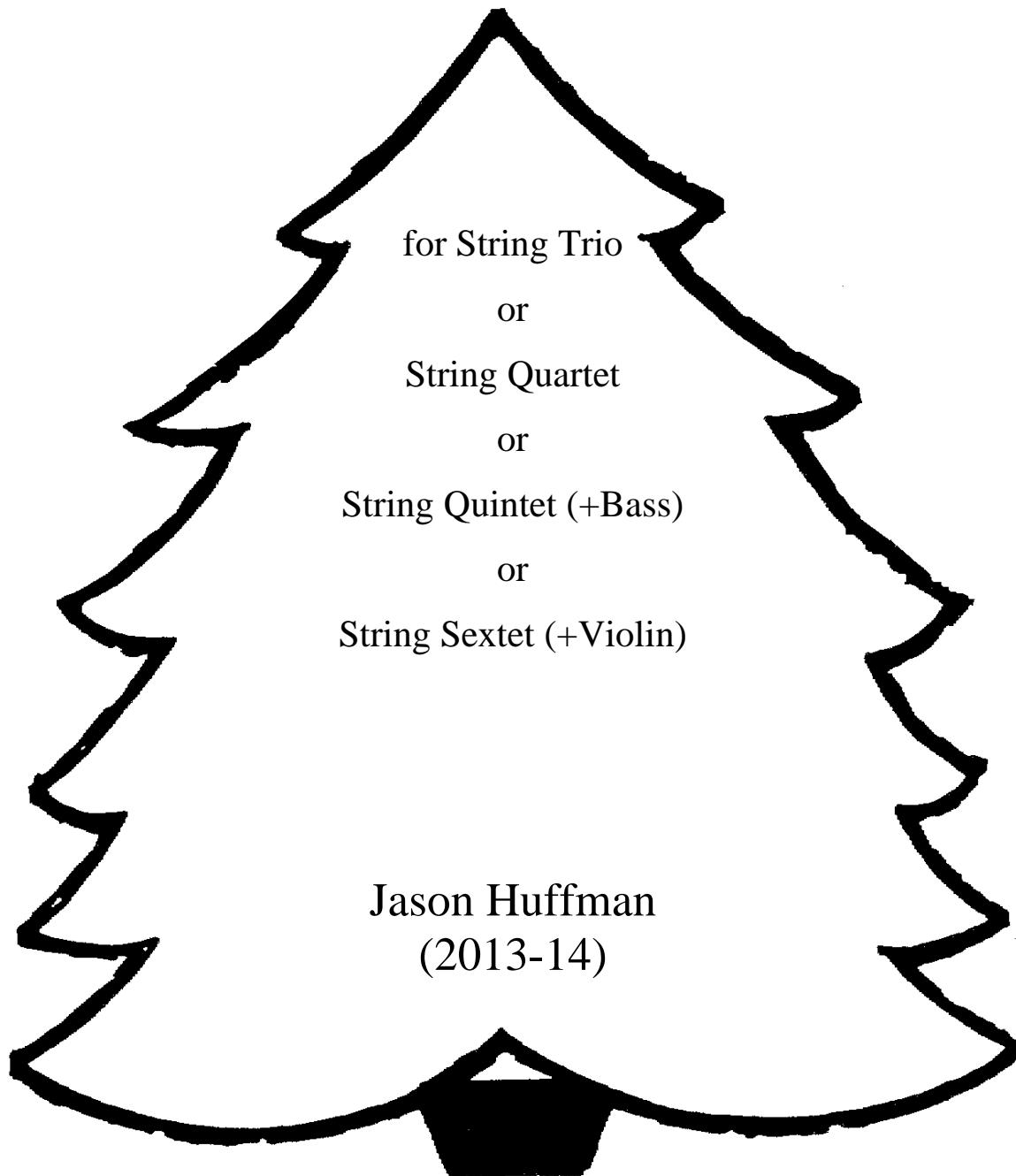


Christmas Tree





Hyman Bloom, *Christmas Tree*, 1983-84
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.

Christmas Tree

Transparent, connected $\text{♩} = \text{c.52-56}$

sul pont.

Violin 1

A

Violin 2

B

Viola

Violoncello

Bass

accel.

a tempo

Vln.1

A

Vln.2

B

Vla.

Vlc.

Bs.

13

Vln.1

A

Vln.2

B

Vla.

Vlc.

Bs.

Measure 13: Vln.1, A, B play eighth-note patterns. Vla. has a sustained note. Vlc. and Bs. play sixteenth-note patterns. Dynamics: pp, p, p, f, sul tasto.

Measure 14: Vln.1, A, B play eighth-note patterns. Vla. has a sustained note. Vlc. and Bs. play sixteenth-note patterns. Dynamics: pp, p, pp, f, sul tasto.

Measure 15: Vln.1, A, B play eighth-note patterns. Vla. has a sustained note. Vlc. and Bs. play sixteenth-note patterns. Dynamics: pp, p, pp, f, sul tasto.

Measure 16: Vln.1, A, B play eighth-note patterns. Vla. has a sustained note. Vlc. and Bs. play sixteenth-note patterns. Dynamics: pp, p, pp, f, sul tasto.

