

Yvette Janine Jackson

Hello, Tomorrow!

for

Orchestra and Tape

Rev. 10/5/22

Hello, Tomorrow! was commissioned by American Composers Orchestra with the generous support of ACO's 2022-23 Commission Club.

Program Note:

Hello, Tomorrow! takes its title from George Lefferts' story that was adapted for the radio drama series *Dimension X* and *X Minus One* in the 1950s, and is a response to reading Naomi Oreskes' and Eric M. Conway's *The Collapse of Western Civilization*. Both narratives use science fiction to depict a future made unrecognizable by human (in)actions. This fantasy for orchestra and tape is a reflection on the conflict between climate change denial and the possibilities of a brighter future. Building on my practice of electroacoustic radio operas, *Hello, Tomorrow!* invites the listener to draw upon personal experiences and knowledge to construct the narrative.

Performance Note:

- This score includes a folder with six Tape cues. These cues may be played back by the percussionist via a sampler, laptop, or any device capable of playing stereo .wav or .aif files.
- The cues should be played back on two loudspeakers (left and right channels). The loudspeaker placement may be determined by capacity and limitations of the concert venue. Speakers may be placed behind the orchestra so that the players can hear the tape parts as a part of the orchestra. Alternatively, the speakers may be positioned downstage and wedge monitors placed for the conductor and orchestra.
- Synchronization of the tape cues with the orchestra does not need to be exact. This allows for flexibility with tempi, and means that the cues do not necessarily need to be played from the beginning when rehearsing specific sections.
- The conductor is welcomed to take liberties with the tempi which range from Lento to Larghetto. Overall, the composition is slow but with purpose. There should be a sense of elasticity (rubato, push and pull) within sections, as the conductor hears / feels it.
- Trumpet 1 will need harmon mute, stem out.
- Trumpet 2 will need cup mute.

NB: The opening section includes quarter tones that appear nowhere else in the composition.

Duration (approx.) 13"

Instrumentation:

2 Flutes
2 Oboes
Clarinet in Bb
Bass Clarinet
2 Bassoons

2 Horns in F
2 Trumpets in Bb
Trombone
Bass Trombone
Tuba

Timpani
Tape

Violins 1
Violins 2
Violas
Celli
Double Bases

This score is transposed.

Hello, Tomorrow!

Transposed Score

Yvette Janine Jackson

for Orchestra and Tape

A Largo $\text{♩} = 46-50$

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in B \flat 1

Trumpet in B \flat 2

Trombone

Bass Trombone

Tuba

Timpani

Tape

Cue 1

mf

A Largo $\text{♩} = 46-50$
sul pont., non vib.

(sul pont. sempre)

p sul pont., non vib.

ord. 3

p sul pont., non vib.

ord.

ord. 3

non vib., ord. sul pont. ord. sul pont. ord. 3

non vib., ord. sul pont. ord. sul pont. ord.

p

rit..... A tempo

13

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭

B. Cl. in B♭

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn.

B. Tbn.

Tuba

Timp.

Tape

rit..... A tempo

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

col legno battuto

p

pizz.

arco

mf

B Più Lento e Misterioso

23

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb

B. Cl. in Bb

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

B. Tbn.

Tuba

Timp.

Tape

23

Vln. I

Vln. II

Vla.

Vc.

Cb.

froglike

mp

Cue 2

mp

ppp

31

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭

B. Cl. in B♭

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn.

B. Tbn.

Tuba

Timp.

Tape

31

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

ppp

col legno battuto

ppp

ppp

p

C Rubato Tranquillo

37

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in Bb
B. Cl. in Bb
Bsn. 1
Bsn. 2
Hn. in F 1
Hn. in F 2
Tpt. in Bb 1
Tpt. in Bb 2
Tbn.
B. Tbn.
Tuba
Timp.
Tape

p
pp
p
pp
p
p
pp
mp
mf

Detailed description: This block contains the musical notation for woodwind and brass instruments. The woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinet in Bb, Bass Clarinet in Bb, Bassoons 1 & 2, Horns in F 1 & 2, Trumpets in Bb 1 & 2, Trombones, and Tuba) are mostly silent, indicated by a horizontal line with a bar through it. The Horns in F 1 and 2 play a melodic line starting at measure 37 with a dynamic of *p*, moving to *pp* in measure 40. The Trombones play a melodic line starting at measure 37 with a dynamic of *p*, moving to *pp* in measure 40 and then *mp* in measure 43. The Tuba plays a rhythmic pattern starting at measure 37 with a dynamic of *p*, moving to *mf* in measure 40. The Timpani and Tape parts are also silent.

C Rubato Tranquillo

37

Vln. I
Vln. II
Vla.
Vc.
Cb.

ppp

Detailed description: This block contains the musical notation for string instruments. The Violin I and Violin II parts are silent, indicated by a horizontal line with a bar through it. The Viola part plays a rhythmic pattern starting at measure 37 with a dynamic of *ppp*. The Violoncello and Contrabass parts are silent, indicated by a horizontal line with a bar through it.

43

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb

B. Cl. in Bb

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

B. Tbn.

Tuba

Timp.

Tape

43

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

ppp

p

mp

pp

mp

p

pp

mp

p

pp

mp

p

pp

mp

p

pizz.

pizz. p

p

open

p

mp

p

open

p

mp

p

p

mp

p

p

mp

p

p

mp

p

p

mp

p

n

49 D

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in Bb
B. Cl. in Bb
Bsn. 1
Bsn. 2
Hn. in F 1
Hn. in F 2
Tpt. in Bb 1
Tpt. in Bb 2
Tbn.
B. Tbn.
Tuba
Timp.
Tape
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp, *p*, *pp*, *ppp*, *flt.*

49 D

52

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. in Bb *p*

B. Cl. in Bb *p*

Bsn. 1 *mf* *p* *mf* *p*

Bsn. 2 *p* *mf*

Hn. in F 1 *p*

Hn. in F 2 *p*

Tpt. in Bb 1 *p*

Tpt. in Bb 2 *p*

Tbn.

