

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

Vc.

Pno

pesante

f *ff* *8ba* *fff*

pppp *p* *pppp* *p*

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

very slow heavy bow ----

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.)

punta d'arco sempre

pppp *p* *pppp* (cresc. through repeat)

c. 20" c. 10"

kill yourself... *pp* kill yourself... kill yourself... kill yourself...

(*Red.*) *8ba* *fff*

18 m.s.p.* *pp* *pppp* *pp* *8va*

III, IV m.s.p.

pp *mp* *8va*

(*Red.*)

*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.

27 s.p. → m.s.p. → bow bridge → m.s.p. → s.p. → bow bridge

Vc.

Pno

(Red.)

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

p *mf*

36 m.s.p. III.

Vc.

Pno

(Red.)

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

8va *8va*

p *mp* *p*

42

Vc.

Pno

(Red.)

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

8va *8va*

mf *mp* *f* *mp*

$\text{♩} = 72$

III.

m.s.p. → s.p.

47

Vc.

ord.

(ord.)

overpressure

fp *sfz* *fp*

8va

Pno

f *mf* *ff* *p*

(Ped.)

51

Vc.

sfz *fp* *sfz*

8va

Pno

ff *p* *ff*

(Ped.)

55

Vc.

(ord.)

fp *fp*

8va

Pno

ff *fff*

(Ped.)

continue to hold down pedal! ❁

TOMORROW

Delirious ♩ = 80
a.s.p. → m.s.p.; gritty

60

Vc.

fp *fp* *fp* *fp* *fp* *f* *ff*

"Rectangle" chords indicate random clusters of white and black notes; play with spread hands

Pno

fff *ff* *sempre*

8va *8va*

Red.

3

65

Vc.

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

gliss. *gliss.* *gliss.*

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

Pno

8va

fffz *fffz*

8ba

3

68

Vc.

m.s.p. sound → s.p. sempre

ff *thunderous*

gliss.

Pno

8va *8va*

fffz *fffz*

8ba *Red.*

3

left hand palm clusters; bottom octave of the piano

ff

(*Red.*)

72

Vc. *gliss.*

Pno

(Red.)

♩ = 108 (s.p.)

Percussively; Quasi-Harmonics; press percussively enough to bend strings downwards, but not enough to fully touch the fingerboard

76

Vc. *mp* *ff* *mf*

Pno *sfffz* *ff* *sfffz* *sfffz* *ff*

8ba

(Red.)

♩ = 120

79

Vc. *ff*

Pno *mf*

(Red.)

88

$\text{♩} = 144$

Vc.

fp *fp* *fp* *fp* *ff* *fff*

(8)

Pno

mf *fff*

(Ped.)

94 $\text{♩} = 160$

Vc.

Pno

8va

"In One" $\text{♩} = 60$

101

Vc.

Pno

ff

8va

Red.

108

Vc.

Pno

8va

(Red.)

113

$\text{♩} = 144$

Vc.

Pno

8va

8ba

123 $\text{♩} = 120$
ord.

Vc.

Pno

8va

8va

8va

8ba

128

Vc.

Pno

15^{ma}

8^{va}

8^{ba}

8^{ba}

(Ped.)

$\text{♩} = 50$
, senza vib.

134

Vc.

15^{ma} 8^{va}

Pno

f *mp*

Red. 8

140

Vc.

sul C

Pno

mp introspectively

Red. 8^{ba} *ff* *f* 3 8^{va} 8^{ba}

IV

145

Vc.

p *f* *p* sempre

Pno

p una corda *Red.*

152

Vc.

Pno

p sempre

(u.c.)

(Red.)

159

Vc.

Pno

poco

IV.

(u.c.)

(Red.)

165

Vc.

Pno

Note 8ba

8ba

(u.c.)

(Red.)