Measure 17: Vln.1, A, B play eighth-note patterns. Vla. has a sustained note. Vlc. and Bs. play sixteenth-note patterns. Dynamics: pp, p, pp, f, sul tasto.

Measure 18: Vln.1, A, B play eighth-note patterns. Vla. has a sustained note. Vlc. and Bs. play sixteenth-note patterns. Dynamics: pp, p, pp, f, sul tasto.

19

Vln.1

A

Vln.2

B

Vla.

Vlc.

Bs.

Measure 19: Vln.1, A, B play eighth-note patterns. Vla. has a sustained note. Vlc. and Bs. play sixteenth-note patterns. Dynamics: f, pp, p, f, sul tasto.

Measure 20: Vln.1, A, B play eighth-note patterns. Vla. has a sustained note. Vlc. and Bs. play sixteenth-note patterns. Dynamics: pp, p, pp, f, sul tasto.

Measure 21: Vln.1, A, B play eighth-note patterns. Vla. has a sustained note. Vlc. and Bs. play sixteenth-note patterns. Dynamics: pp, p, pp, f, sul tasto.

Measure 22: Vln.1, A, B play eighth-note patterns. Vla. has a sustained note. Vlc. and Bs. play sixteenth-note patterns. Dynamics: pp, p, pp, f, sul tasto.

Measure 23: Vln.1, A, B play eighth-note patterns. Vla. has a sustained note. Vlc. and Bs. play sixteenth-note patterns. Dynamics: pp, p, pp, f, sul tasto.

Measure 24: Vln.1, A, B play eighth-note patterns. Vla. has a sustained note. Vlc. and Bs. play sixteenth-note patterns. Dynamics: pp, p, pp, f, sul tasto.

24

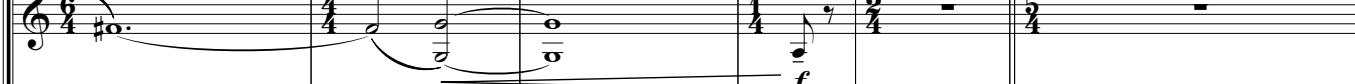
Vln.1 

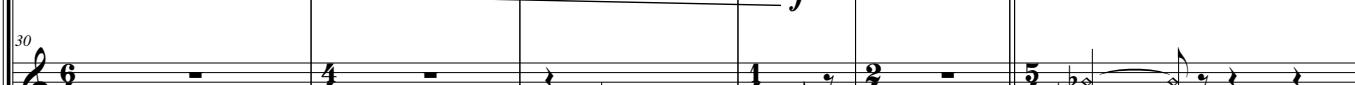
A 

Vln.2 

B 

Vla. 

Vlc. 

Bs. 

30

Vln.1 

A 

Vln.2 

B

Vla.

Vlc.

Bs.

36

Vln.1 *p >* *pp* *p >* *pp* *ff* *pp* *f <*

A *pizz.* - *mp* - *mp* *mp* *mp*

Vln.2 - *mp* - *mp* - *mp* *mp*

B - *ppp* - *ppp* *ppp* *ppp*

Vla. *pizz.* *ff* *pp* *f* *pp p* *f* *pp p* *f ff*

Vlc. *f* *pp p < >* *f ff* *pp* *arco* *p >* *pp*

Bs. - - - - - - -

ppp *ppp* *ppp*

43

accel. ----- rit. ----- a tempo

Vln.1 *>ff* *p* *mf < f* *f > mp >* *p > pp* *p*

A - *arco* - *pizz.* *mp* -

Vln.2 - *pp* - *arco* *mp* -

B *f* *mp* - *p* *pp* *pp*

Vla. - *p* *mp < mf* *f > mf >* *p > pp* sul pont.

Vlc. - *p* *mp* *pizz.* *arco f > mf >* *p > pp* *p*

Bs. - - - - *pp* - -

mp *p* *pp*

sul pont. - - - - - 1

sul pont. - - - - - 1

49 Vln.1 *pp*

49 A *mp*

Vln.2

49 B *pp*

Vla. *p* sul pont. *pp* sul pont. *pp* sul pont.

