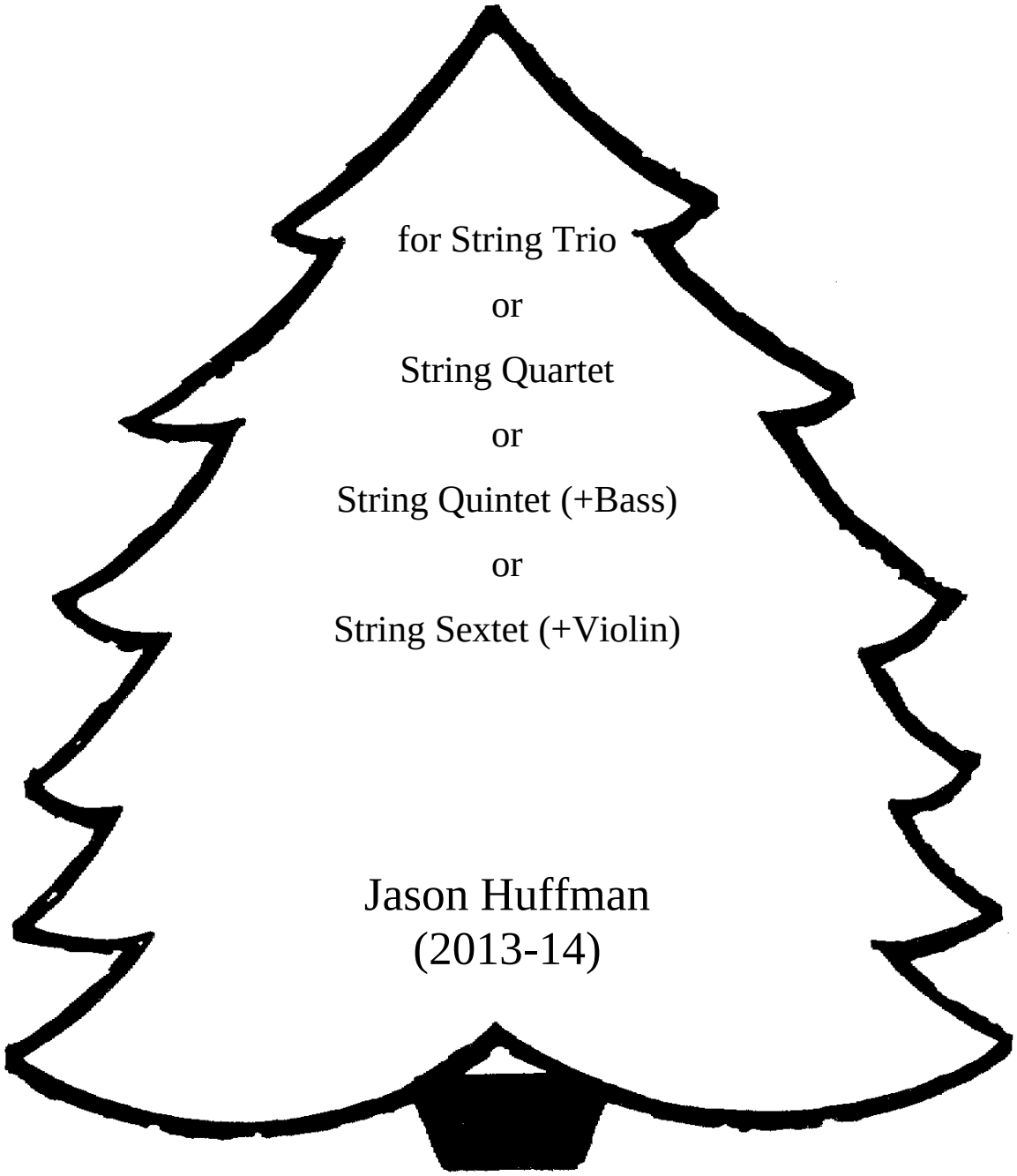
Christmas Tree



for String Trio

or

String Quartet

or

String Quintet (+Bass)

or

String Sextet (+Violin)

Jason Huffman

(2013-14)

Hyman Bloom, *Christmas Tree*, 1083-84
60 x 46 inches

Christmas Tree is the first in a larger series of works based on the numerous Christmas Trees Hyman Bloom painted throughout his life. Each piece, scored for different standard trios of instruments is constructed to be performed singly, or in simultaneous sounding combination with any or all of the other trios, recalling Bloom's extensive set of paintings and drawings of forests in Maine. Additionally, each trio can be optionally performed as a quartet, quintet or sextet, the additional parts coloring and thickening the existing trio textures. Formally, the piece follows the painting horizontally across the canvas in imperfect symmetry, ending on the central fulcrum of the unseen trunk, musically represented by a nearly unrecognizable quote of a well known, contextually appropriate tune.

Christmas Tree can be performed as a:

String Trio using the Violin 1, Viola and Violoncello parts

String Quartet using the Violin 1, Violin 2A, Viola and Violoncello parts

String Quintet using the Violin 1, Violin 2B, Viola, Violoncello and Bass parts

String Sextet using all parts

All harmonics throughout may be played using alternate fingerings and nodes. Natural harmonics should remain played on an open string.

Toneless bowing, indicated only in the Violin 2A part and notated with square noteheads, is accomplished through the use of too little bow pressure to make the notated pitch speak. A barely audible hiss is achieved, very slightly colored by the notated pitch.

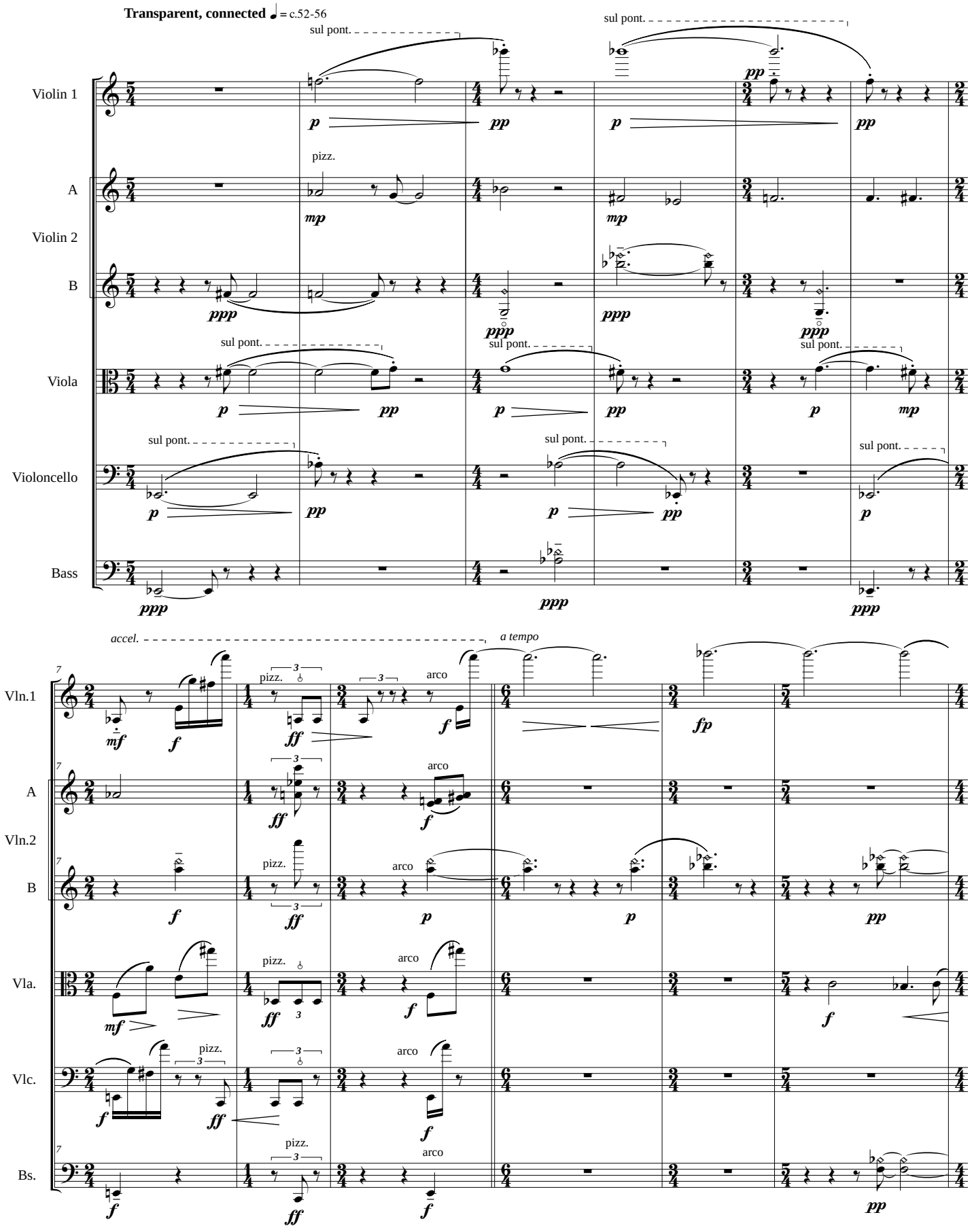
Sul Ponticello should always be played as near to the bridge as possible without entirely losing the fundamental pitch. The player should always err on the side of too much while still striving to maintain the fundamental.

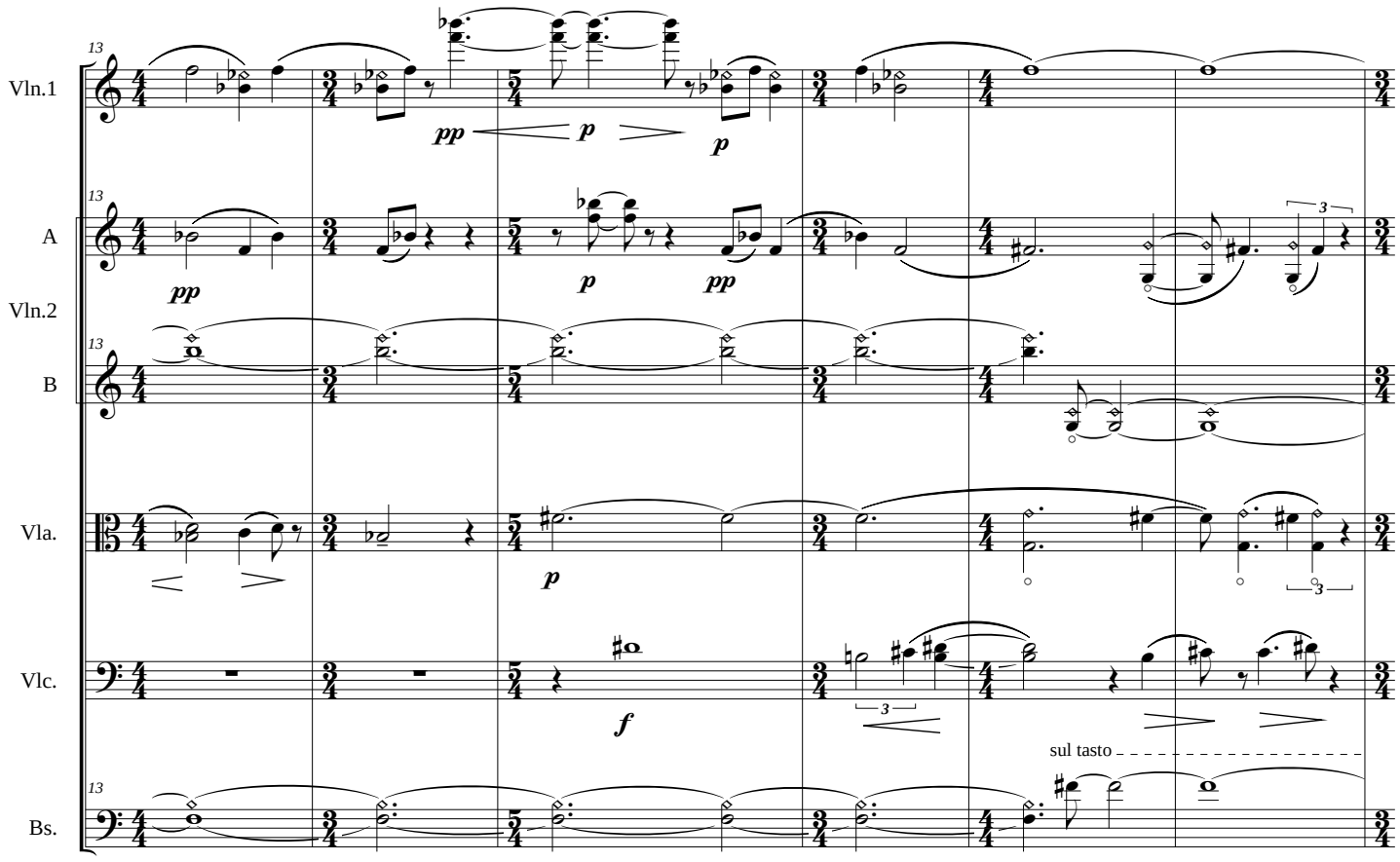
Sul Tasto should approximate the flute-like, overtone-devoid quality of a natural harmonic and thus should also be played with no vibrato.

