

TOMORROW

for cello and piano

Oliver Dubon

"A friend and fellow philosopher wrote to me recently, 'I have not spent a week of my life without thinking of how much better it would all be if I could just end it. Even in the happiest of times. Sometimes I find instant relief just by indulging a quick suicidal ideation.' I wrote back to say how healthy I thought this way of thinking was, for someone who understands herself to be suicidally inclined. We have the habit of thinking that thoughts and words tend to manifest as actions, but just the opposite can be the case. Letting yourself have the thoughts and the words can be precisely what relieves you of the need for the action.

Ultimately, we might be better off deferring adjudication on the great question of life or death. Suicide is indeed a human possibility, but, and somewhat paradoxically, for that very reason, we don't have to choose it. **After all, you can always kill yourself tomorrow.** Take a breath, get some space: tomorrow isn't here yet. And maybe you'll find you can get through today."

- From *How Not to Kill Yourself* by Clancy Martin

TOMORROW

in homage to Robert Schumann

OLIVER DUBON

Blissfully (♩ = c. 66)

Violoncello

Piano

pesante

f *ff* *8va* *fff*

c. 10" c. 10" c. 20"

pppp *p*

very slow heavy bow

Vc.

Pno

pppp *p* *pppp* *p*

c. 20" c. 20"

8va *fff* *8va* *fff*

1x: Bow Bridge + mute with fingers (white noise)
2x: Slowly move bow slightly off bridge;
allow faintest hint of pitch but still
mostly white noise (alte-sul. pont.; a.s.p.)

13

Vc.

Pno

pppp *p*

(cresc. through repeat)

8va *pp* *8va* *pp* *mp*

c. 10" m.s.p.*

kill yourself... kill yourself... kill yourself... kill yourself...

(*ff*)

*m.s.p. = molto sul. pont. - right by the bridge but not fully on the bridge. An electric but consistent sound.
s.p. = sul pont. - slightly closer to the bridge than ord.

III, IV

22 → bow bridge → m.s.p. → s.p. → m.s.p. → bow bridge → m.s.p. →

Vc.

pppp *pp* *mp* *pp*

Pno

8va

p

(Lto.)

32 → s.p. → bow bridge m.s.p. → III.

Vc.

mp *ppp* *pp* *mp* *ppp* *pp*

Pno

8va

mf *p* *mp* *p*

(Lto.)

40

Vc.

mp *ppp* *pp* *mp*

Pno

8va

mf *mp*

(Lto.)

TOMORROW

3

♩ = 72

III.

m.s.p.

s.p.

44

Vc.

ppp

pp

mp

8va

Pno

f

mp

f

mf

(20.)

48

Vc.

ord.

fp

sfz

overpressure

(ord.)

fp

8va

Pno

(8)

ff

p

(20.)

51

Vc.

sfz

fp

sfz

8va

Pno

ff

p

ff

(20.)

65 a.s.p. m.s.p. gritty a.s.p. m.s.p. gritty sul tasto

Vc.

gliss. *gliss.* *gliss.*

fp *ff* *fp* *ff* *mf*

Pno

3 3 3 3 3

8va

8ba

fffz *fffz*

[illegible]

85

Vc.

fp *fp* *fp* *fp* *fp* *fp* *ff*

$\text{♩} = 144$

Pno

(8)

mf

(Ped.)

92

Vc.

fff

(8)

8va

8va

Pno

fff

♩ = 160

122 $\text{♩} = 120$
ord.

Vc.

Pno

8va *8va*
8ba *8ba*

(Red.)

128

Vc.

Pno

15ma *8va*
8ba *8ba*

(Red.)

134 $\text{♩} = 50$, senza vib.

Vc.

Pno

15ma *8va*
f *mp*
Red. *8*

140

Vc.

141

142

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146

Vc.

IV

f *p sempre*

Pno

p sempre

(u.c.)

(Ped.)

155

Vc.

Pno

poco

(u.c.)

(Red.)

IV.

163

Vc.

Pno

Note 8ba

8ba

(u.c.)

(2do.)