Vlc. *pp*

Bs. *pp*

accel. - - - - - *a tempo*

54 Vln.1 *f* *pizz.* *ff* *pp* *p* *fp*

54 A *ff* *pp* *arco* *f*

Vln.2

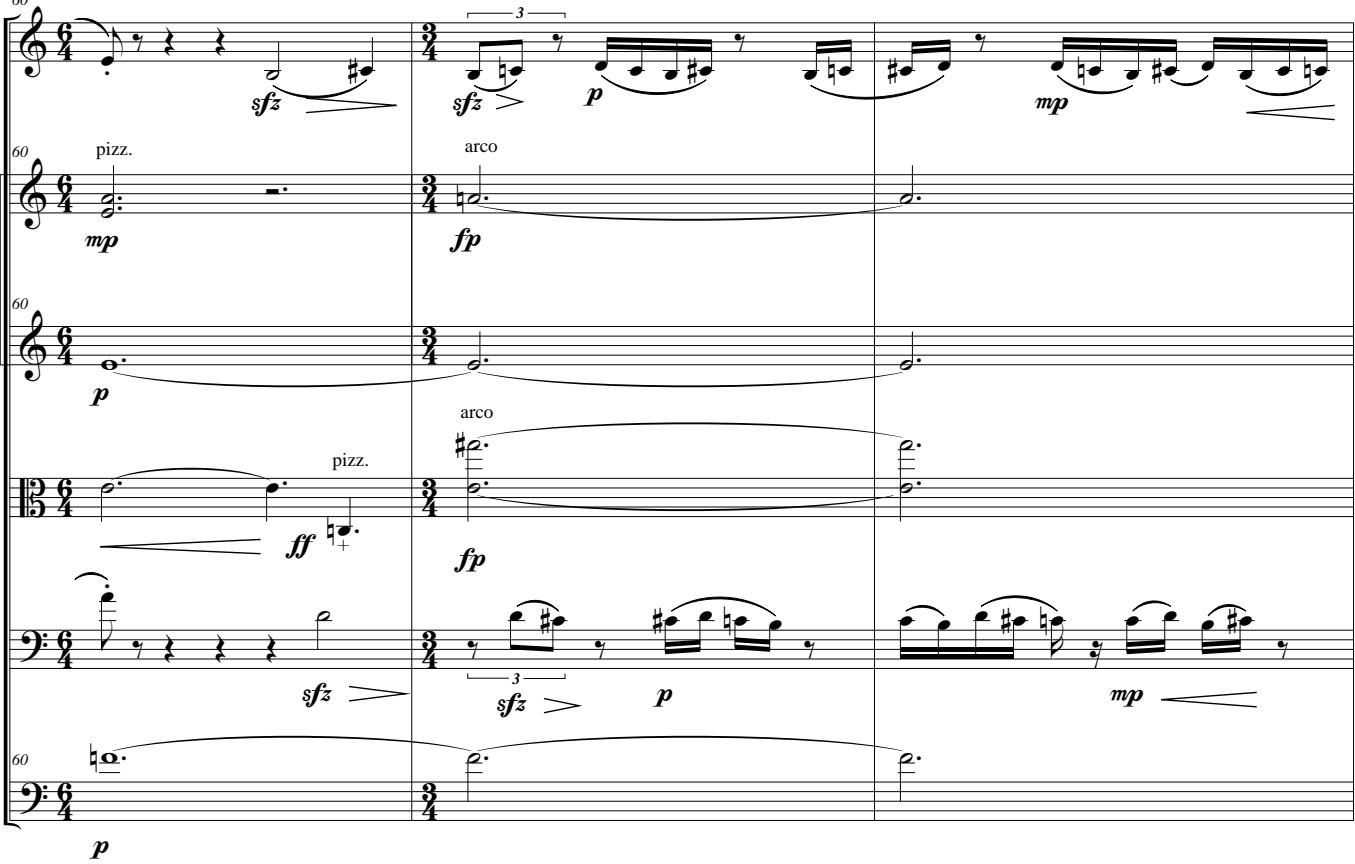
54 B *f* *pizz.* *ff* *pp* *pp*

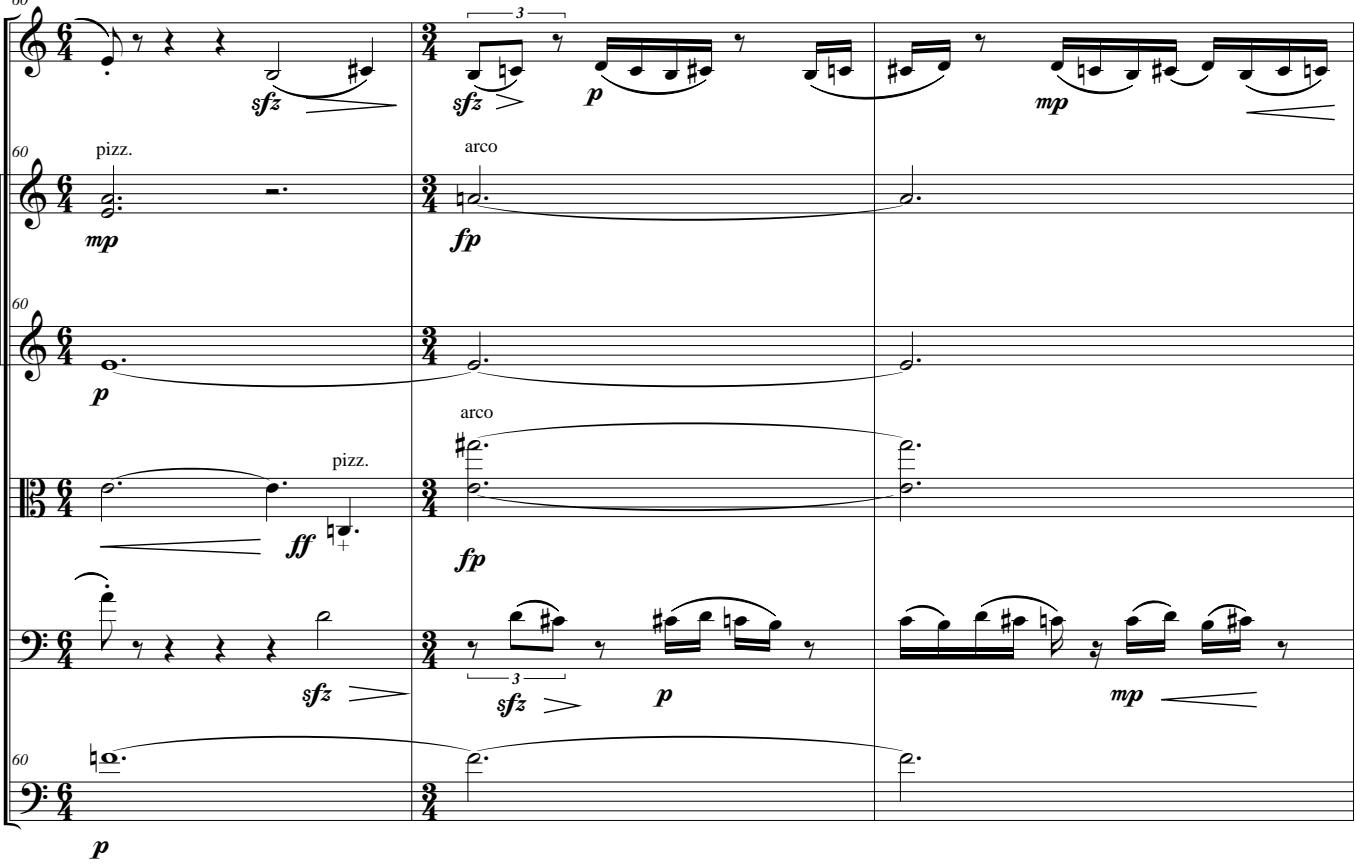
Vla. *f* *pizz.* *ff* *pp* *f* *sfp* *sfp* *sfp*

