

Tachophobia

a sonata for solo cello

(August 2008)

Richard Whalley

Tachophobia

a sonata for solo cello

Duration: c. 20 mins

Programme note

Dark, broody

With playful rubato; dance-like – Driven; possessed

Cantabile

Prestissimo

This cello sonata takes two very different sources for its inspiration: J.S. Bach and Tarantino's film *Deathproof* (2007). Bach speaks for himself: how can one not think of him when writing for cello? Where Tarantino's orgy of fast cars, beautiful women, a twisted predatory male and adrenalin fits in perhaps takes more explanation. In writing this piece two qualities of Tarantino's film impressed me: its gutsy yet intimate cinematography (there are no special effects; all stunts are real) and its simple black-and-white symmetrical structure, causing the second half of the film to be viewed in a particular way having been set up by the first half.

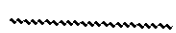
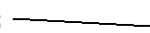
The sound of the cello is remarkable for its expressive range. From darkly sinister to highly-strung intensity to the sweetest lyricism, perhaps no instrument lends itself better to a musical representation of the qualities I was impressed by in *Deathproof*. The four movement structure – inspired by the symmetry of the film – is designed to exploit contrast. Thus the four movements are organised: lyrical/dark – physical/light – lyrical/light – physical/dark. The climactic final movement is in fact an attempt to depict the intense speed, physical excitement, and inescapable fear of a car chase.

This sonata was composed for the cellist Oliver Coates during the spring and summer of 2008.

Tachophobia

(i)

A great deal of flexibility is welcome in the first half of this movement - in terms of rhythm, timbre, vibrato, bow speed, etc. and even to some degree pitch. Especially earlier on the player should aim to blur string crossings. As the music becomes more lively later on, so the scope for flexibility is replaced by greater precision.

Glissandi / portamenti:  = uneven slide, con vib. ;  = even slide, senza vib.

Dark, broody ♩=76

Richard Whalley

always very expressive and flexible; almost weeping
con sord

Violoncello



5 (vib.) (heavy) *pp*

9 *ppp* *p* *pp* *p* *mfp*

13 no vib. normal vib. molto vib. no vib. normal vib. *pp* *p* *mfp* *pp* *p*

18 *p* *mf* *p* *p* *mfp* (espress.)

23 (III) (espress.) *pp* *p* *mfp* *pp*

27 pushing forward slightly *p* *ppp* *mf* *p* ♩=84 heavy

32 flautando non flaut. sul pont. nat. *mf* *p* *mf* *p*

37 sul pont. poco sul pont. *mf* *ppp* *p* espress.

42 nat. (8ves optional here) sul tasto senza vib. *p* *pp*

47 (shadow upper 8ve) again, pushing forward *p* *mf* *p* *mf*

45 *gliss.* *(gliss.)* *(slower arpeggio)*
f

50 *ff* *gliss.*
5:3

55 *5:3* *4:3* *5:3* *f* *3:2*

61 *f* *(gliss.)* *sempre gliss.* *meno f, cresc...*

67 *6:5* *4:5* *6:5* *5:4* *8:6* *gliss.* *gliss.*

73 *ff* *arco* *f* *sffz* *(9)*

Tempo I, but more intense than before
 without rubato (except where marked)

80 *f*

83 *(poco rit.)* *(accel.)* *(a tempo)* *p* *f*

87 *meno f*

90 *cresc.*

93 *f* *p cresc.*

96 *ff* *gliss.*

99 more flexible
pp

101
p *f* *espress.*

105
p *f* *espress.* *gliss.*

109 pushing forwards
f *p* *f* *p* *ff*

Driven; possessed, $\text{♩} = 138$

113 (arco) *ff* *gliss.*

117 11:10 4:3 5:3

122 3 3 3 3 5:3

126 heavy *ff* *ff*

132 11:6 5:3 4:3

136 increasingly heavy bow strokes... *f* *ff* *ff*

142 suddenly flautando, but getting heavier *p* *cresc.*

149 as before, non flaut.

ff sfz-pp fff

Tempo I, suddenly relaxed, lilting

pizz. p

cresc.