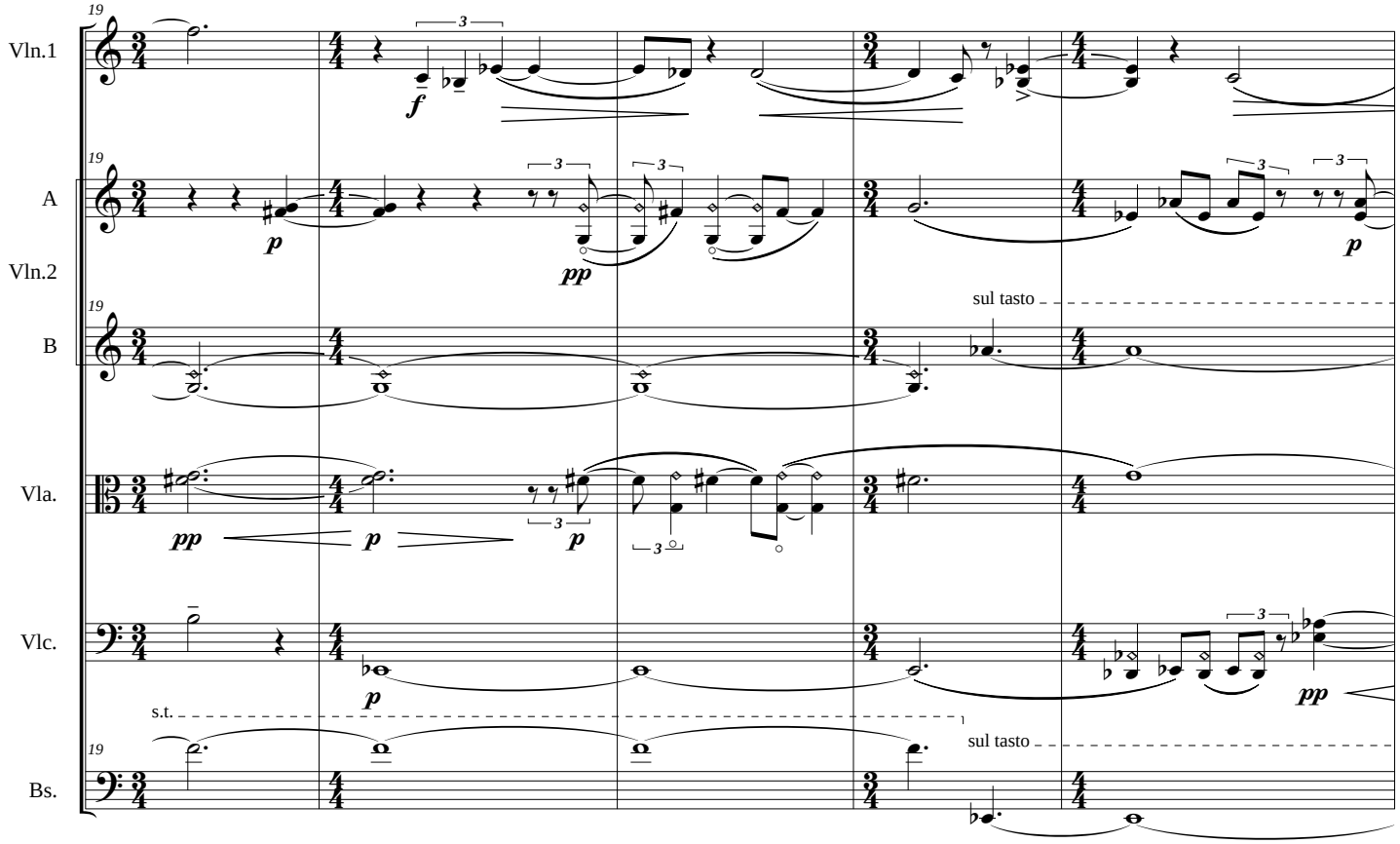
Score

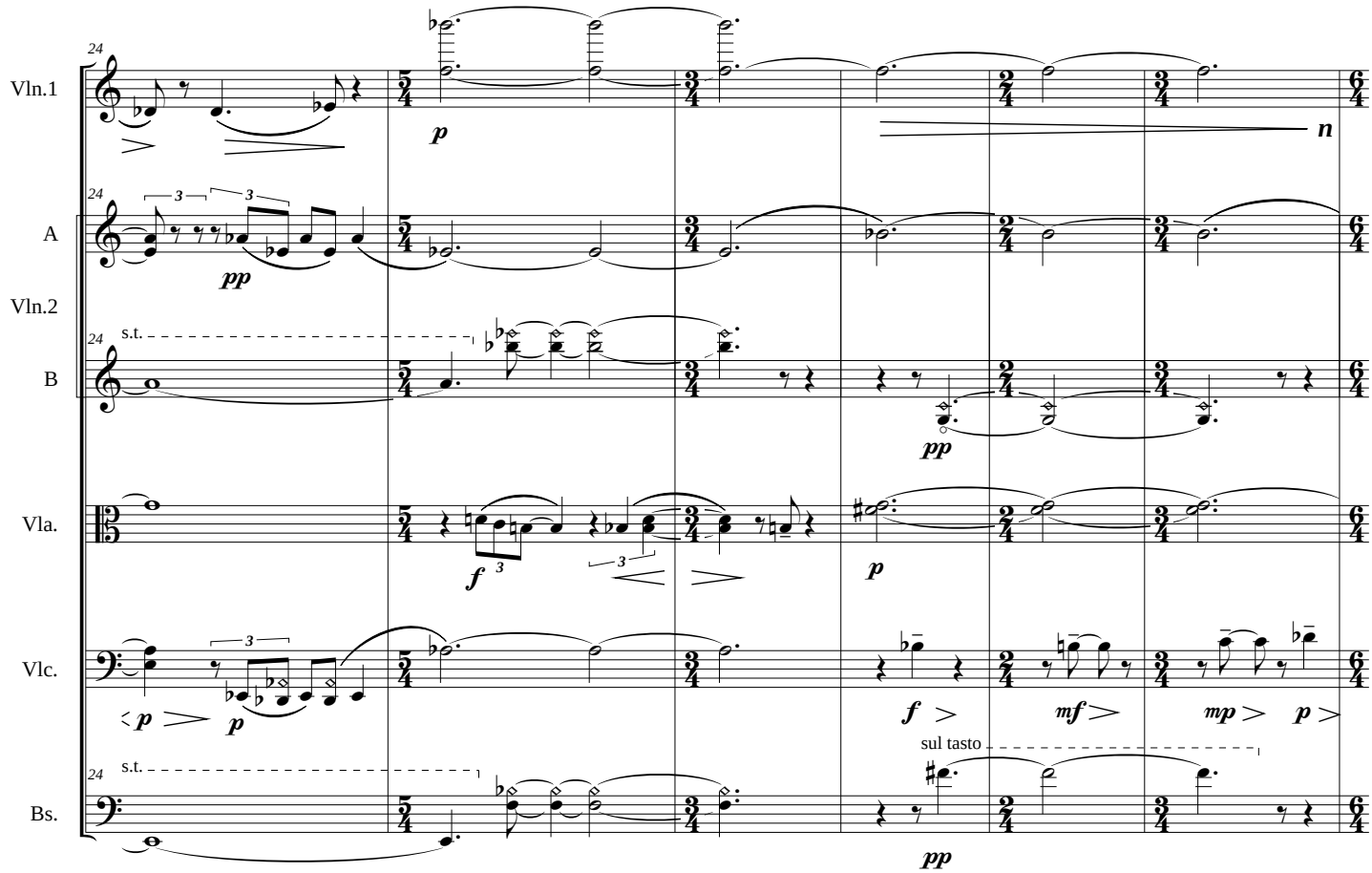
Christmas Tree

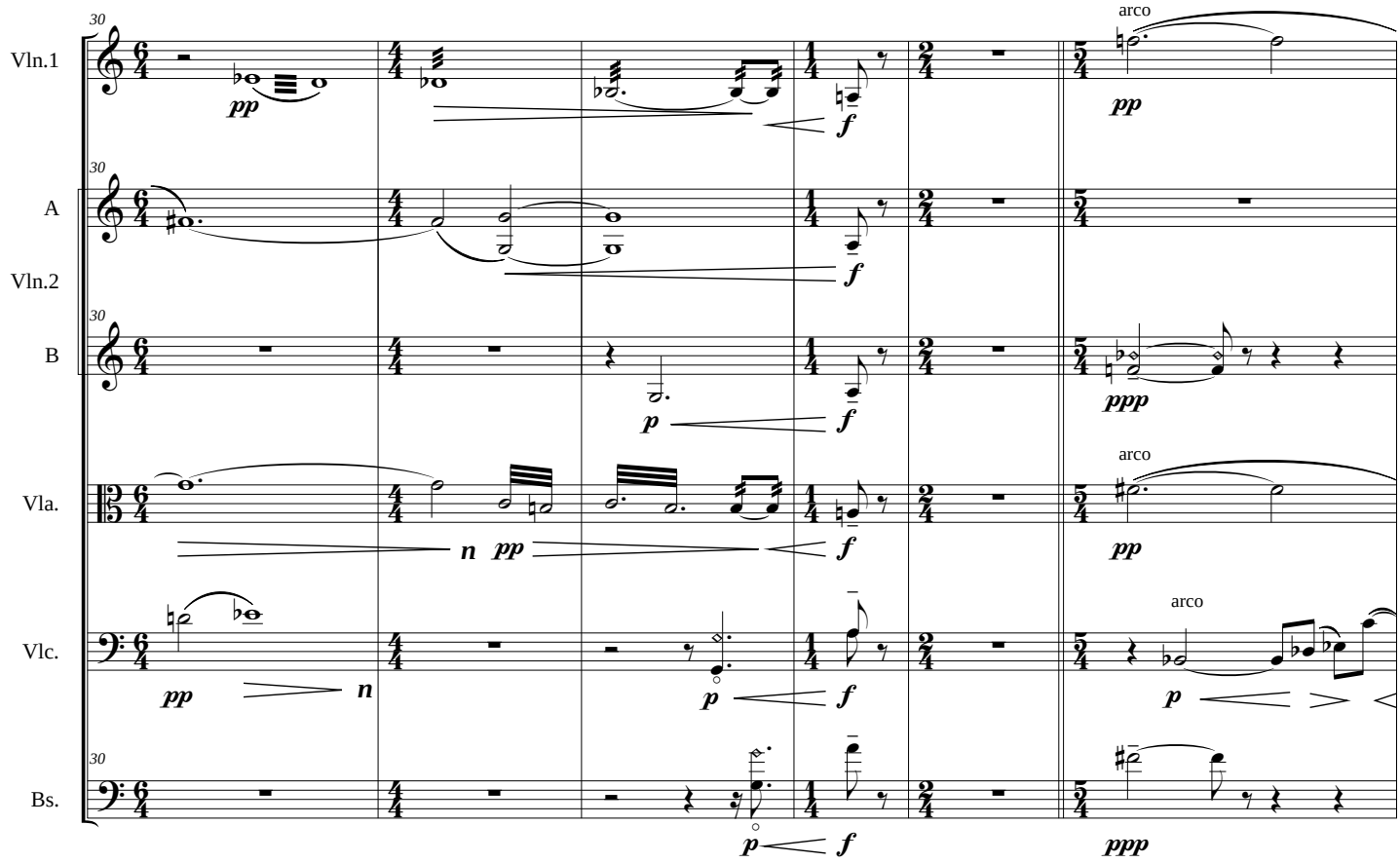
Jason Huffman

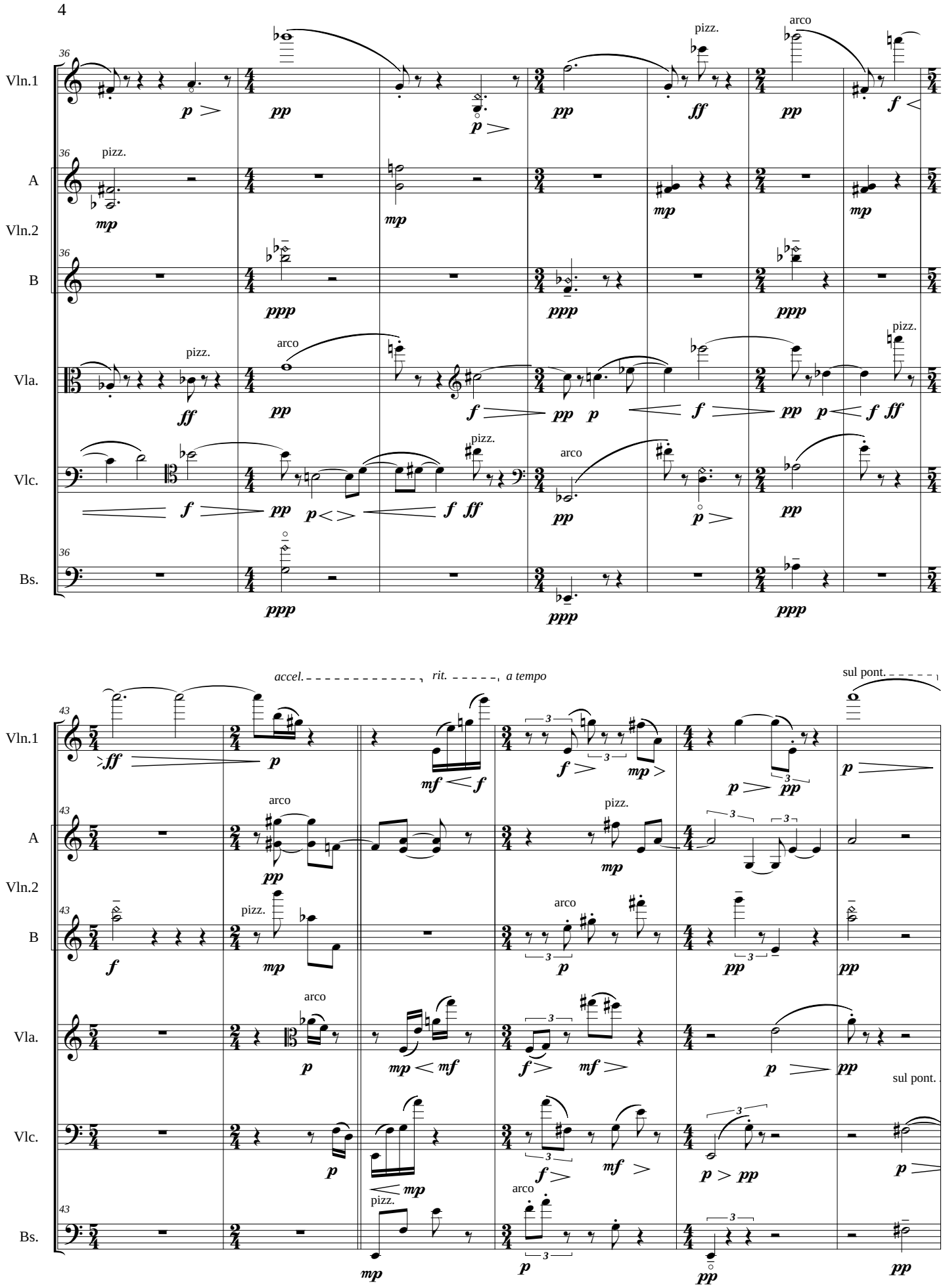


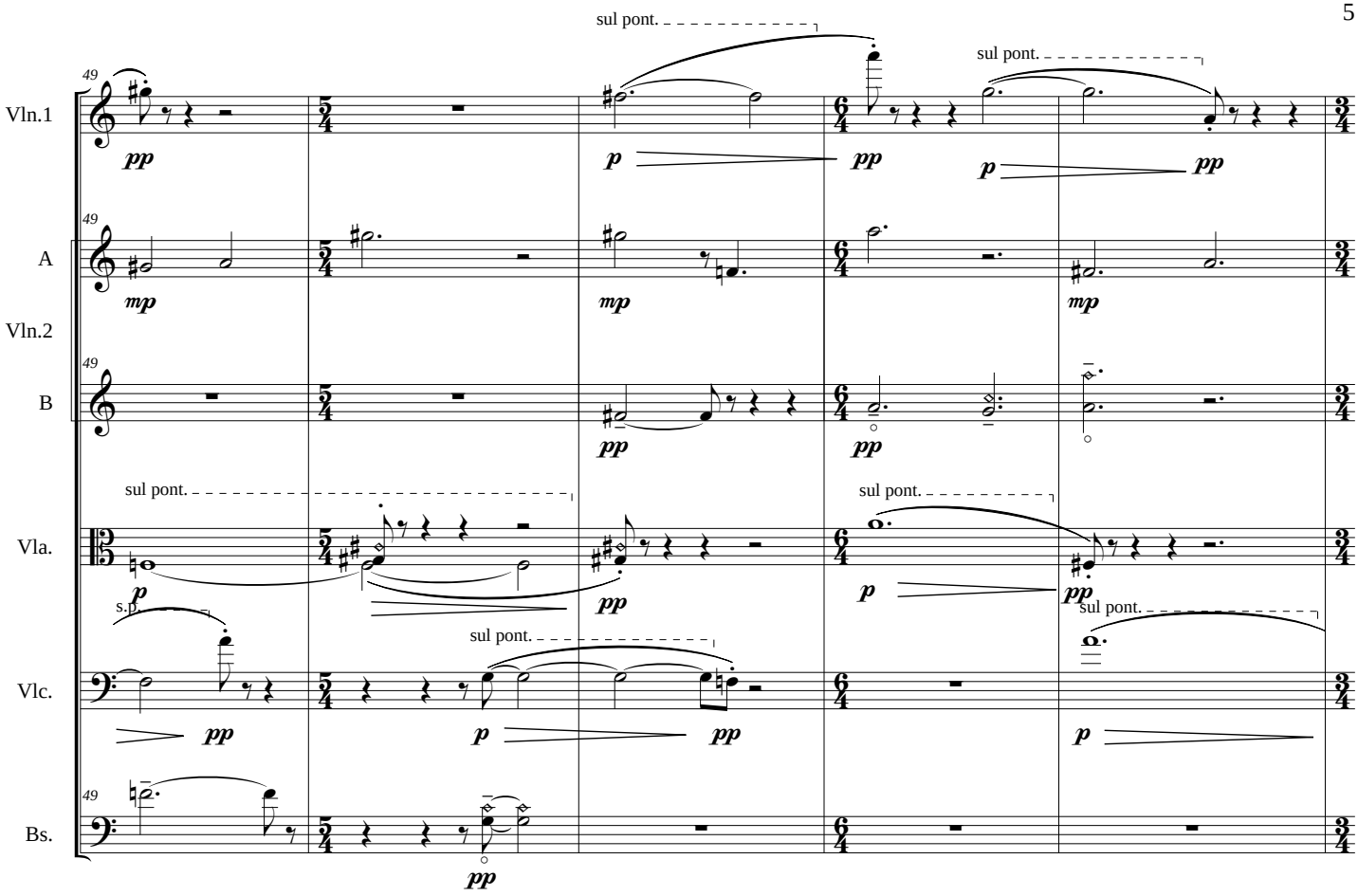

13
Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