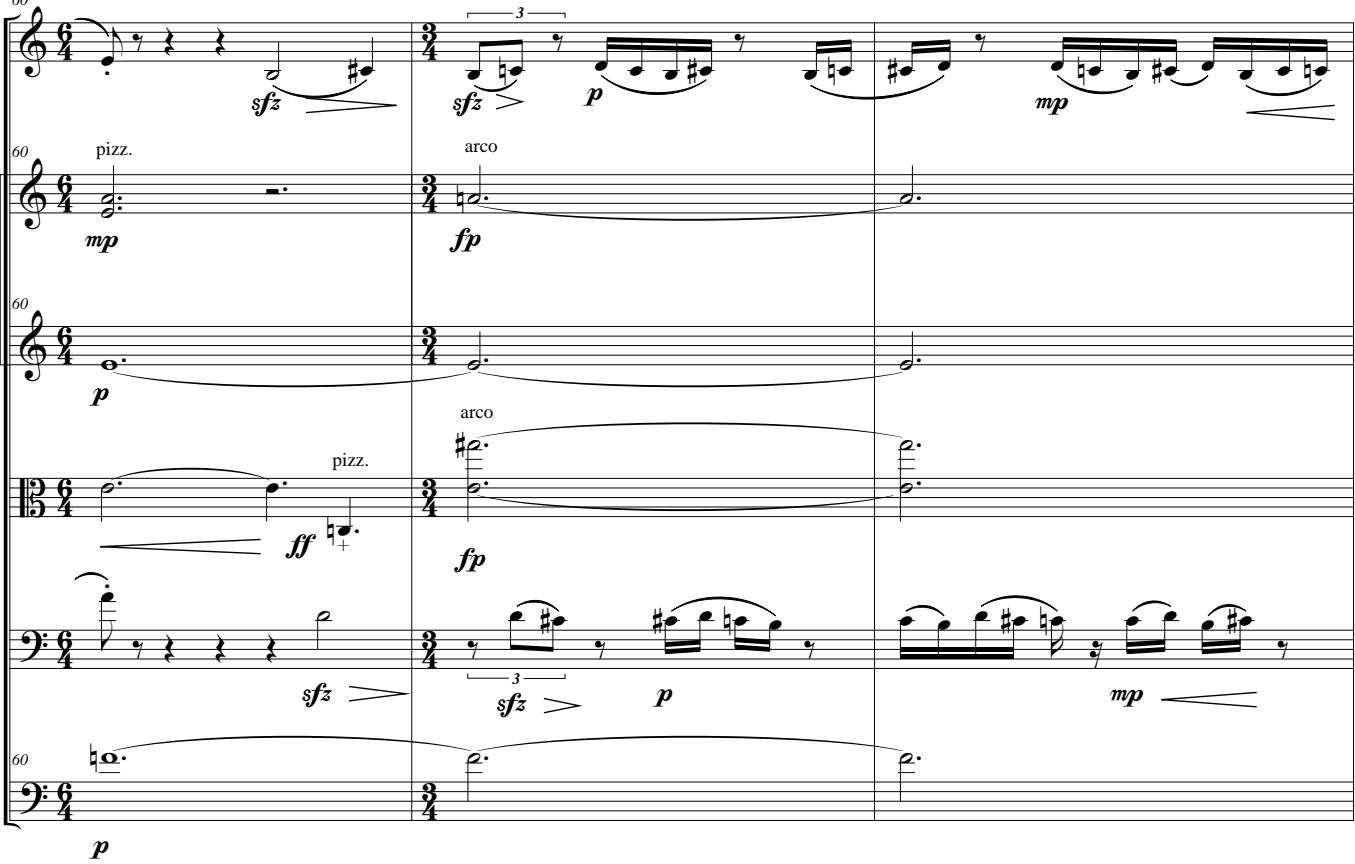
Vlc. *pp* *f* *pizz.* *ff* *pp* *p* *fp*

