

BELLATRIX

Jeffrey Ryan

for violin solo

$\bullet = 72$ *Very aggressively*
a war cry (1)
ff Huh- ah - uh
(2)
breathe (3) **ff** IN OUT IN
(change bow as necessary to sustain intensity)
gl. (change bow)
tr
breathe IN *sempre*
gl.
(as before)
ff Huh- ah uh
gl. (slow to fast)
(voice tacet)
sul pont. *ord.* *sul pont.*
pp 8:6 **ff** (no *gl.*) (no bow change) **pp** 7:6

(1) Pitch is not important, but the general shape of the line should be followed. While the performer should feel free to experiment to find an effectively aggressive interpretation, it is suggested that the tone should be very straight and pushed, with a nasal quality if possible. Women should feel free to use the chest register or a “belt” tone.

(2) A complete and forceful exhalation of remaining air, from the diaphragm. There should be a sense that this action then triggers the instrument's entry.

(3) The breathing must be very angry here, strongly diaphragmatic, and should connect with both the energy of the preceding release and the following instrumental entry.