pp
p
f
sul tasto

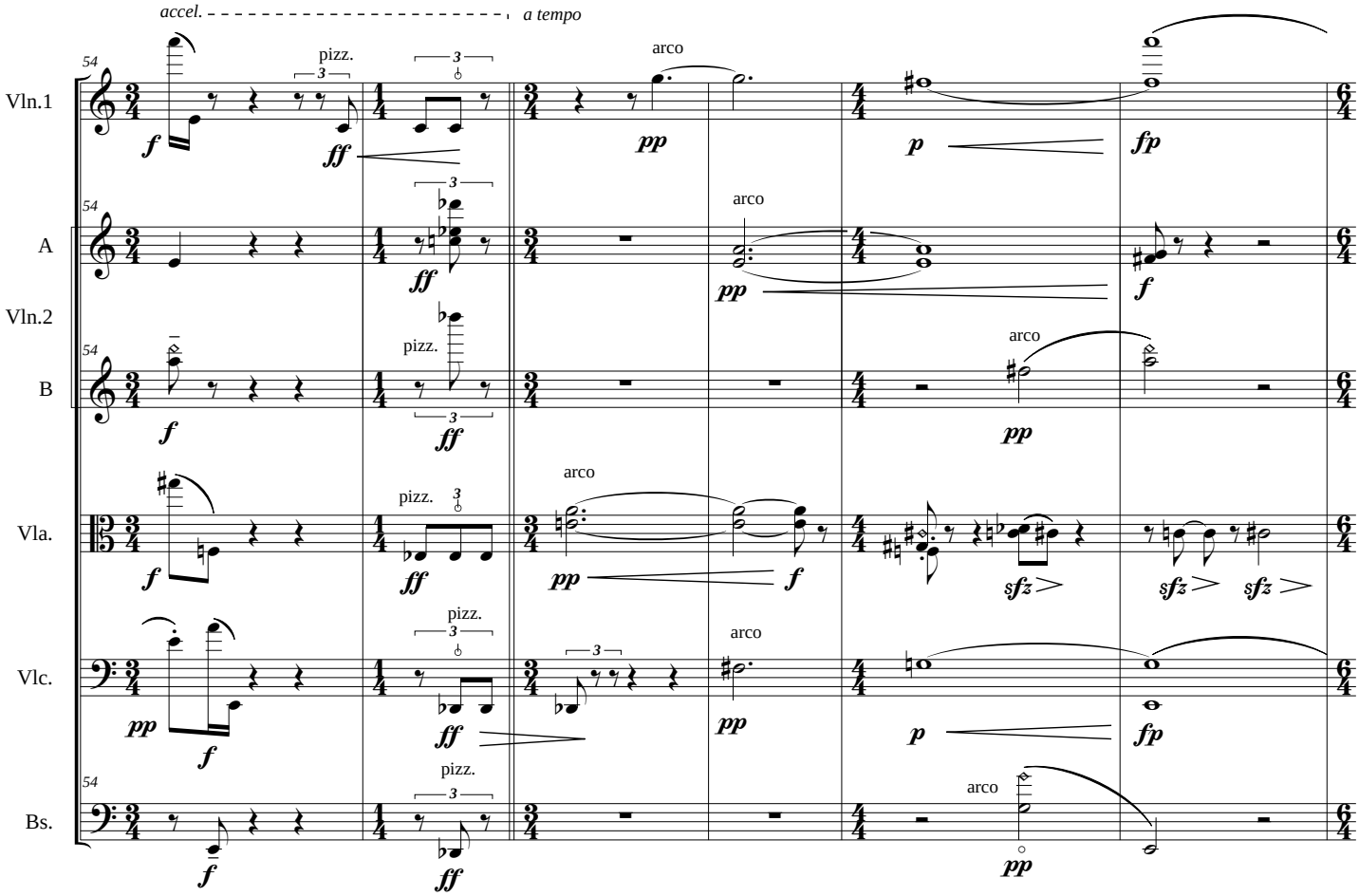

19
Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
p
pp
f
s.t.
sul tasto

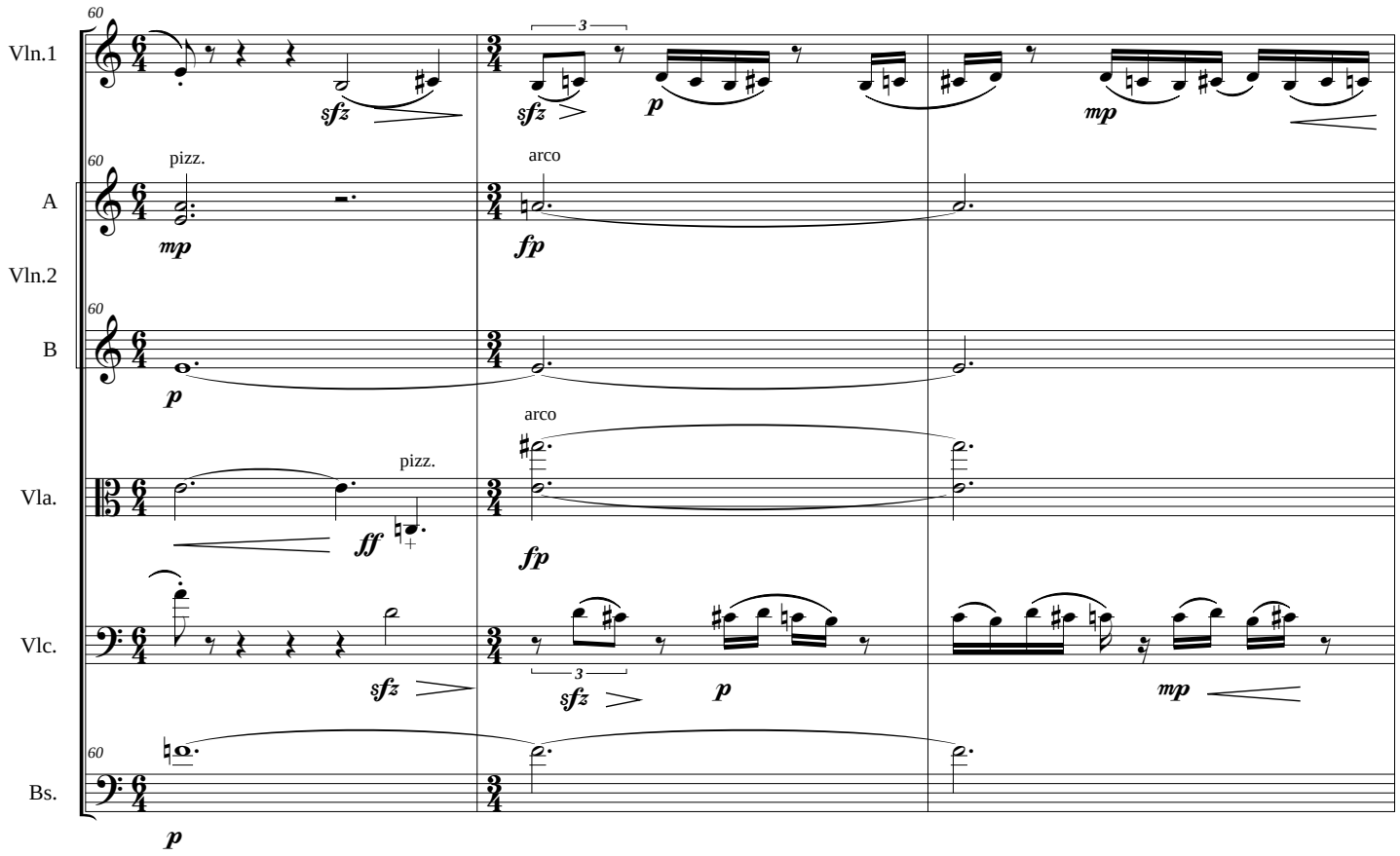

24
Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
s.t.
pp
p
f
n
mf
mp
sul tasto