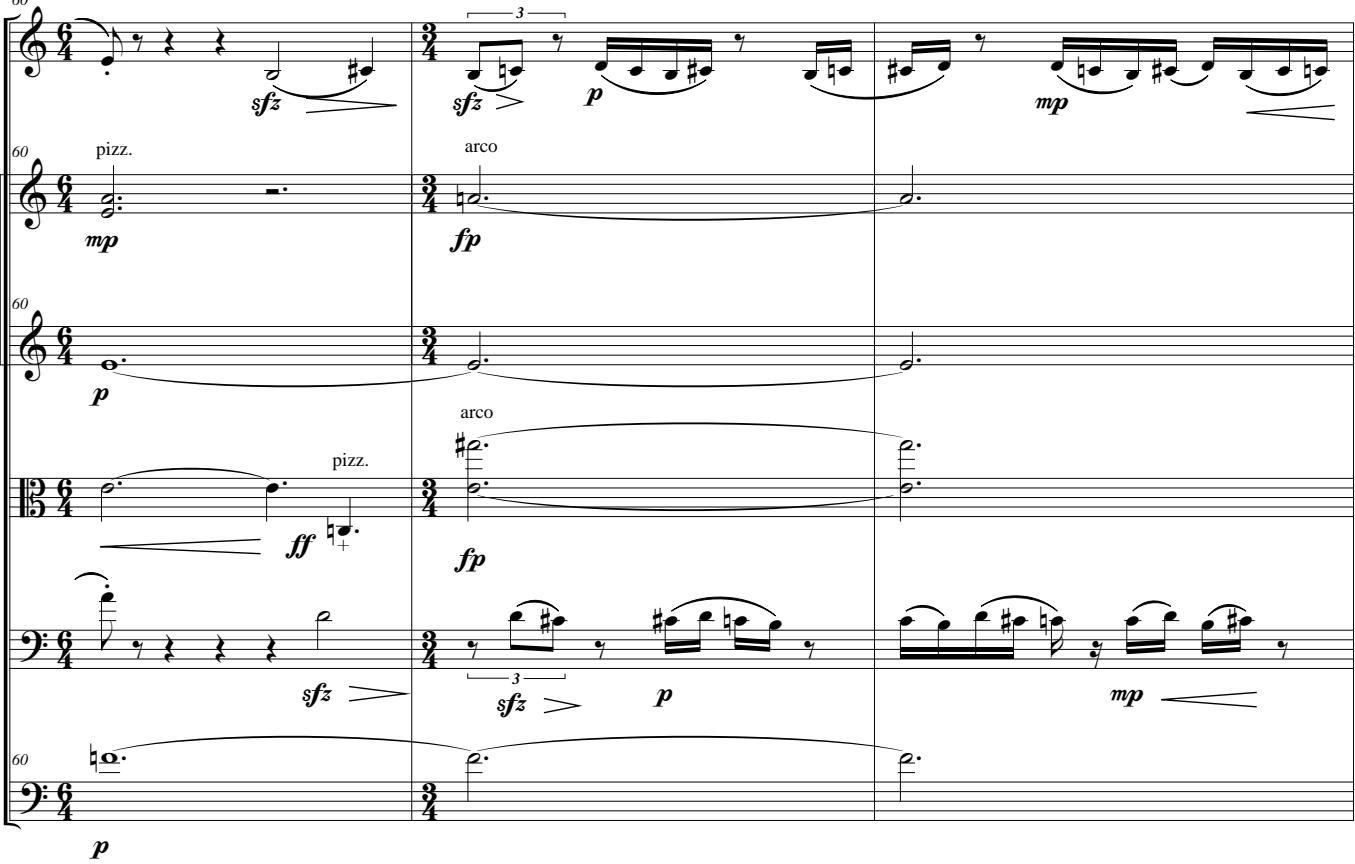
Bs. *f* *ff* *pizz.* *pp* *pp* *arco* *pp*

