

Jeffrey Ryan

BELLATRIX

for viola 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.

BELLATRIX

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for viola solo

♩ = 72 *Very aggressively*

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

(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 for measures 15-20. The system consists of two staves. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef and a 3/4 time signature. Measure 15 is marked with a box containing the number 15. The music features a melodic line in the upper staff with notes marked with accents (>) and dynamic markings *ff*, *p*, and *pp*. The lower staff provides harmonic accompaniment with chords and moving lines. A dynamic marking *gl.* is present in measure 19. A fermata is placed over the final note of measure 20.

Musical score for measures 21-24. The system consists of two staves. The upper staff has a treble clef and a 2/4 time signature. The lower staff has a bass clef and a 2/4 time signature. Measure 21 is marked with a box containing the number 21. The music features a melodic line in the upper staff with notes marked with accents (>) and dynamic markings *pp* and *f*. The lower staff provides harmonic accompaniment with chords and moving lines. A dynamic marking *gl.* is present in measure 21. A trill (tr) is marked in measure 23, and a non-trill (non tr.) is marked in measure 24. A slide is indicated in measure 24.

Musical score for measures 25-28. The system consists of two staves. The upper staff has a treble clef and a 2/4 time signature. The lower staff has a bass clef and a 2/4 time signature. Measure 25 is marked with a box containing the number 25. The music features a melodic line in the upper staff with notes marked with accents (>) and dynamic markings *pp*. The lower staff provides harmonic accompaniment with chords and moving lines. A dynamic marking *gl.* is present in measure 25. A triplet of 3 notes is marked in measure 26, and another triplet of 3 notes is marked in measure 27. A sixteenth note (6) is marked in measure 28.

Musical score for measures 29-32. The system consists of two staves. The upper staff has a treble clef and a 2/4 time signature. The lower staff has a bass clef and a 2/4 time signature. Measure 29 is marked with a box containing the number 29. The music features a melodic line in the upper staff with notes marked with accents (>) and dynamic markings *ff*. The lower staff provides harmonic accompaniment with chords and moving lines. A dynamic marking *gl.* is present in measure 29. The lyrics "Huh - ah" are written below the upper staff in measures 29 and 30. A quartet of 4 notes is marked in measure 31, and another quartet of 4 notes is marked in measure 32.

Musical score for measures 33-35. The system consists of two staves. The upper staff has a treble clef and a 2/4 time signature. The lower staff has a bass clef and a 2/4 time signature. Measure 33 is marked with a box containing the number 33. The music features a melodic line in the upper staff with notes marked with accents (>) and dynamic markings *pp*. The lower staff provides harmonic accompaniment with chords and moving lines.

Musical score for measures 36-39. The system consists of two staves. The upper staff has a treble clef and a 2/4 time signature. The lower staff has a bass clef and a 2/4 time signature. Measure 36 is marked with a box containing the number 36. The music features a melodic line in the upper staff with notes marked with accents (>) and dynamic markings *sfp*. The lower staff provides harmonic accompaniment with chords and moving lines. A dynamic marking *gl.* is present in measure 36. A quartet of 4 notes is marked in measure 37.

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

39 *poco rit.* *a tempo* *poco rit.*

f

43 *breathe mf IN*
(more relaxed, but audible)
poco rit.
 • = 60
 • = 54 *meno mosso*

p *mf* *pp* *n.*

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

p *mf* *pp*

53 *poco più mosso*
 • = 60 *rit. to*

p *pp* *mf*

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

mf *pp* *n.* *mf*

60 *sul tasto*

p *n.* *pp*

63 *pizz.*
arco
s.t. → s.p. → s.t.

pp *(pizz. low to high)* *pp* *p* *pp*

(pizz. gliss. — pluck first note only)

hum *p*

$\bullet = 48-60$ (5)
con rubato

67 \rightarrow *s.p.* \rightarrow *s.t.* \rightarrow *s.p.* \rightarrow *s.t.* \rightarrow *n.v.* *ord.* *molto espr.*
tentative, searching

p *pp* *p* *pp* *n.* *n.* *p*

breathe
p IN

72

mm *mm*

open to "ah"
without break

mf , *mf* sempre

76

ah ah ah

mf

80

ah

p *mf*

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

accel. to -----

83

mf *gl.*

ah

ff

♩ = 72 *f*

85

f

(IV)

12

12

ah

accel.-----

rit. to

♩ = 60

87 (voice tacet)

furioso!

ff ff < f poss.

gl.

♩ = 84 (♩ = 168)
leggiero, tempo giusto
(ricochet)

89

p

(I)

arco

gl.

arco

arco

arco
very rough - at the heel
sempr

III moves by quartertone

92

(IV)

ff sub.

(unison)

IV holds C#

95 (II)
0

98 (III)

102

107

111

114

117 ♩ = ♩ = 168

121 rit. poco a poco to

125 (molto) ♩ = 60 ♩ =

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

p *mf* *p* *mf* *p* *gl.*

133 $\bullet = 48$ *espr.*

p *gl.* *gl.* *gl.*

137 (II)

n. *mf*

141

delicately *pizz.* *arco* *gl.* *gl.* *pp* *pp*

146 $\bullet = 72$

pizz. *arco* *tr* *(non tr.)* *pizz.* *arco* *tr* *(non tr.)* *pizz.* *pp* *pp* *ff sub.* *ff sub.*

pp (alternate between fundamental and artificial harmonic)

150

arco *pp* *accel. to* *tr* *(gl. while trilling)* *gl. (o)* *gl. (o)* *gl. (o)* *tr* *(highest note on III)* *f* *f poss.* *f poss.*

(voice tacet) 155 $\bullet = 168$ *sub.*

f

158

161

163

166

169

hum *p*

172

mm
pizz.

ff

arco *pizz.* *p*

176

mm *arco* *pizz.* *arco* *pizz.* *ah*

ff *p* *ff* *p*

(voice tacet)

arco

179

p *f*

182

185

Musical notation for measures 185-187. The piece is in 4/4 time with a key signature of one sharp (F#). The notation features a complex rhythmic pattern with many sixteenth notes and slurs. There are accents (>) and dynamic markings such as *f* and *sfp*.

188

Musical notation for measures 188-190. The notation includes slurs, accents (>), and dynamic markings like *f* and *sfp*. There are also markings for *gl.* (glissando) and *gl. p* (glissando piano).

191

Musical notation for measures 191-194. The notation includes slurs, accents (>), and dynamic markings like *f* and *sfp*. There are also markings for *gl.* and *gl. p*.

195

Musical notation for measures 195-197. The notation includes slurs, accents (>), and dynamic markings like *f* and *sfp*. There are also markings for *gl.* and *gl. p*.

198

Musical notation for measures 198-201. The notation includes slurs, accents (>), and dynamic markings like *f* and *ff*. There are also markings for *gl.* and *gl. p*. There are also 4-measure groupings indicated by brackets.

202

Musical notation for measures 202-205. The notation includes slurs, accents (>), and dynamic markings like *f* and *ff*. There are also markings for *gl.* and *gl. p*.

206

Musical notation for measures 206-210. The notation includes slurs, accents (>), and dynamic markings like *f* and *pp*. There are also markings for *gl.* and *gl. p*.

211

Musical notation for measures 211-214. The notation includes slurs, accents (>), and dynamic markings like *fff*. There are also markings for *gl.* and *gl. p*.

215

Musical notation for measures 215-218. The notation includes slurs, accents (>), and dynamic markings like *fff*. There are also markings for *gl.* and *gl. p*. There are also 4-measure groupings indicated by brackets.