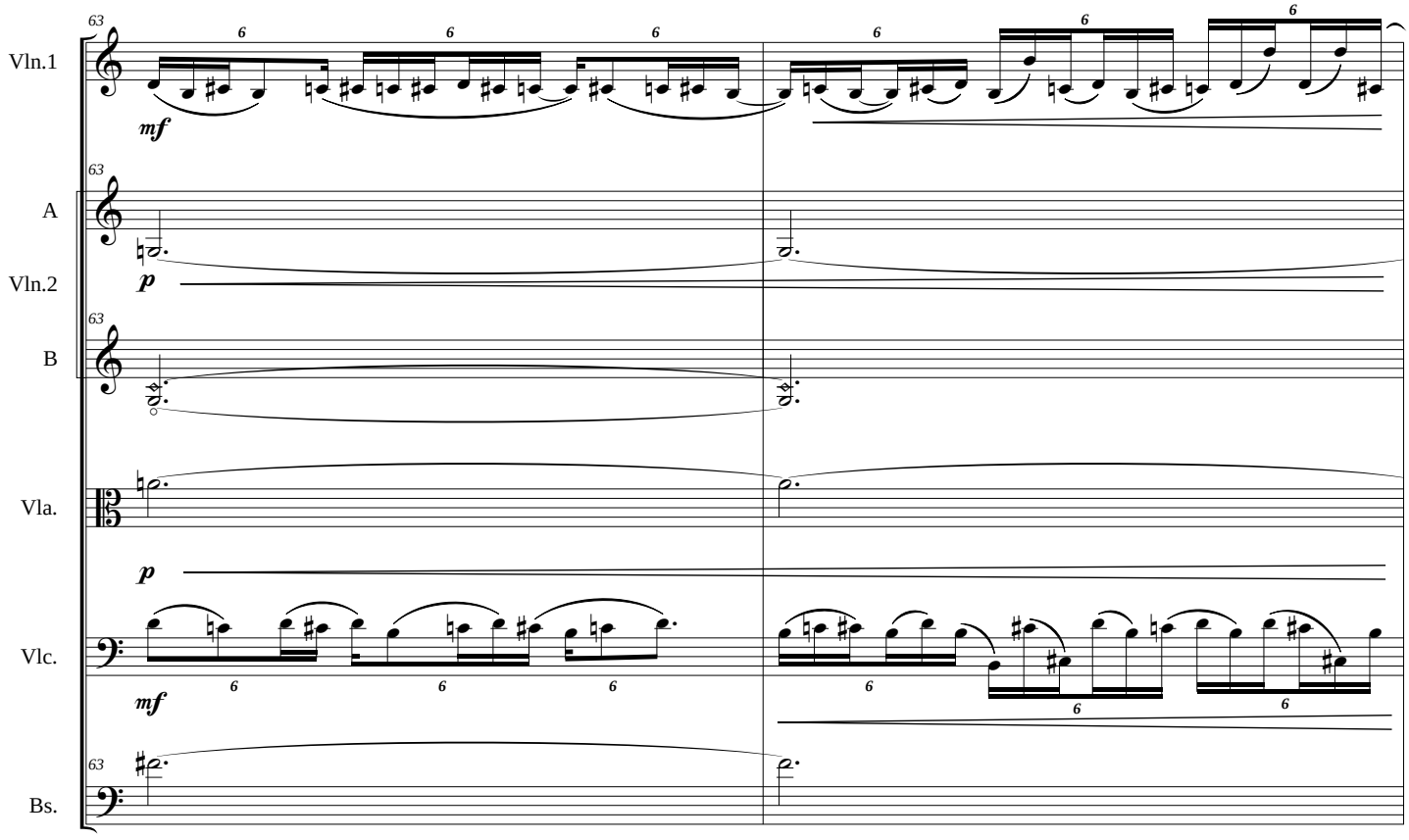

30
Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
arco
pp
p
f
n
ppp

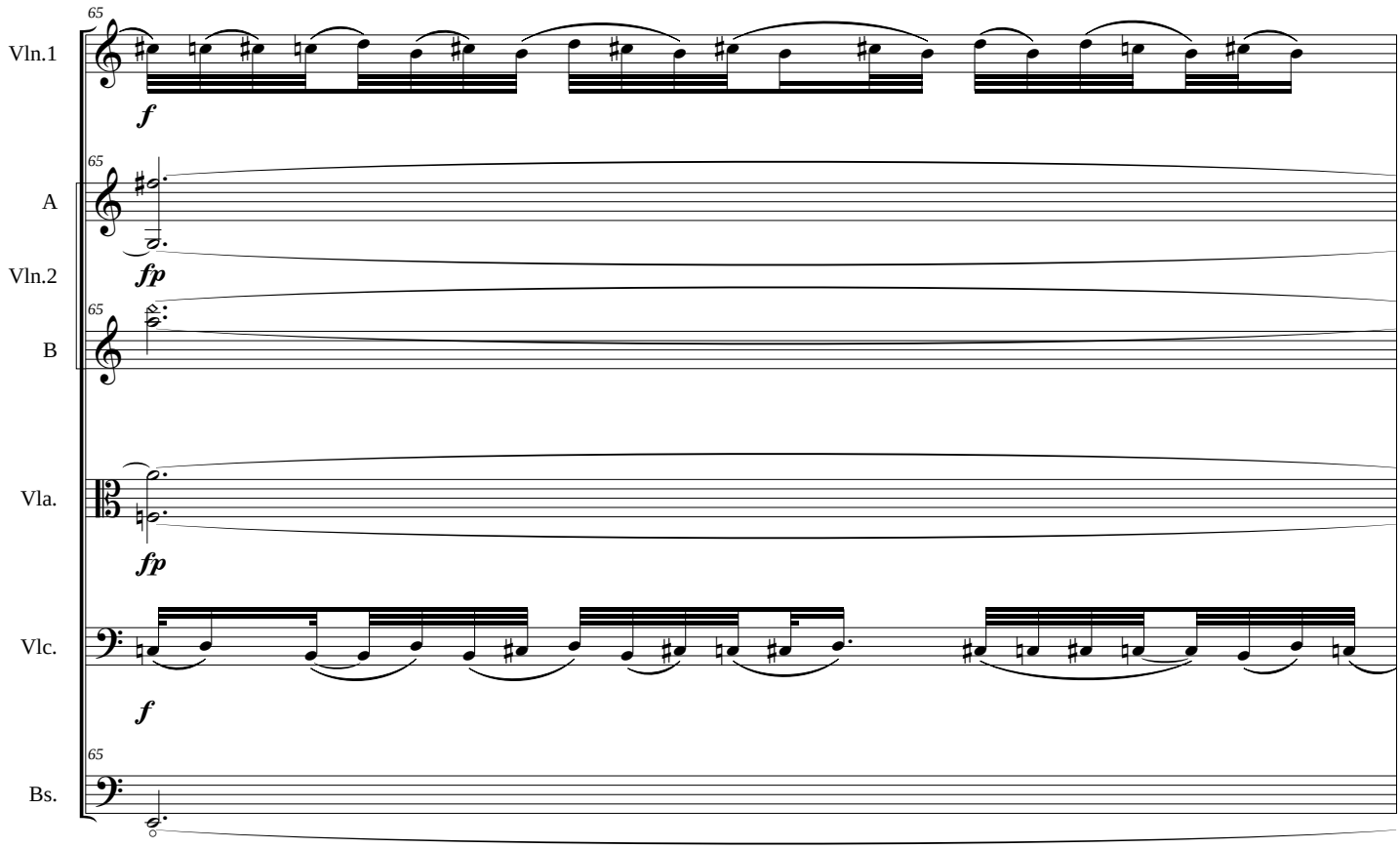

Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
pizz.
arco
accel.
rit.
a tempo
sul pont.

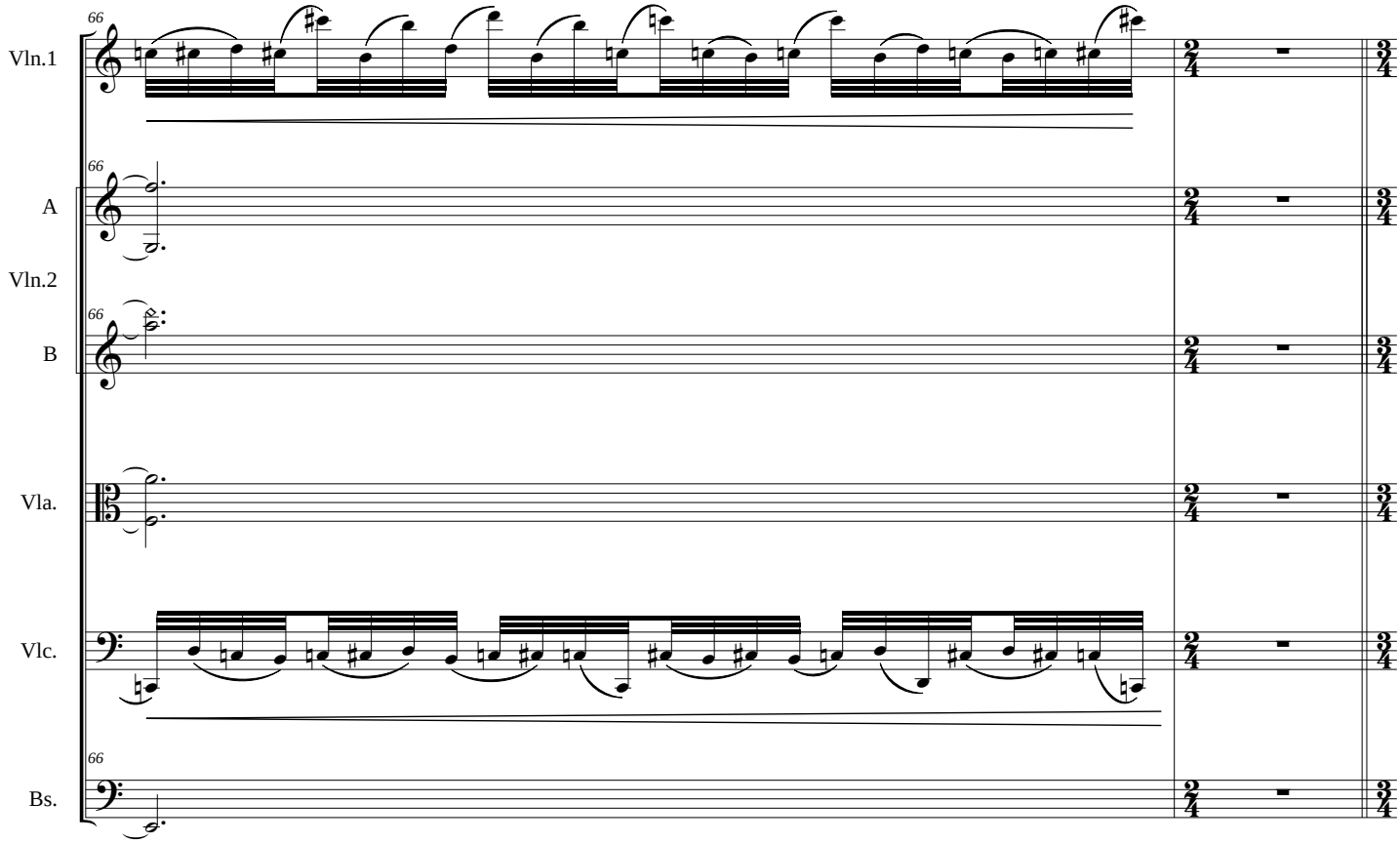

Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
sul pont.
s.p.
49

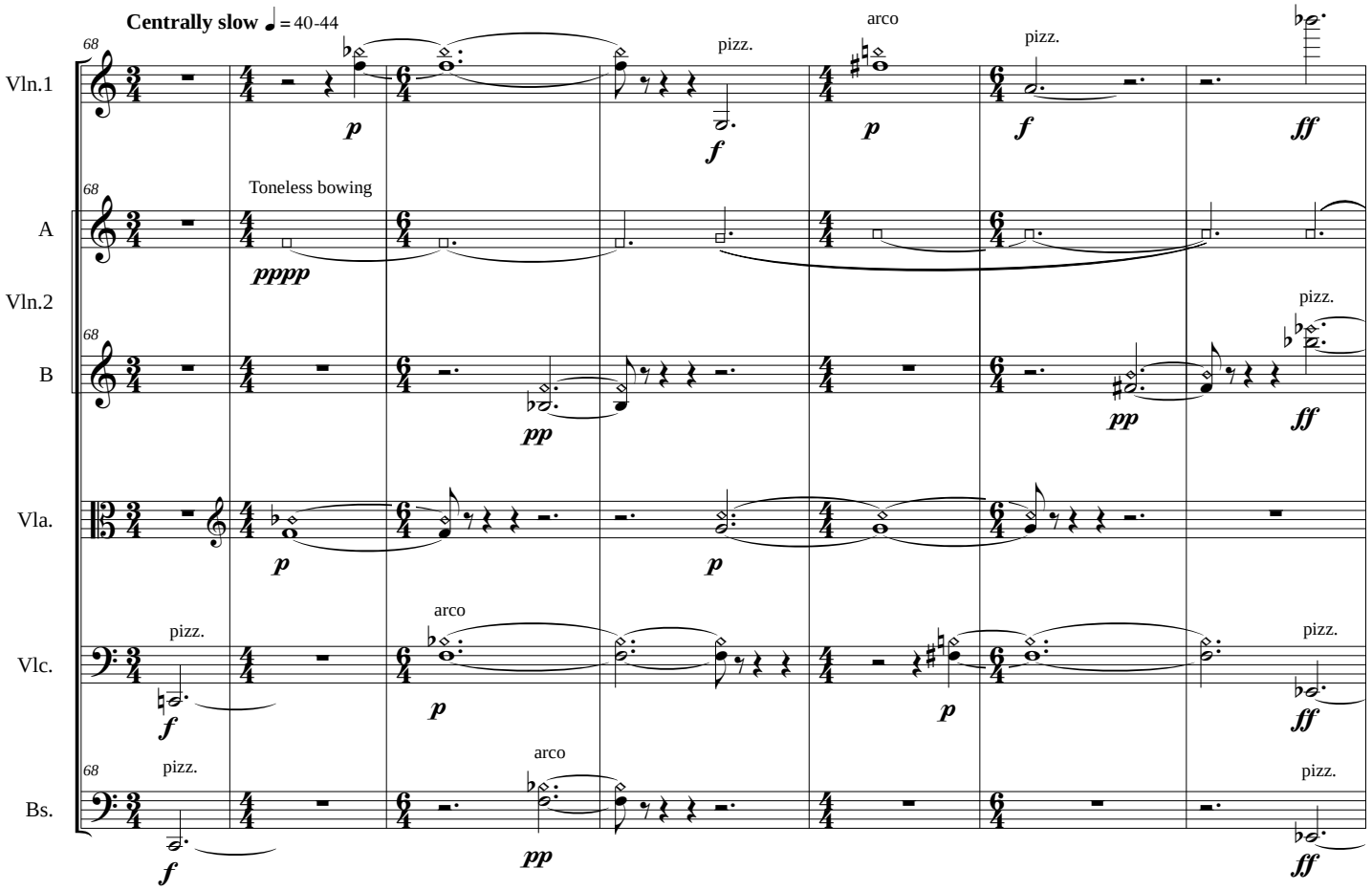

Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
accel.
a tempo
pizz.
arco
54

