

Jeffrey Ryan

BELLATRIX

for violoncello solo

*Commissioned by CBC Radio Music
in partnership with the Canada Council for the Arts*

Performance notes:

Total performance time ca. 8'

s.t. = sul tasto
s.p. = sul ponticello
n.v. = non vibrato

Tenuto markings indicate a slight dynamic and rhythmic stress on the note.

All glissandi should start immediately upon sounding the initial pitch. Glissandi longer than a quarter note are notated with an opening eighth note and the required total duration. It is important to note that some glissandi end with a bow change (*e.g.* from m. 2 into m. 3) while others have no bow change at the end (*e.g.* m. 26).

BELLATRIX is a highly dramatic work that requires the soloist's awareness of the theatrical aspect of concert performance. It is essential that the singing, humming, breathing and vocalisations be integrated into the character of the music, be it aggressive or lyrical.

Programme note:

I have been interested in astronomy for many years. As a child growing up in rural Ontario, Canada, I had many opportunities for star-gazing, and I voraciously studied both the constellations and the mythologies behind them. I was always excited when Orion, the Hunter, would first appear in the evening sky, because it heralded the advent of winter, bringing with it the many bright stars and favourite constellations of those long clear nights.

Bellatrix is the Latin name given to the star that marks Orion's left shoulder. Traditionally, Orion is depicted as a man holding up a shield and brandishing a club. *Bellatrix* translates as "female warrior" and I find it cosmologically comforting that many years ago someone recognised the importance of acknowledging Orion's feminine side. It is this Female Warrior that has provided the inspiration for this extroverted and dramatic work.

BELLATRIX (the music) is a virtuosic tour de force for the soloist. Within an overall tone of aggression and emphatic outward energy there are moments of reflection and lyricism, and the integration of vocalisations and breath sounds into the soundworld of the piece draws on the full resources of the player's performance skills, resulting in a work that demands a dramatic stage presence and a recognition of the concert experience as an act of theatre.

BELLATRIX was commissioned by CBC Radio Music in partnership with the Canada Council for the Arts, as the imposed piece for the 31st CBC Radio National Competition for Young Performers.

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for violoncello solo

1 = 72 *Very aggressively*
a war cry (1)

breathe (3)
ff IN OUT IN

Huh - ah - uh
(change bow as necessary to sustain intensity)

ff *tr* *gl.* *V* *(change bow)*

breathe IN *ff* *sempe*

tr *5* *5* *5* *5*

5 *3* *3* *3* *3*

as before

ff *5* *2* *uh*

Huh - ah

gl. *V*

5 *3* *3* *3* *3*

gl. (o) *V*

(slow to fast)

(voice tacet)

sul pont. *ord.*

pp *8* *ff* *(no gl.)* *(no bow change)*

sul pont. *7* *pp*

(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.

sing (4) **p** sempre

Musical score page 2, measures 15-18. The score consists of two staves. The top staff is in 3/8 time, starting with a rest, followed by a measure with a bass note and a soprano note. The key signature changes between 3/8, 2/4, 3/8, 2/4, and 5/4. Dynamics include **ff**, **ord.**, **gl.**, **p**, and **pp**. The bottom staff is in 3/8 time, starting with a bass note. The key signature changes between 3/8, 2/4, 3/8, 2/4, and 5/4. Dynamics include **pp**.

Musical score page 2, measures 21-24. The score consists of two staves. The top staff is in 5/4 time, starting with a bass note. The key signature changes between 5/4, 2/4, 3/4, 2/4, and 2/4. Dynamics include **gl.**, **slide**, **(IV) tr**, **(non tr.)**, and **f**. The bottom staff is in 5/4 time, starting with a bass note. The key signature changes between 5/4, 2/4, 3/4, 2/4, and 2/4. Dynamics include **pp**.

Musical score page 2, measures 25-28. The score consists of two staves. The top staff is in 2/4 time, starting with a bass note. The key signature changes between 2/4, 4/4, 2/4, 4/4, and 2/4. Dynamics include **pp**, **gl.**, **(II) delicately**, **(III)**, and **pp**. The bottom staff is in 2/4 time, starting with a bass note. The key signature changes between 2/4, 4/4, 2/4, 4/4, and 2/4. Dynamics include **pp**.

Musical score page 2, measures 29-32. The score consists of two staves. The top staff is in 2/4 time, starting with a bass note. The key signature changes between 2/4, 3/8, 2/4, 3/8, and 2/4. Dynamics include **ff** and **Huh-ah**. The bottom staff is in 2/4 time, starting with a bass note. The key signature changes between 2/4, 3/8, 2/4, 3/8, and 2/4. Dynamics include **ff** and **Huh-ah**.

Musical score page 2, measures 33-35. The score consists of two staves. The top staff is in 2/4 time, starting with a bass note. The key signature changes between 2/4, 3/8, 2/4, 3/8, and 2/4. Dynamics include **pp**. The bottom staff is in 2/4 time, starting with a bass note. The key signature changes between 2/4, 3/8, 2/4, 3/8, and 2/4. Dynamics include **pp**.

