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *f* *p*

Tba. *f* *p*

Perc. 1 *f*

Perc. 2 *f* *p* *ff*



37

Ob. *p*

Cl. *p*

Perc. 1 *p*

Vln. 2 *ppp* sul tasto arco *pp* *p*

Vla. *ppp* *p*

Vc. *p* pizz.

Cb. *p* sul tasto

Poco lento, espressivo ♩=60

42

Ob.
Cl.
Perc. 1
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

nat.
p ————— *f*
nat.
p ————— *f* *pp*
nat.
p ————— *f* *pp*
f *pp*
nat.
p ————— *f*

arco
pp



Più mosso ♩=72

51

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

p *mp*
pizz.
p ————— *f* *mp*
pizz.
p ————— *f* *mp*
pizz.
p ————— *f* *mp*
pizz.
p ————— *f* *mp*

Allegretto ♩=104

59

Picc. *mf*

Cl. *f*

Bsn. *ppp*

Hn. *p* *mf* *f* *chiuso*

B. Tbn. *p* *mf*

Tba. *f*

Perc. 1 *mf* *f* *Vibr.*

Perc. 2 *f* *Xyl.* *to Drum kit*

Vln. 1 *pp*

Vln. 2 *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *f* *pizz.*

Cb. *pp* *f* *pizz.*

64

Picc. *f*

Ob. *f*

Cl. *f*

Hn.

Tba. *mf*

Perc. 1

Perc. 2 Sn.Dr. *mf* — *f* — Sus.Cymb. to Xyl. Xyl.

Vc. *f* arco

Cb. *f*

Detailed description: This page of a musical score covers measures 64 to 67. The Piccolo part (measures 64-65) features a rhythmic pattern of eighth notes with a dynamic of *f*. The Oboe and Clarinet parts (measures 66-67) play a melodic line starting in measure 66 with a dynamic of *f*. The Horn part (measures 64-65) has a rhythmic pattern of eighth notes with a dynamic of *mf*. The Trombone part (measures 66-67) plays a melodic line with a dynamic of *mf*. Percussion 1 (measures 64-67) plays a complex rhythmic pattern with triplets and a dynamic of *mf*. Percussion 2 (measures 64-67) plays a rhythmic pattern with a dynamic of *mf* that increases to *f*. The Violoncello part (measures 66-67) plays a melodic line with a dynamic of *f* and is marked *arco*. The Contrabass part (measures 66-67) plays a melodic line with a dynamic of *f*.

69

Picc. *f*

Ob.

Cl. *f*

Bsn. *f*

B. Tbn. *f*

Tba. *f*

Perc. 1 *mf*

Perc. 2 *f* *f* *mf*

Vln. 1 *f*

Vln. 2 *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* sul pont. pizz.

Cb. *mf* sul pont. pizz.

75

Picc. *mf*

Ob. *mp*

Cl. *mp*

Bsn. *mf* *mp*

Hn. *mp*

B. Tbn. *mp*

Tba. *mf*

Perc. 1 *mp*

Perc. 2 *mp*

Vln. 1 *mp* pizz.

Vln. 2 *mp* pizz.

Vla. *mp* pizz.

Vc. *mp* pizz.

Cb. *mp* pizz.

Detailed description: This page of a musical score covers measures 75, 76, and 77. The music is in 6/4 time. The Piccolo part (measures 75-77) features a melodic line starting in measure 75 with a *mf* dynamic. The Oboe, Clarinet, and Bassoon parts have various rhythmic patterns, with dynamics of *mp* and *mf*. The Horn, Trombone, and Tuba parts provide harmonic support, with dynamics ranging from *mp* to *mf*. Percussion 1 and 2 have specific rhythmic figures, with Perc. 1 starting a triplet in measure 75. The string section (Violin 1, Violin 2, Viola, Violoncello, and Contrabass) plays pizzicato patterns, with a dynamic of *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

80

Picc. *mp* *pp*

Ob.

Cl. *pp*

Bsn.

Hn.

B. Tbn. *mf*

Tba. *mp* *ppp*

Perc. 1 *p*

Perc. 2 *p*

Vln. 1 *arco* *pp* *g^{mf}*

Vln. 2 *arco* *pp* *g^{mf}*

Vla.

Vc. *mf*

Cb. *mf*

86

Picc. *flng.* $\text{♩} = 72$

Ob.

Cl. *flng.* *pp* *mf* *p*

Hn. *pp* *mf* *p*

Tba. *p* *f*

Perc. 1 to Woodblocks

Perc. 2

95

Picc. *pp*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Tba. *mf* *mp*

Perc. 1 Woodblocks *p* *f* Crash Cymbal *f*

Perc. 2 Sn Dr. *mp < f* Bass Dr. *p < f* to Gong

Vln. 1 *p*

Vln. 2 *p*

Vla. arco *p*

Vc. arco *p*

Cb. pizz. *mf* *mp*

Lento ♩=60

104

Picc.

Cl.

Perc. 1

Perc. 2

112

Picc.

Ob.

Cl.

Hn.

Perc. 1

Perc. 2