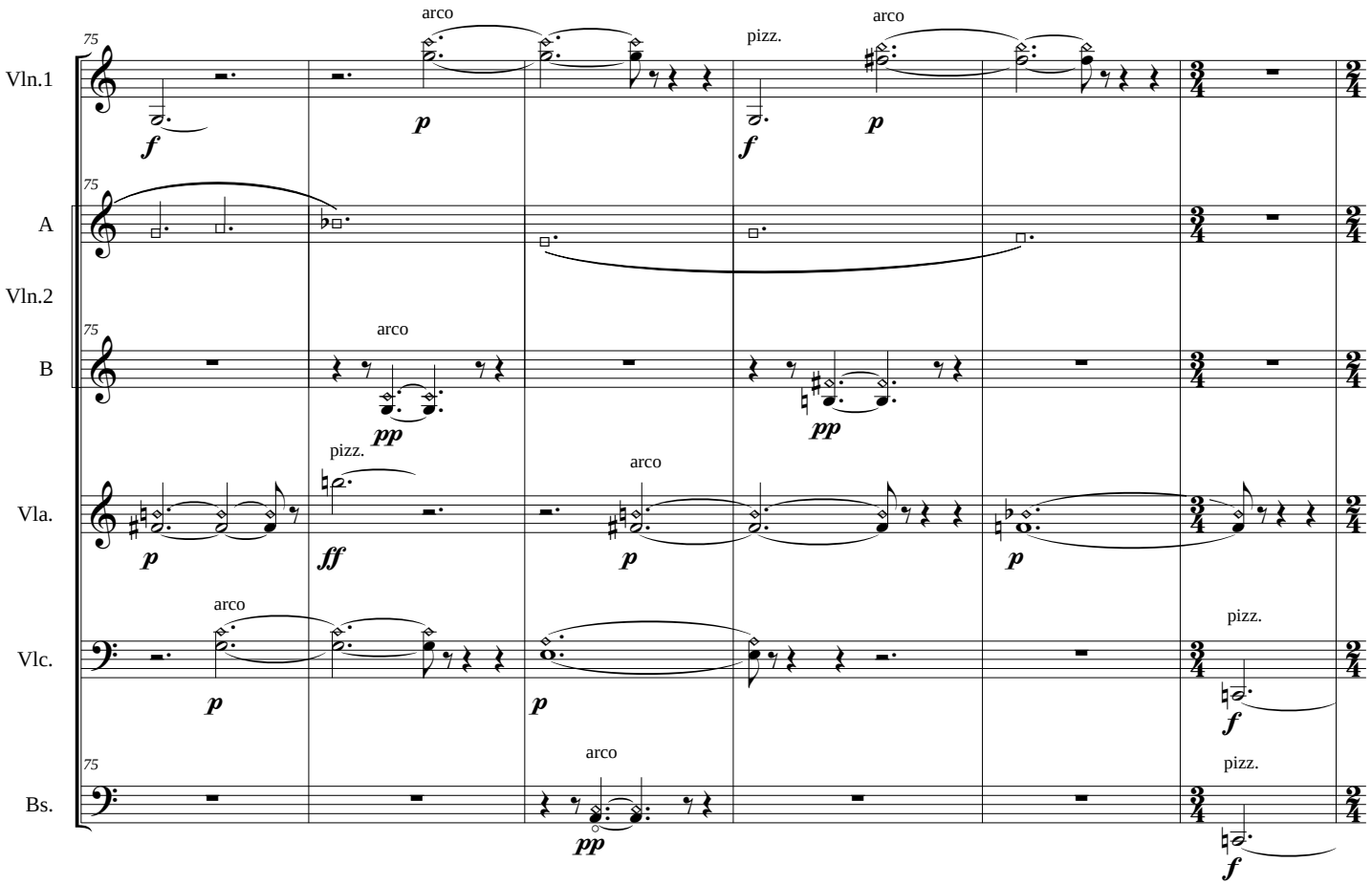

Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
pizz.
arco
pizz.
arco

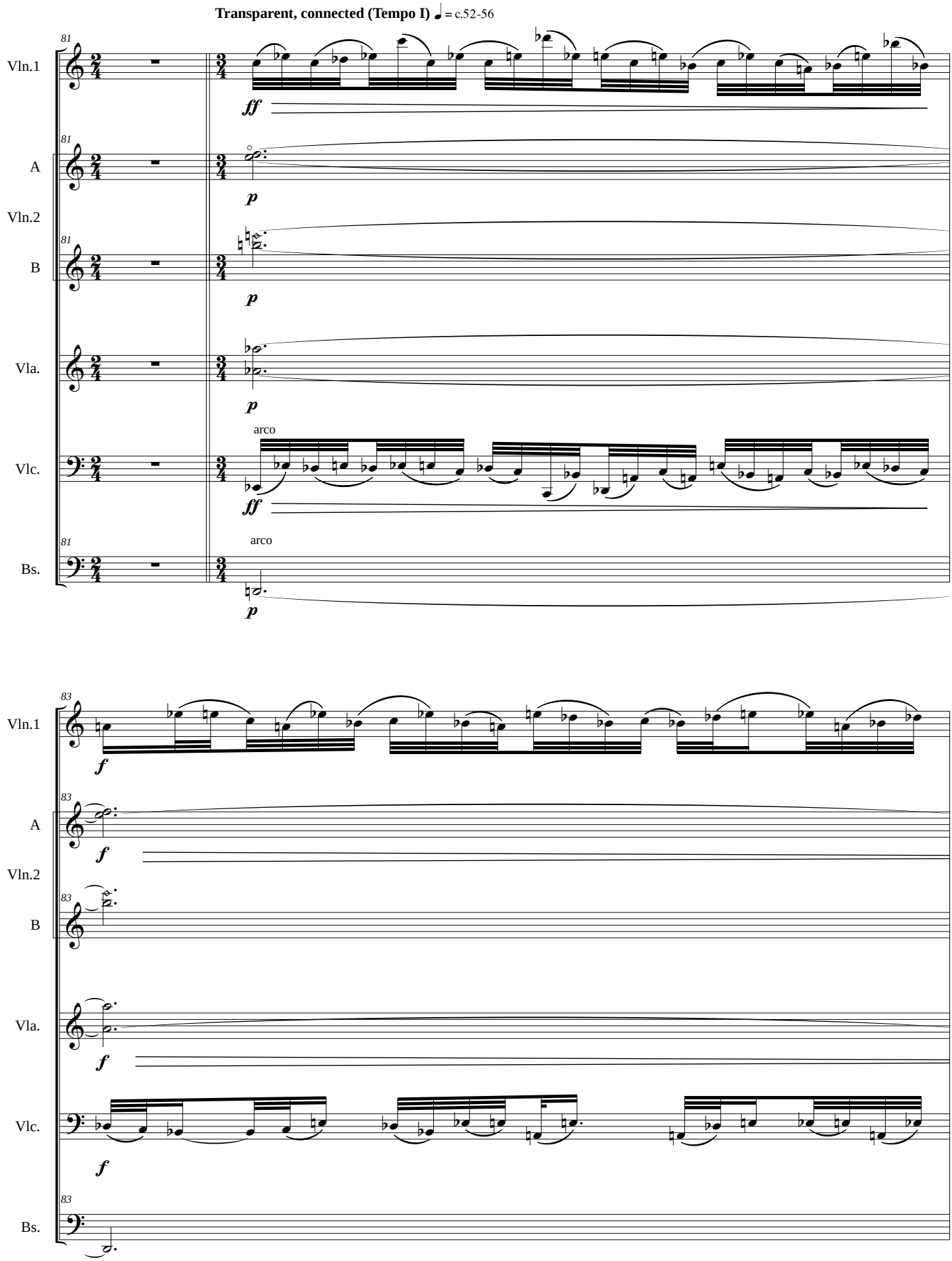

Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.