Musical score page 2, measures 36-39. The score consists of two staves. The top staff is in 2/4 time, starting with a bass note. The key signature changes between 2/4, 3/8, 2/4, 3/8, and 2/4. Dynamics include **(IV) →** and **sfp**. The bottom staff is in 2/4 time, starting with a bass note. The key signature changes between 2/4, 3/8, 2/4, 3/8, and 2/4. Dynamics include **sfp**.

(4) All sung and hummed tones may be transposed by octave into a comfortable register for the player.

39 *poco rit.* — *a tempo* *f* *poco rit.* — — —

43 *slow gl.(o)* *p* *mf* *poco rit.* — — —
 *breathe **mf** IN*
 (more relaxed,
 but audible)
 • = 54
 meno mosso

49 *OUT* — — — *n.* *espr.* *• = 48*
 meno mosso *(voice tacet)*

53 *p* *pp* *pp* *poco più mosso* *rit. to* — — — — —

56 *mf* *pp* *n.v. → molto vib.*
 (fast, not wide)
 gl. *mf*

60 *p* *n.* *sul tasto*
 pp

63 *pizz.*
 pp *(pizz. gliss. — pluck*
 first note only) *4* *(pizz. low to high)* *arco*
 s.t. → s.p. → s.t.
 pp < p > pp

This page contains six staves of musical notation for a string instrument. The notation spans from measure 39 to 63. Measure 39 starts with a dynamic 'f'. Measures 40-41 show a transition with 'poco rit.' followed by 'a tempo'. Measure 42 features a grace note 'gl.'. Measures 43-44 show a change in time signature between 2/4 and 3/4. Measure 45 has a dynamic 'pp'. Measures 46-47 show another time signature change between 3/4 and 5/4. Measure 48 is marked '(voice tacet)'. Measures 49-50 show a dynamic 'mf'. Measures 51-52 show a dynamic 'pp'. Measures 53-54 show a dynamic 'p'. Measures 55-56 show a dynamic 'mf'. Measures 57-58 show a dynamic 'pp'. Measures 59-60 show a dynamic 'n.'. Measures 61-62 show a dynamic 'pp'. Measures 63 shows a dynamic 'pp < p > pp'.

hum *p*

con rubato

*molto espr.
tentative, searching*

breathe

p IN

mm

mm

n.

p

67 → *s.p.* → *s.t.* → *s.p.* → *s.t.* → *n.v.*

ord.

< *p* > *pp* < *p* > *pp* > *n.*

p

*open to "ah"
without break*

mf

mf sempre

ah

ah

ah

72

73

74

75

76

77

78

79

80

81

82

83

84

ah

p

mf

80

(5) From mm. 71-88, the tempo should be *very flexible and expressive* with the given range.

accel. to

Musical score for piano showing measures 83-84. The score consists of two staves. The top staff uses bass clef and has a measure number 83. It features a series of eighth-note pairs connected by slurs, with some notes having grace marks above them. The bottom staff also uses bass clef and includes a dynamic instruction *mf*. Measure 84 begins with a key signature of five sharps and a time signature of $\frac{5}{16}$. It contains a single note followed by a fermata. The next measure continues with a key signature of five sharps and a time signature of $\frac{16}{16}$, featuring a series of eighth-note pairs with grace marks. The dynamic *ff* is indicated at the end of this measure. The vocal part is written below the piano staves, with lyrics "gl." and "ah" corresponding to the vocal entries.

Cop

85

(IV)

f 12

f 12

87 (voice tacet) accel. - furioso! rit. to = 60

= 84 (= 168) leggiero, tempo giusto (ricochet) 89 (I) arco arco arco arco

95 (II) 0
3/4 7/16 (III)

98 gl. 8 16 gl. 16 16

102 8 16 16 16 16

107 16 16 16 16 16 16

111 5 V V V V

114 V V V V V V V V

117 ^ ^ ^ ^ ^ ^ ^ ^ (IV) biting, growling 168 (III) ff V

121 rit. poco a poco to -----
decresc. poco a poco

125 (molto) 60 4

Petrucci Copy

128 $\bullet = 60$ *a bit laboured*

p *mf* p *mf* p

133 $\bullet = 48$ *espr.* $\square 3$

p *gl.* *gl.*

137 (II)

n. *mf*

141 *delicately* *pizz.* *arco* *pp* *pizz.* *arco* *pp*

146 *pizz.* *arco* $\bullet = 72$ *tr* *(non tr.)* *pizz.* *arco* *tr* *(non tr.)* *pizz.*

pp *pp* (*alternate between fundamental and artificial harmonic*) *ff sub.* *pp* *ff sub.*

arco *accel. to* $\bullet = 88$ *tr* *ah* *gl. (o)* *f poss.*

pp *f* *gl. while trilling* *gl. (o)* *(highest note on III)* *f poss.*

(*voice tacet*)

155 $\bullet = 168$ *sub.* *f*

158

Pensal

161

163

166

169

hum p

172

mm
pizz.
arco
ff
p

176

mm
arco
pizz.
arco
pizz.
ah
ff

179

(voice tacet)
arco
ff
ff
f

182

185

188

191

195

198

202

206

211

215