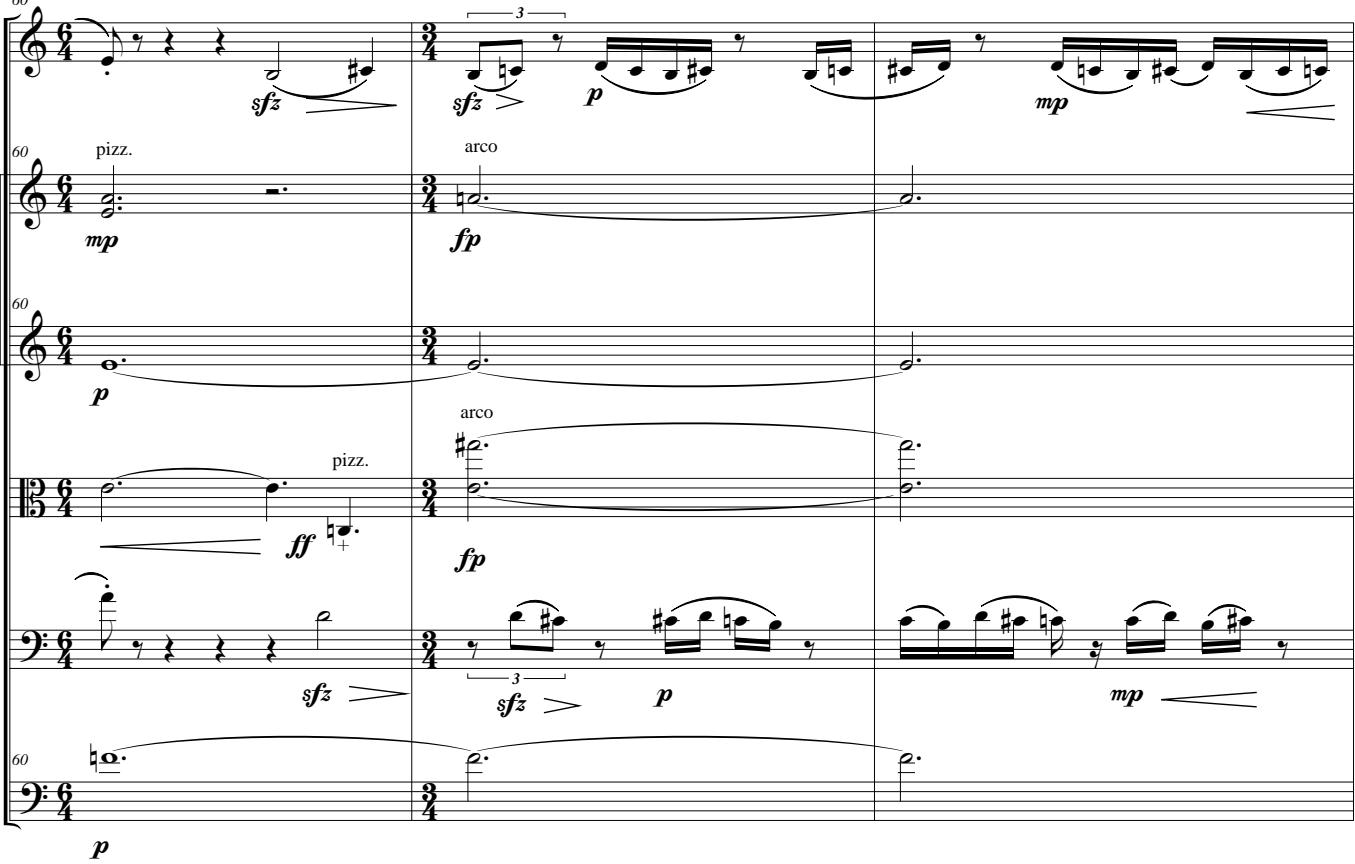
60

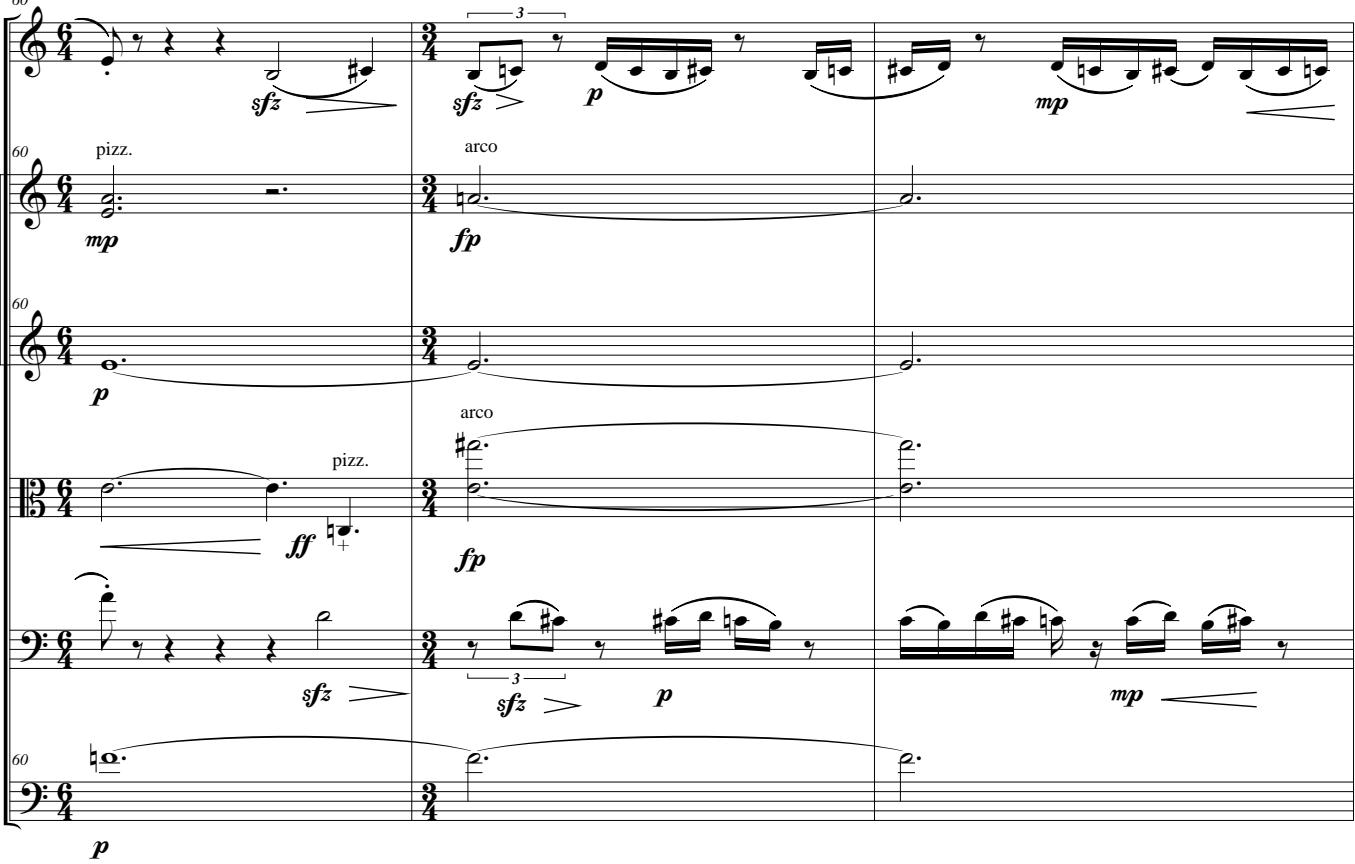