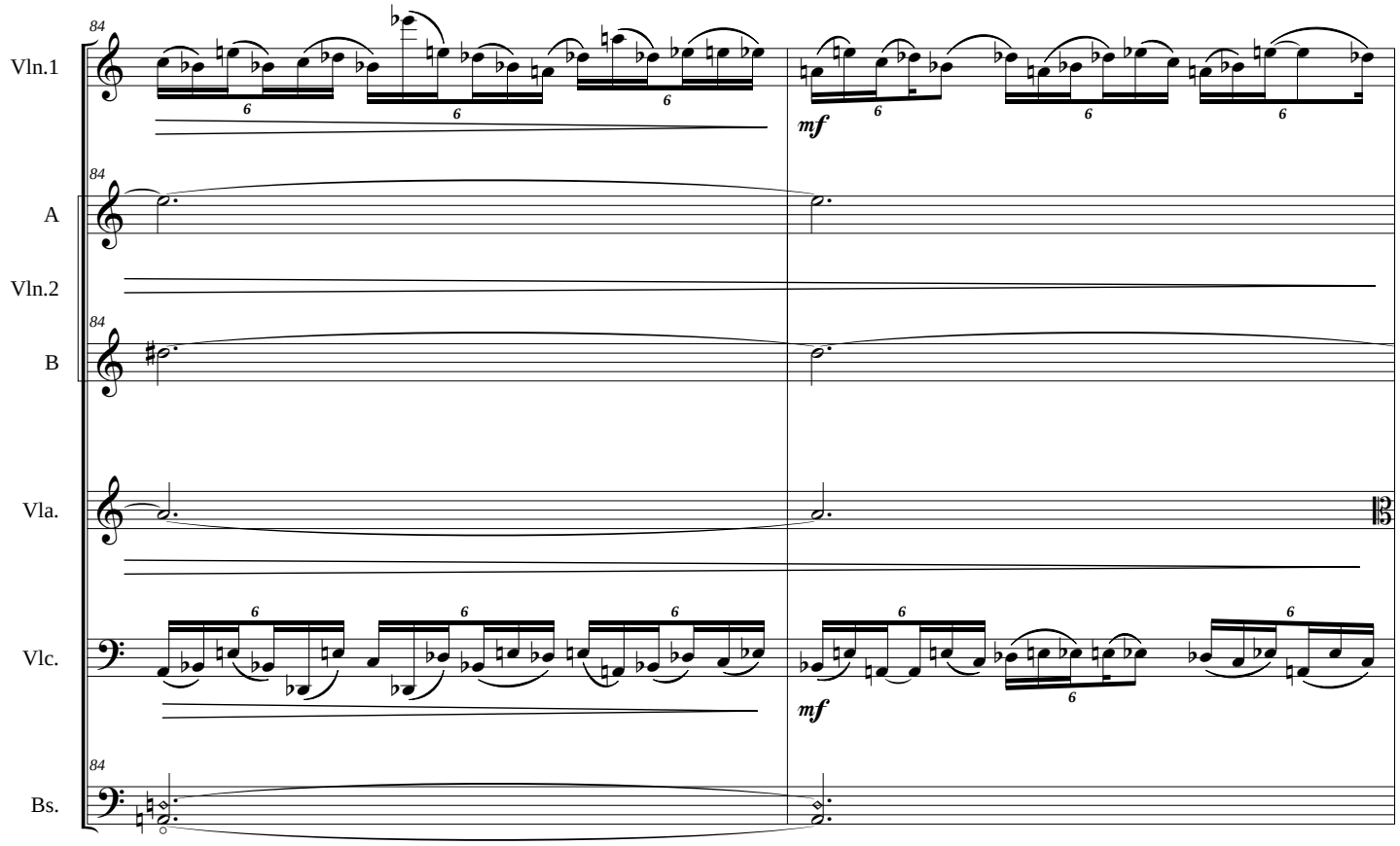

65
Vln.1
f
65
A
Vln.2
fp
65
B
Vla.
fp
Vlc.
f
65
Bs.

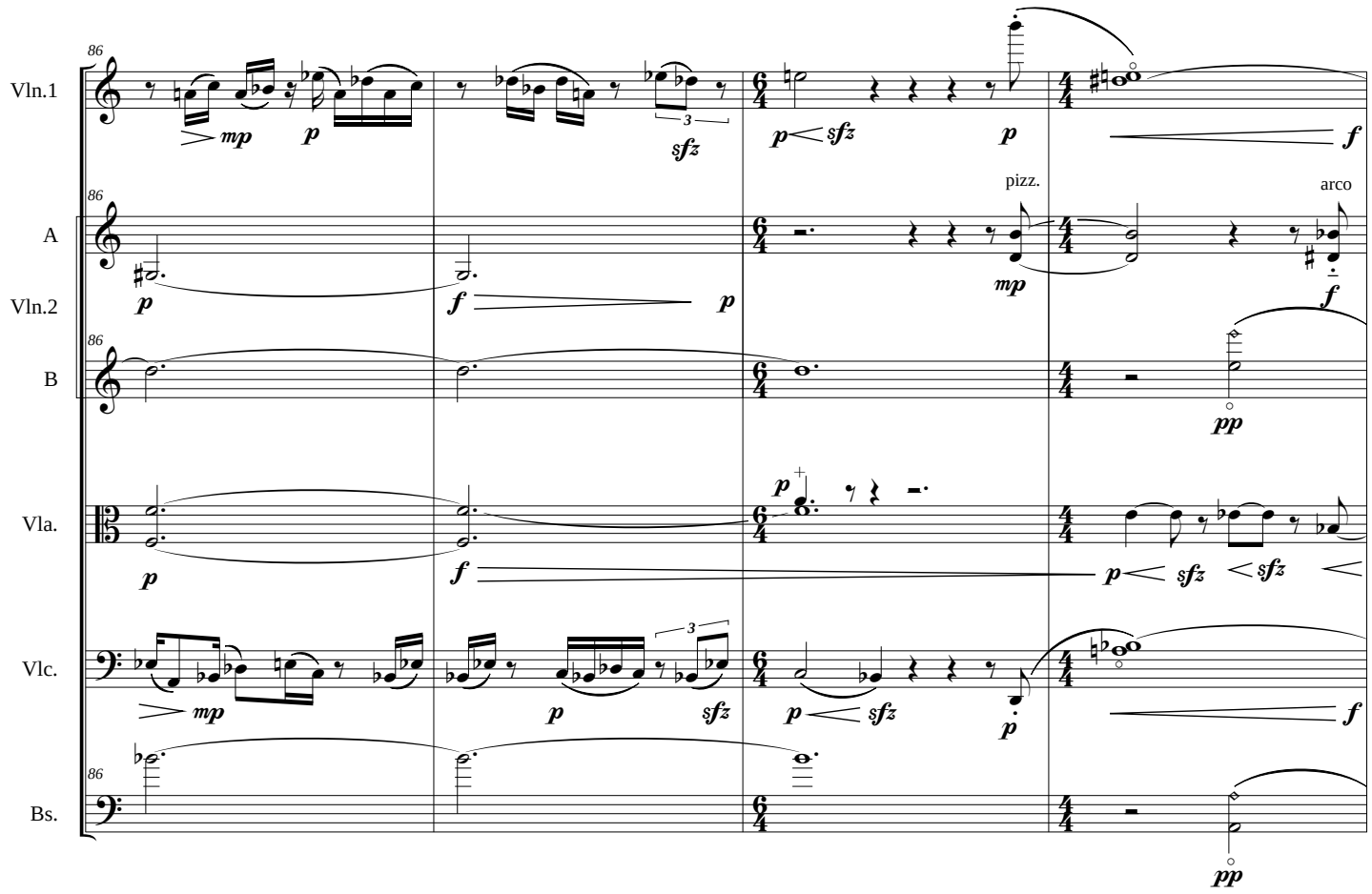

66
Vln.1
66
A
Vln.2
66
B
Vla.
Vlc.
66
Bs.

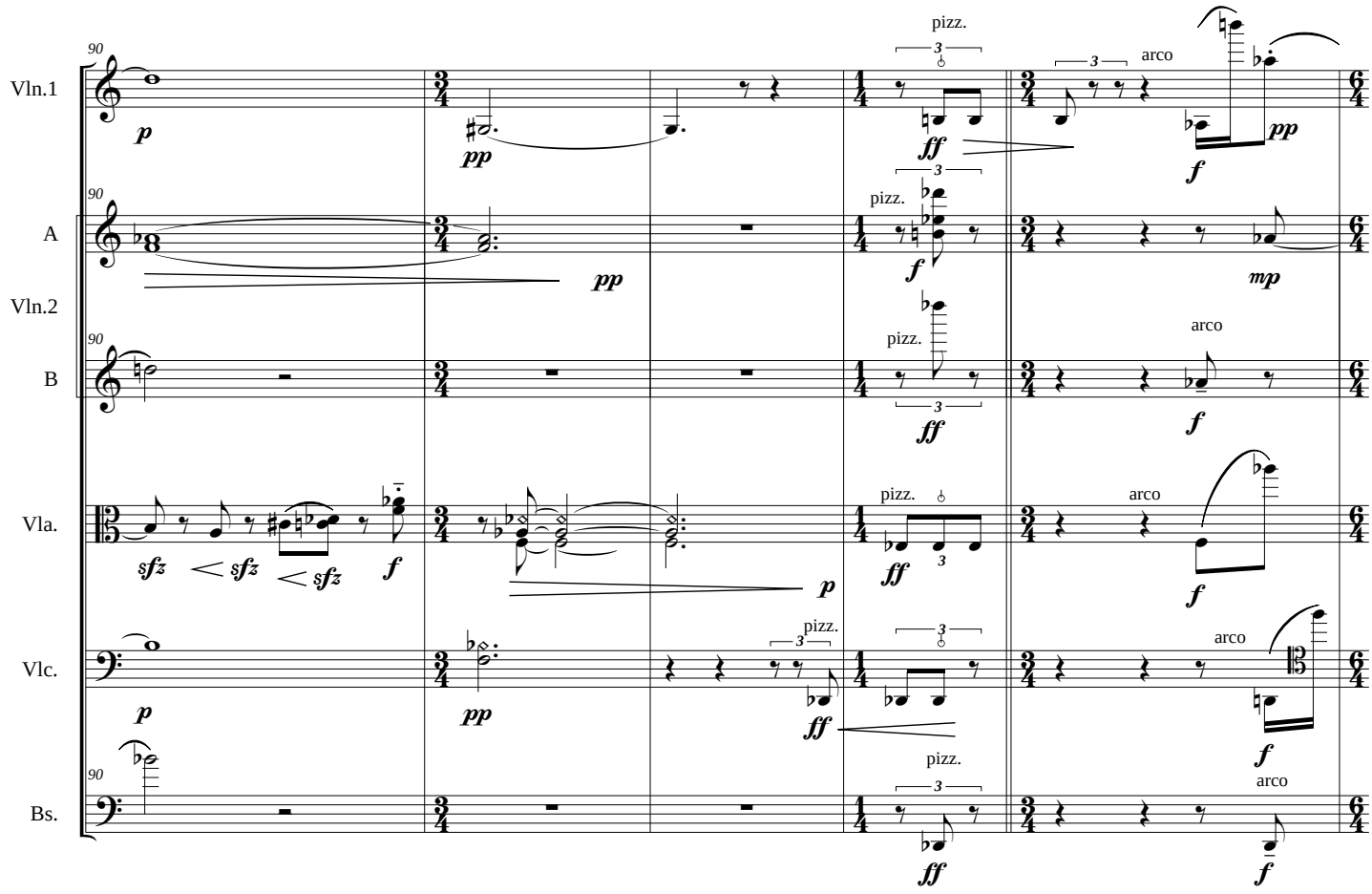

Centrally slow ♩ = 40-44
Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
68
Toneless bowing
pizz.
arco
p
f
ff
pp
pppp

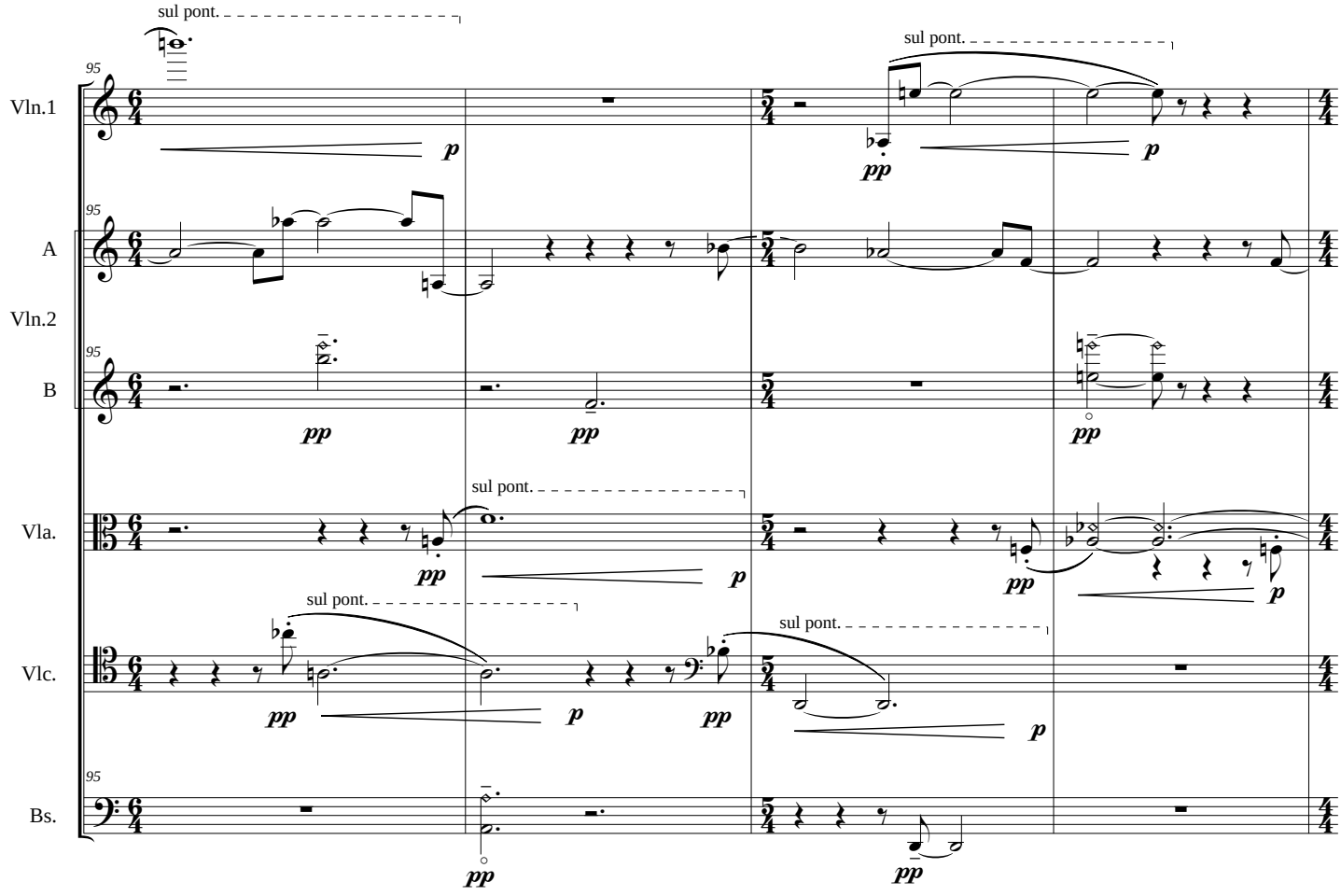

Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
75
arco
pizz.
p
f
ff
pp

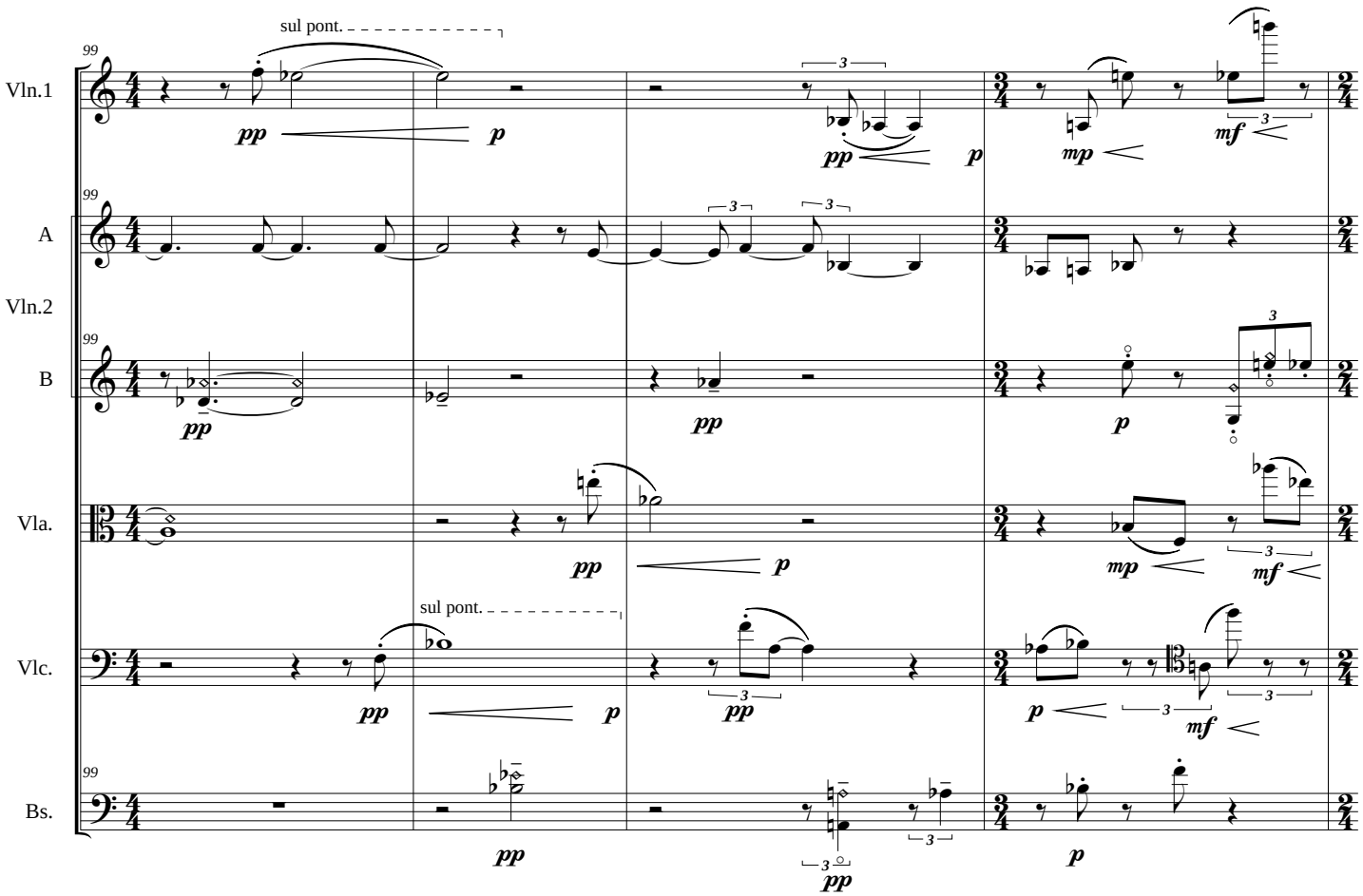

Transparent, connected (Tempo I) ♩ = c.52-56
Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
81
arco
ff
p
f
83