Suddenly slower very gradual accel.

(vib.) (sempré pizz.) ff p

(vib.) f

A tempo

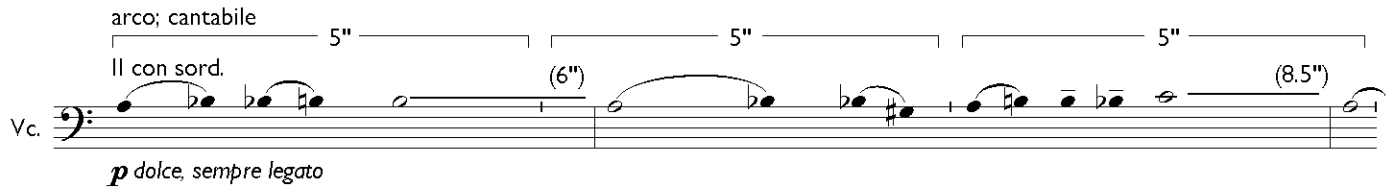
(vib.) gliss. p f

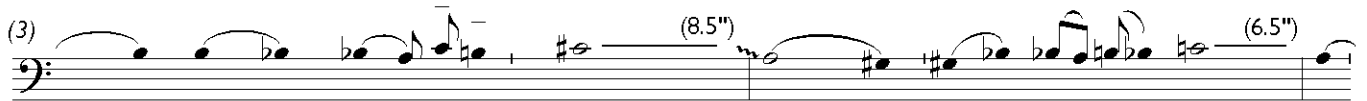
(vib.) (gliss.) poco rit. f p mf pp

(iii)

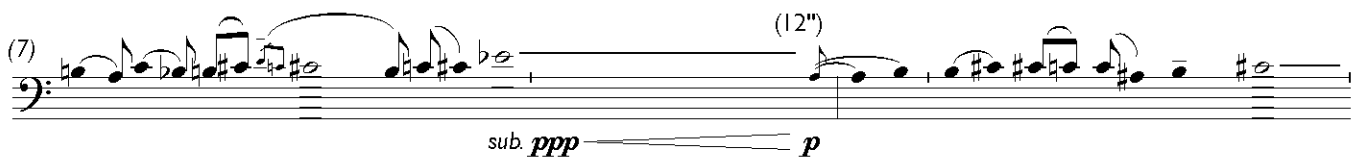
Timing: notation is proportional, and the timings of each "bar" are based on an assumption that each system is approximately 15 seconds long, subdivided into three groups of 5 seconds, denoted by ticks on the upper line of the staff. This is a guide to what is required, but some flexibility in the actual timing is welcomed.

Note lengths: ♪ = < 0.5 secs ; • = c. 0.5 - 1 secs ; ○ = > 1 sec (can be much longer in some cases).

arco; cantabile
Il con sord.
Vc. 
p dolce, sempre legato

(3) 

(5) 

(7) 
sub. ppp ————— *p*

(8) 
I ma più dolce
(II) + + + *meno p*

(11) 
e più espress.

14 
poco a poco cresc.

(16) 
f

(18) ^(9th) ⁽¹⁾ (6.5th)

pppp *dolcissimo*

(20) ^(7th) ^(6th) ^(6th)

ppp *sul tasto*
II (*ma sempre dolciss.*)

(23) ^(4.5th) ^(5.5th)

(25) ^(8th) ^(arco) ⁽¹⁾ ^(5.5th) ⁽¹⁾ ⁽¹⁾ ^(4.5th) ⁽¹⁾

ppp

(28) ^(7th) ^(II) ^(6.5th) ^(4.5th)

ppp *più espress.*
+ *poco a poco crescendo*-----

(31) ^(7th) ^(5th)

(33) ^(9th) ^(5.5th)

(35) ^(10th)

p *diminuendo*

(36) ^(11th) ^(5th) ^(2nd)

ppp
attacca; remove mute
(only play final C# if performing this movement alone)