Vln.1 

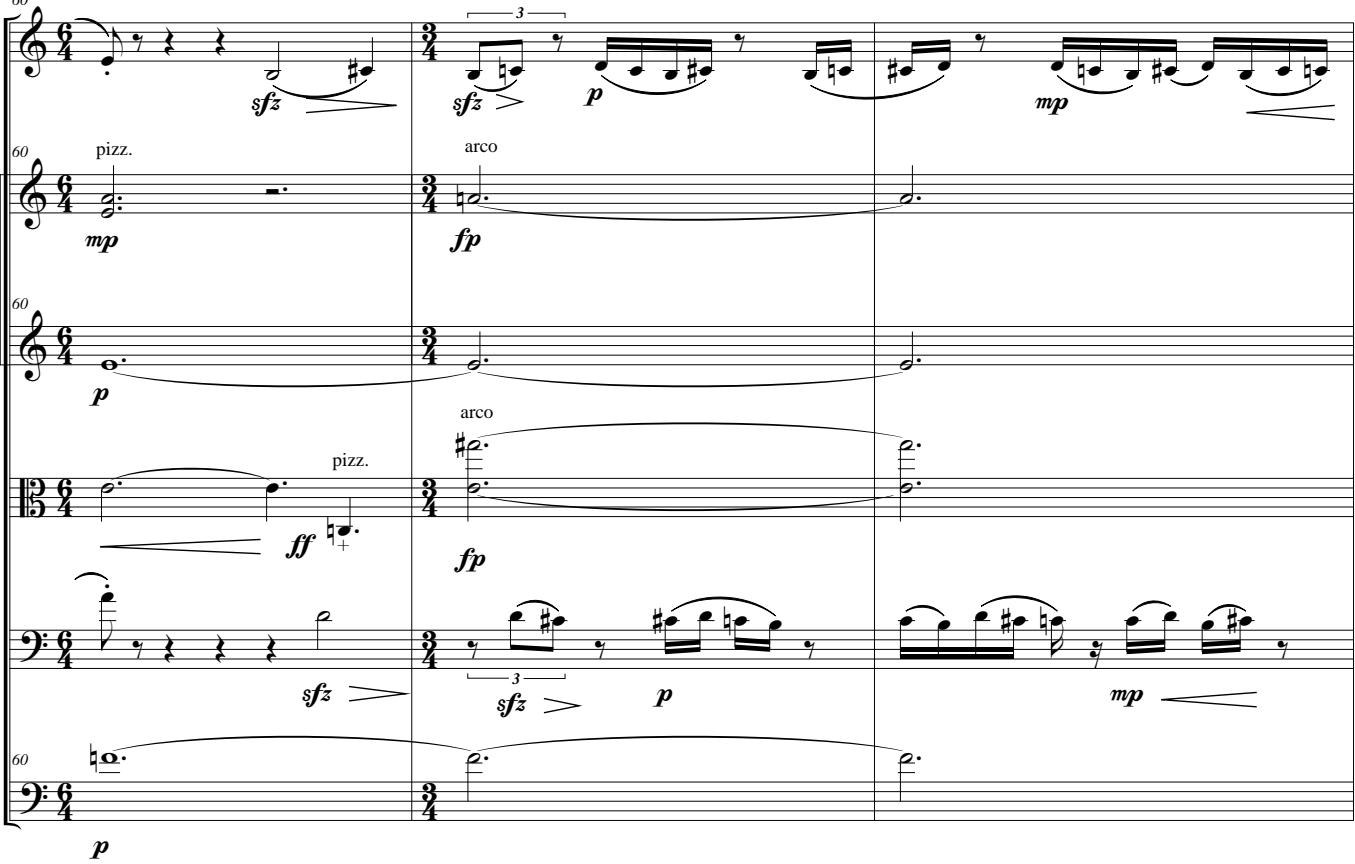
A 

Vln.2 

B 

Vla. 