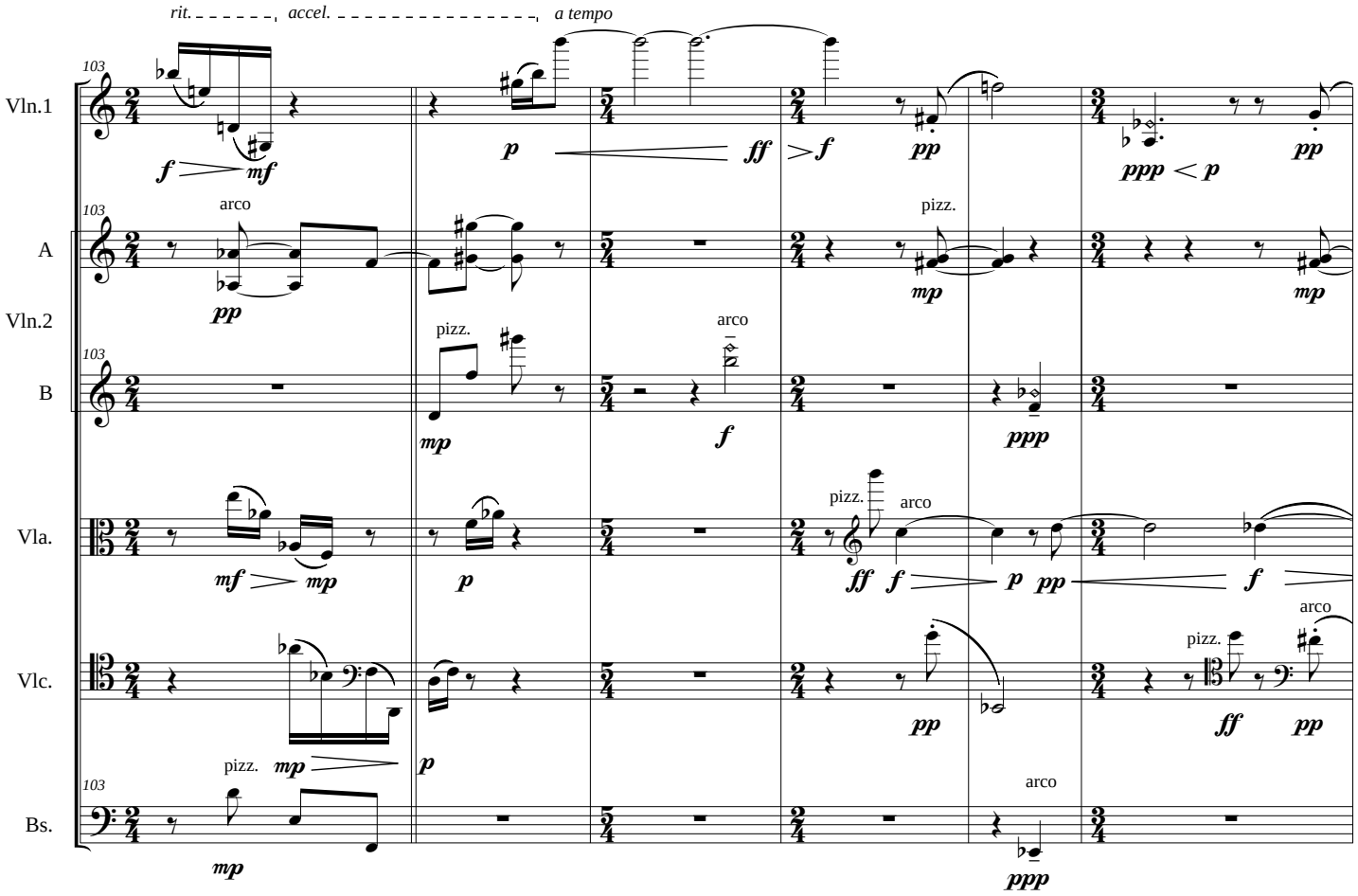

Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
84
mf

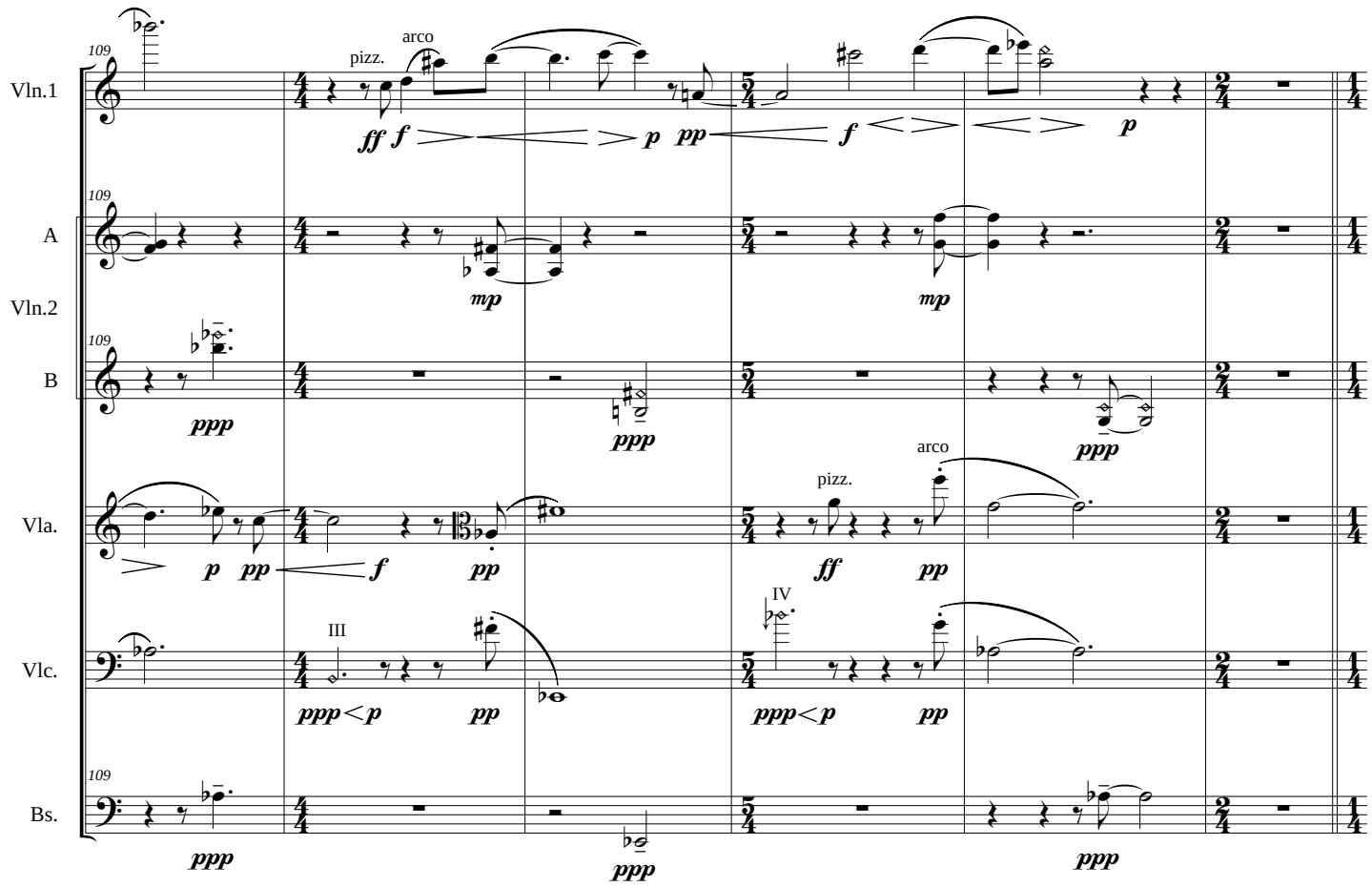

Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
86
mp
p
sfz
f
pp
pizz.
arco
mf

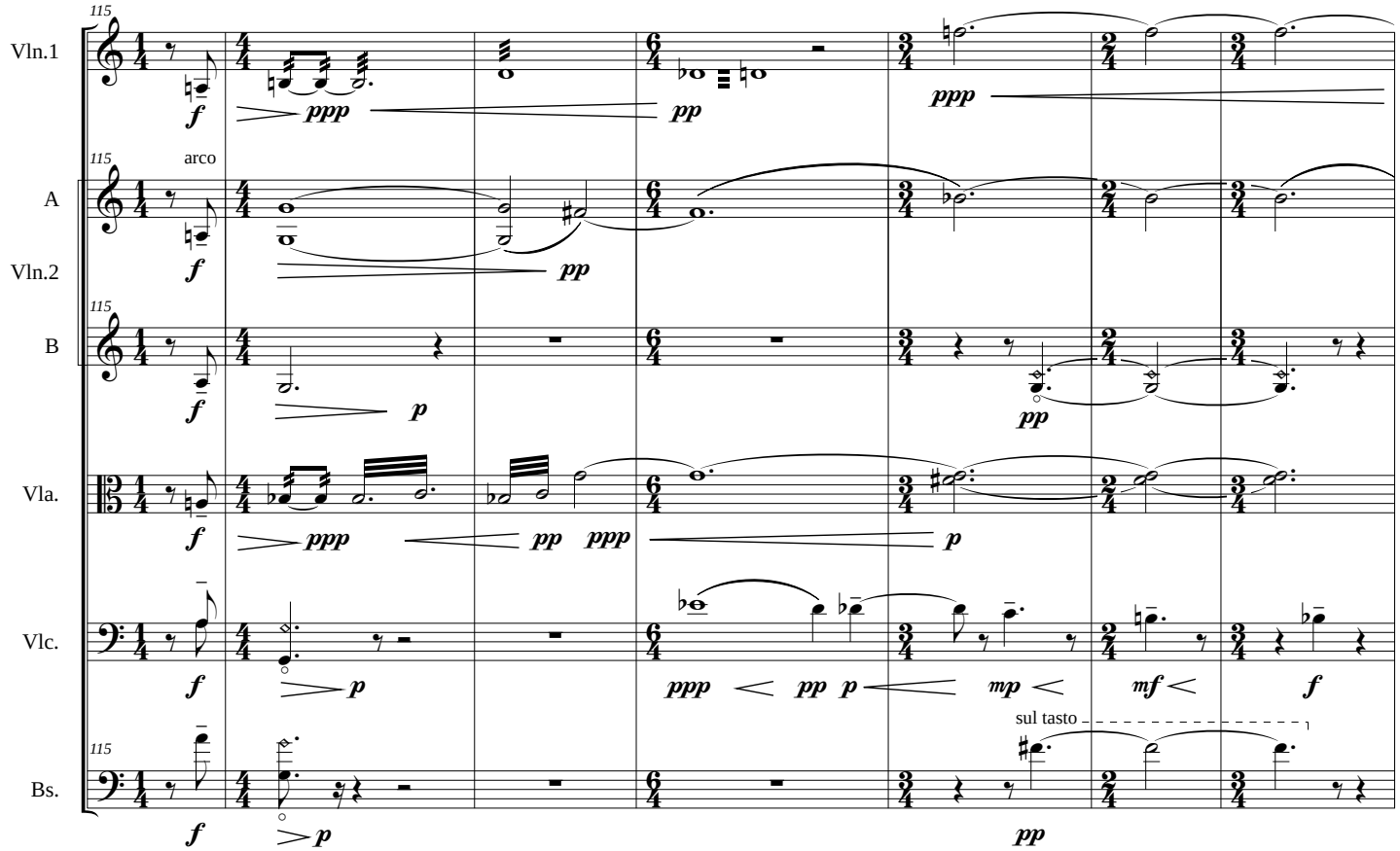

90
Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
pizz.
arco
p
pp
ff
f
mp
sfz

