

# TOMORROW

---

for cello and piano

Oliver Dubon

I've lived nearly my whole life having to deal with severe mental health issues including suicidal ideation. Additionally, two of my closest friends took their own lives - one, Collin Hamshar, when I was 14 and the other, James Marshall, just a year ago. Suicide has been this strange specter present throughout my whole life, and recently I've been reading and speaking to professionals about my own struggles and how to better discuss suicide with those around me in the most healthy manner.

This work is the result of this. The opening piano line represents a sort of centering meditative state. This state is slowly transformed by the introduction of the repeated falling figure, a sort of intrusive thought, which snowballs and transforms. At first it seems somewhat seductive and romantic, evolving then into something darker, then going off the rails in a sort of delirium before coalescing into an almost euphoric plateau before the piece "regains focus" and returns to the opening material before a short peaceful coda, having resolved the intrusive thoughts and somehow finding stable footing again.



"Letting yourself have the thoughts and the words can be precisely what relieves you of the need for the action... **After all, you can always kill yourself tomorrow.**"

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

# TOMORROW

OLIVER DUBON

in homage to Robert Schumann

## Blissfully (♩ = c. 66)

Violoncello

Piano

Play ♩ = c. 66 for just this gesture, then follow time markings above.

*pesante*

*f* sempre

*pppp*

*p*

*8va* (♩)

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

bow bridge → m.s.p.\* → bow bridge

Slow, Heavy Bow

c. 20" c. 20"

Vc.

*pppp*

*p*

*pppp*

*p*

Pno

*8va* (♩)

c. 20" c. 20"

Now Metered (♩ = c. 66)

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

punta d'arco sempre

*pppp* (*cresc. through repeat*)

*p*

*8va* (♩)

c. 10" m.s.p. c. 10" *8va* (♩)

*pp*

*pp*

*mp*

(♩)

\*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.

22

III, IV

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

Vc.

pppp pp mp pp

Pno

8va

p

(2do.)

32

s.p. → bow bridge m.s.p. → III.

Vc.

mp ppp pp mp ppp pp

Pno

mf p mp p

8va

(2do.)

40

Vc.

mp ppp pp mp

Pno

mf mp

8va

(2do.)

TOMORROW

♩ = 72

III.

m.s.p. → s.p.

44

Vc. *ppp* *pp* *mp*

Pno *f* *mp* *f* *mf*

(8va) (8va)

(2do.)

48

Vc. *fp* *sfz* *fp*

Pno *ff* *p*

ord. (ord.)

overpressure

(8) (8va)

(2do.)

51

Vc. *sfz* *fp* *sfz*

Pno *ff* *p* *ff*

(8va)

(2do.)



68

m.s.p. sound → s.p. sempre

♩ = 96

Vc. *ff* *thunderous* *gliss.*

Pno. *3* *3* *8va* *8va* *8ba* *ff* *fffz* *fffz* *Red.*

left hand palm clusters; bottom octave of the piano

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

♩ = 120

76

Vc. *mp* *ff* *mf* *ff*

Pno. *fffz* *ff* *fffz* *fffz* *ff* *mf* *Red.*

*8ba* *Red.* *Red.* *Red.*



### "In One" $\text{♩} = 60$

100

Vc.

Pno

*fff*

*8va*

*8va*

*ℳ.*

108

Vc.

Pno

*8va*

*8va*

*ℳ.*

$\text{♩} = 144$

115

Vc.

Pno

*8va*

*8va*

*8ba*

*8ba*

$\text{♩} = 132$

122  $\bullet = 120$   
ord.

Vc.

Pno

8va

8ba

(Red.)

128

Vc.

Pno

15ma

8va

8ba

(Red.)

134  $\bullet = 50$   
, senza vib.

Vc.

Pno

15ma

8va

f

mp

(Red.)

8

140

sul C

Vc.

Pno

*mp* introspectively

*p*

*ff*

*f*<sup>3</sup>

*p*

una corda

*Red.*

146

IV

Vc.

Pno

*f*

*p sempre*

*p sempre*

(u.c.)

*Red.*

155

Vc.

Pno

*poco*

(u.c.)

*Red.*

IV.

163

Vc.

Pno

Note 8ba

8ba

(u.c.)

(*And.*)