Vlc. 

Bs. 

p

63

Vln.1 

A 

Vln.2 

B 

Vla. 

Vlc. 

Bs. 

65

Vln.1 f

A fp

Vln.2 fp

B fp

Vla. fp

Vlc. f

Bs. fp

66

Vln.1 $\frac{2}{4}$ - $\frac{3}{4}$

A $\frac{2}{4}$ - $\frac{3}{4}$

Vln.2 $\frac{2}{4}$ - $\frac{3}{4}$

B $\frac{2}{4}$ - $\frac{3}{4}$

Vla. $\frac{2}{4}$ - $\frac{3}{4}$

Vlc. $\frac{2}{4}$ - $\frac{3}{4}$

Bs. $\frac{2}{4}$ - $\frac{3}{4}$

Centrally slow $\text{♩} = 40-44$

Vln.1 arco pizz.

A Toneless bowing **pppp**

Vln.2 pizz.

B **pp** **pp** **ff**

Vla. **p** **p**

Vlc. pizz. arco **f** **ff**

Bs. pizz. arco **pp** pizz.

Vln.1 arco pizz.

A **f** **p** **f**

Vln.2 arco

B **pp** arco **pp**

Vla. **p** **ff** **p**

Vlc. arco **p** arco **f**

Bs. arco **pp** arco pizz. **f** pizz.

Transparent, connected (Tempo I) ♩ = c.52-56

Vln.1 81 - | 3/4 ff

A 81 - | 3/4 p

Vln.2 81 - | 3/4 hz.

B 81 - | 3/4 p

Vla. 81 - | 3/4 b.

Vlc. 81 - | 3/4 arco ff

Bs. 81 - | 3/4 arco p

Vln.1 83 f

A 83 f

Vln.2 83 f

B 83 f

Vla. 83 f

Vlc. 83 f

Bs. 83 f

84

Vln.1

A

Vln.2

B

Vla.

Vlc.

Bs.

84

mf

84

mf

84

84

86

Vln.1

A

Vln.2

B

Vla.

Vlc.

Bs.

86

$\geq mp$

p

$sffz$

p

pizz.

arco

86

p

f

p

mp

f

pp

86

p

f

p^+

γ

$\geq sffz$

$p < sffz < sffz <$

86

$\geq mp$

p

$sffz$

$p \geq sffz$

p

f

86

$\geq mp$

p

$sffz$

$p \geq sffz$

p

pp

90

Vln.1 *p*

A *pp*

Vln.2

B *pp*

Vla. *sfpz* < *sfpz* < *sfpz* *f*

Vlc. *p* *pp*

Bs.

pizz. 3 *ff* pizz. *f* arco
pizz. 3 *ff* pizz. *f*
pizz. 3 *ff* pizz. *f* arco
pizz. 3 *ff* pizz. *f* arco

95 sul pont.

Vln.1 *p*

A

Vln.2

B *pp*

Vla. sul pont.

Vlc. sul pont. *pp*

Bs. *pp*

sul pont.

99

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

pp *p* *pp* *p* *pp* *p* *pp* *p*

sul pont.

rit. *accel.* *a tempo*

103

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

f *mf* *p* *ff* *>f* *pp* *ppp < p* *pp*

arco

pp

pizz.

mp

arco

ppp

mf *mp* *p*

pizz. mp *p*

pizz. mp *p*

ppp

rit. *accel.* *a tempo*

103

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

f *mf* *p* *ff* *>f* *pp* *ppp < p* *pp*

arco

pp

pizz.

mp

arco

ppp

mfp *p*

pizz.

mp

f

pizz.

arco

ppp

mf *mp* *p*

pizz. mp *p*

ff *pp*

arco

pizz.

#

ff *pp*

arco

ppp

109

Vln.1 arco
pizz.

A

Vln.2 mp

B ppp

Vla. pizz. arco
pizz. ff pp

Vlc. III IV

Bs. ppp < p pp ppp < p pp 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

Bs. f > p pp

122

Vln.1 *p*

A

Vln.2

B *pp*

sul tasto

Vla.

Vlc. *f* *p*

Bs. *pp* sul tasto

127

Vln.1

A *p*

Vln.2

B

Vla. *pp* *p*

Vlc. *f*

Bs. s.t.

133

Vln.1 *pp* — *p* — *p*

A *p* *pp*

Vln.2

B *p*

Vla.

Vlc.

Bs.

*suddenly somewhat faster,
then rit. - - - - , a tempo*

138

Vln.1 *f* — *f* *ff* *f* *pp*

A *f* *pizz.* *f* *mp*

Vln.2

B *p* *ff* *f*

Vla.

Vlc.

Bs.

16 *sul pont.* - - - - -

Vln.1 143

A 143

Vln.2 143

B *ppp*
s.p. - - - - -

Vla. 143

Vlc. 143

Bs. 143