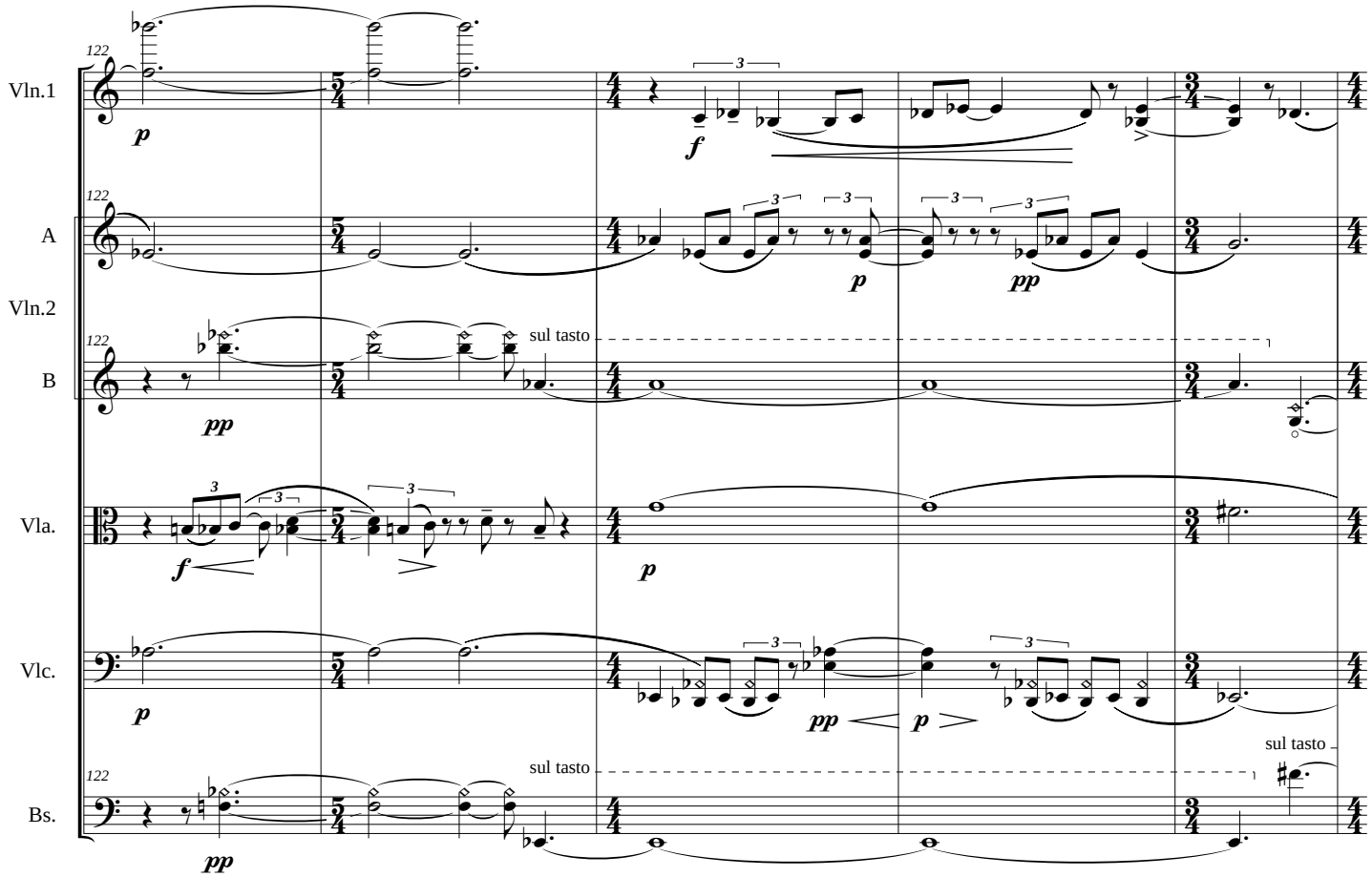

95
Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
sul pont.
p
pp

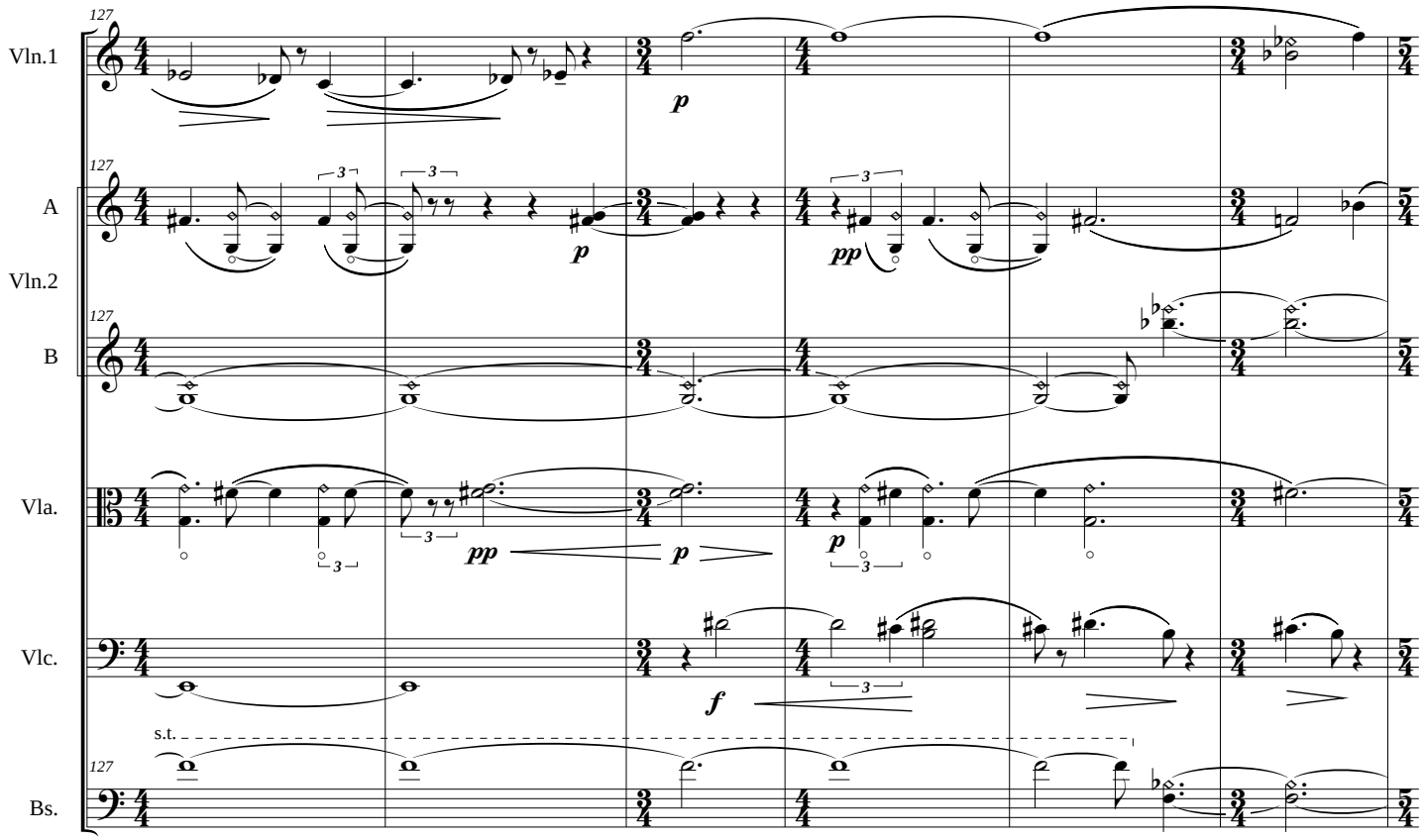

Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
sul pont.
99

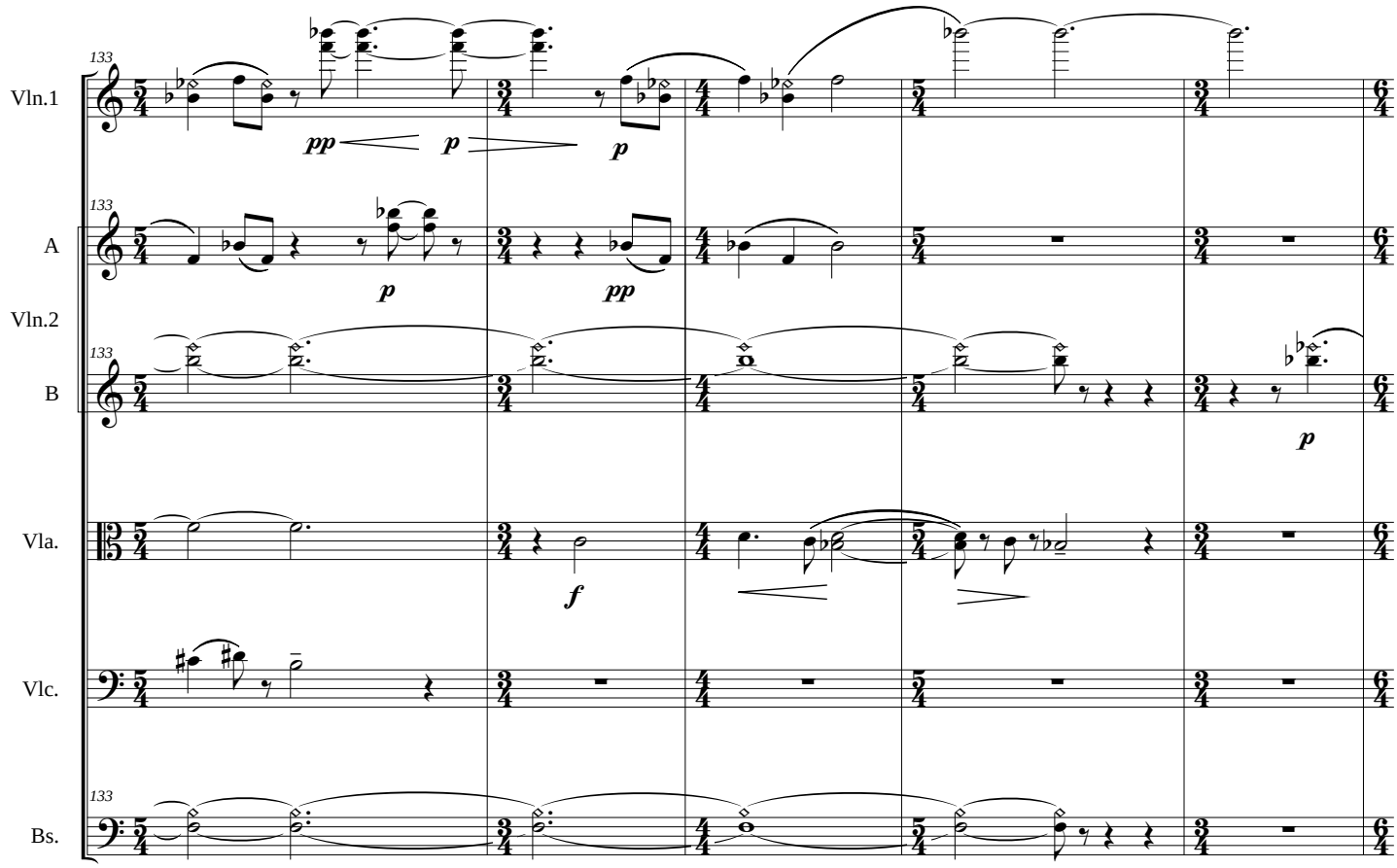

rit.
accel.
a tempo
Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
103
arco
pizz.

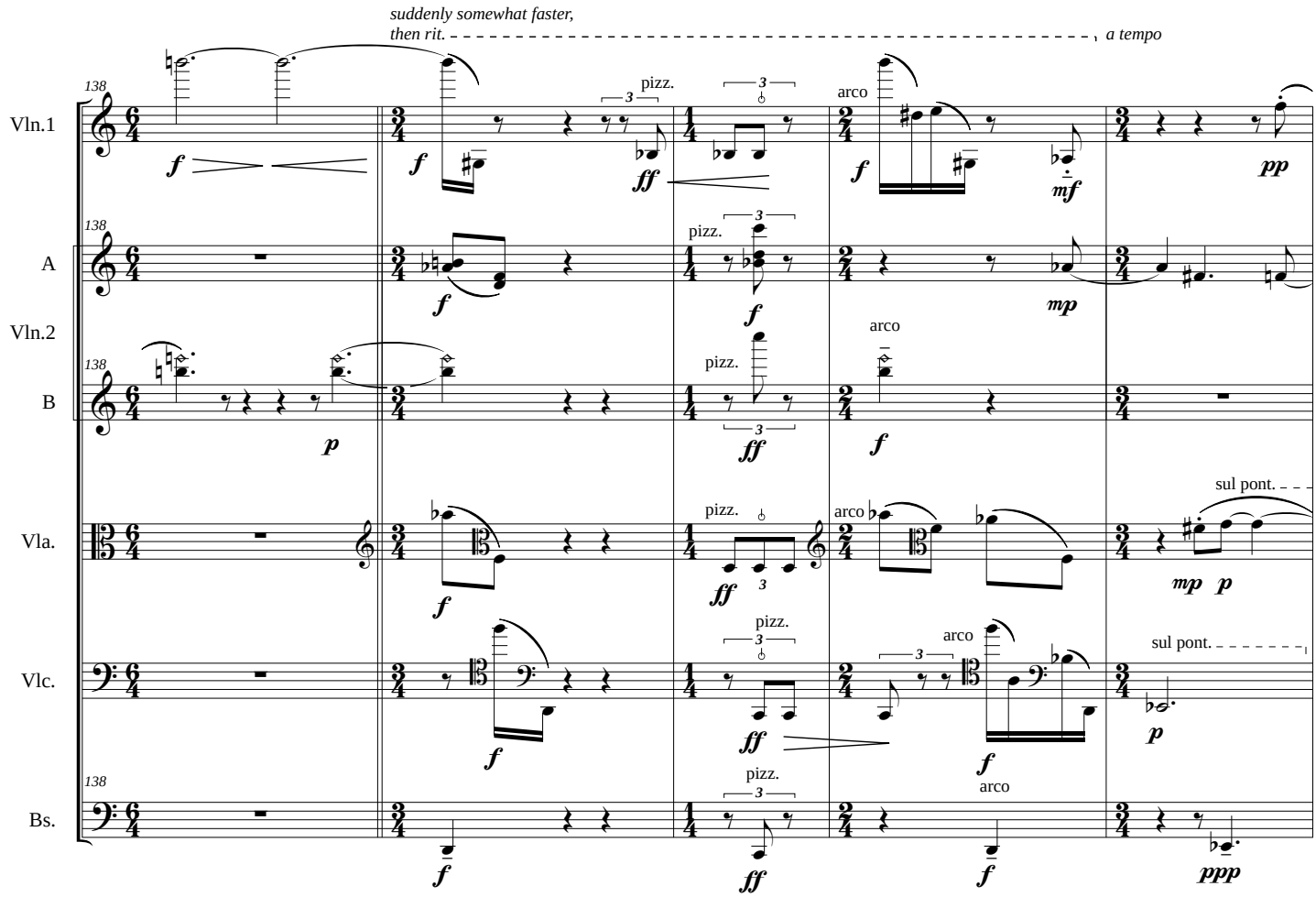

109
Vln.1
pizz.
arco
ff f p pp f p
A
Vln.2
mp mp
B
ppp ppp ppp
Vla.
p pp f pp
pizz.
arco
ff pp
Vlc.
III
IV
ppp < p pp ppp < p pp
Bs.
ppp ppp ppp

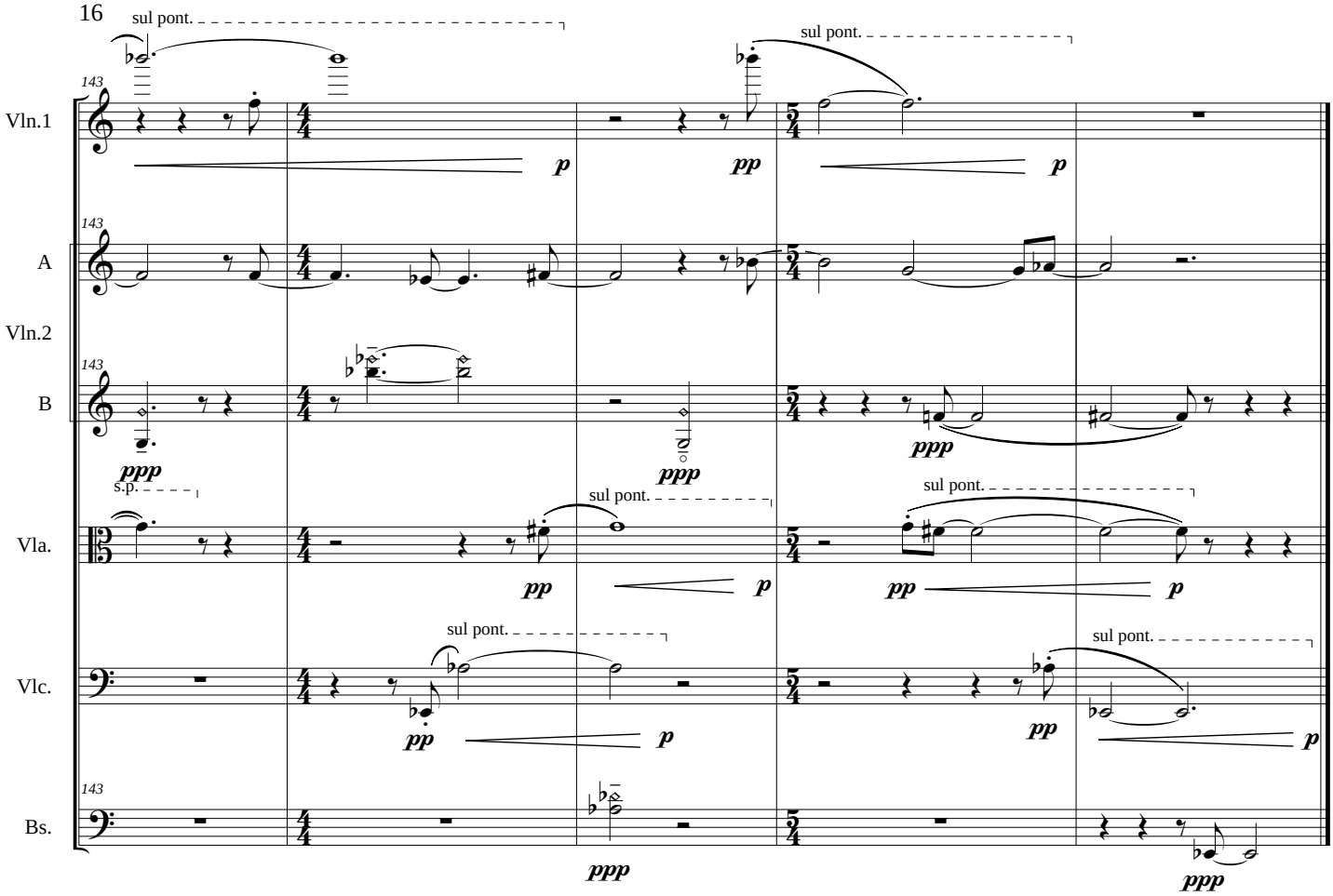

115
Vln.1
f ppp pp ppp
A
arco
Vln.2
f pp
B
f p pp
Vla.
f ppp pp ppp p
Vlc.
f p ppp < pp p mp < mf < f
sul tasto
Bs.
f p pp


122
Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
sul tasto
sul tasto
sul tasto


127
Vln.1
A
Vln.2
B
Vla.
Vlc.
Bs.
s.t.


133
Vln.1
pp
p
p
A
p
pp
Vln.2
B
p
Vla.
f
Vlc.
Bs.


suddenly somewhat faster,
then rit.
a tempo
138
Vln.1
f
f
pizz.
ff
arco
f
mf
pp
A
f
pizz.
f
mp
Vln.2
B
p
pizz.
arco
ff
f
Vla.
pizz.
ff
arco
sul pont.
mp
p
Vlc.
pizz.
ff
arco
f
sul pont.
p
Bs.
f
pizz.
ff
arco
f
ppp


sul pont.
sul pont.
143
Vln.1
p
pp
p
143
A
Vln.2
143
B
ppp
ppp
ppp
s.p.
sul pont.
sul pont.
Vla.
pp
p
pp
p
sul pont.
sul pont.
Vlc.
pp
p
pp
p
143
Bs.
ppp
ppp