B. Tbn.

Tuba

Timp.

Tape

52

Vln. I

Vln. II

Vla.

Vc.

Cb.

cantabile

p *mf* *p* *mf* *p* *mf*

57

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb

B. Cl. in Bb

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

B. Tbn.

Tuba

Timp.

Cue 3

Tape

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

mp

rit.

pizz.

divisi

str. mute

n

61 **E** Lento

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb

B. Cl. in Bb

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

B. Tbn.

Tuba

Timp.

Tape

Vln. I

Vln. II

Vla.

Vc.

Cb.

p cantabile

p open

p

p

p

p

p

p

p

p

p

p

p

p

arco

arco

p

pizz.

mf

67

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in Bb
B. Cl. in Bb
Bsn. 1
Bsn. 2
Hn. in F 1
Hn. in F 2
Tpt. in Bb 1
Tpt. in Bb 2
Tbn.
B. Tbn.
Tuba
Timp.
Tape
Vln. I
Vln. II
Vla.
Vc.
Cb.

Cue 4

p

pp

froglike

p

p

p

p

p

73

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb

B. Cl. in Bb

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

B. Tbn.

Tuba

Timp.

Tape

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

n

79 F

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb

B. Cl. in Bb

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

B. Tbn.

Tuba

Timp.

Tape

79 F

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mf

pp

str. mute

open

divisi pizz.

mp

84

Fl. 1 *p*

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb

B. Cl. in Bb

Bsn. 1 *mf*

Bsn. 2 *mp p mp p mp p*

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

B. Tbn.

Tuba

Timp.

Tape **Cue 5**

Vln. I *p* *divisi arco*

Vln. II *p* *divisi arco*

Vla. *p* *divisi arco* *sul pont.*

Vc. *p* *arco* *sul pont.*

Cb. *p* *arco* *pp*

89

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭
B. Cl. in B♭
Bsn. 1
Bsn. 2
Hn. in F 1
Hn. in F 2
Tpt. in B♭ 1
Tpt. in B♭ 2
Tbn.
B. Tbn.
Tuba
Timp.
Tape
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
p
mp
mp
p
mp
mf
mf
p
p

mute

89

p

Detailed description: This page of a musical score, numbered 89, contains staves for various instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinet in B-flat, Bass Clarinet in B-flat, Bassoons 1 and 2, Horns in F 1 and 2, Trumpets in B-flat 1 and 2, Trombones, Baritone Trombone, and Tuba. The percussion section includes Timpani and Tape. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *mf* (mezzo-forte). Performance instructions include 'mute' for the Trombone and 'p' (piano) for the Violin I and Contrabass. The Violin II part includes a section with a double bar line and a repeat sign. The page number '89' is written at the top left and bottom left of the score.

G

96 *rall.*.....A tempo *rall.*.....

Fl. 1 *mp* *mp* *mp*

Fl. 2 *mp* *mp*

Ob. 1 *mp* *mp*

Ob. 2 *mp*

Cl. in Bb *mp* *mp*

B. Cl. in Bb *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1 *p* *p*

Tpt. in Bb 2 *p*

Tbn.

B. Tbn.

Tuba

Timp.

Tape

96 *rall.*.....A tempo *rall.*.....

Vln. I *n*

Vln. II

Vla.

Vc.

Cb.

101 A tempo

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. in Bb *p*

B. Cl. in Bb *p*

Bsn. 1 *p*

Bsn. 2 *ppp*

Hn. in F 1

Hn. in F 2 *p*

Tpt. in Bb 1 *p*

Tpt. in Bb 2 *p*

Tbn. *p*

B. Tbn. *p*

Tuba *p*

Timp.

Tape

Vln. I

Vln. II

Vla.

Vc. *pizz.* *p* *f*

Cb.

105

Fl. 1

Fl. 2

Ob. 1
p

Ob. 2
p

Cl. in Bb
p

B. Cl. in Bb
p

Bsn. 1
pp

Bsn. 2
pp

Hn. in F1
mp

Hn. in F2
mp

Tpt. in Bb1
p

Tpt. in Bb2
p

Tbn.

B. Tbn.

Tuba

Timp.

Tape

105

Vln. I

Vln. II

Vla.
pizz.
mp

Vc.
pizz.
mp

Cb.
pizz.
mp

109 **H**

Fl. 1 *mp* *pp*

Fl. 2

Ob. 1 *mp* *p*

Ob. 2

Cl. in Bb *mp* *pp*

B. Cl. in Bb *pp*

Bsn. 1 *mf* *pp*

Bsn. 2 *mf* *pp*

Hn. in F 1 *mf* *pp*

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. *mf* *pp*

B. Tbn. *mf* *pp*

Tuba *mp* *pp*

Timpani *mf* *p*

Cue 6

Tape

109 **H**

Vln. I *f* *mp* *f* *pp*

Vln. II *f* *mp* *f* *pp*

Vla. *f* *mp* *f* *pp*

Vc. *f* *mp* *f* *pp*

Cb. *f* *mp* *f* *pp*

117 *Larghetto*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in Bb
B. Cl. in Bb
Bsn. 1
Bsn. 2
Hn. in F 1
Hn. in F 2
Tpt. in Bb 1
Tpt. in Bb 2
Tbn.
B. Tbn.
Tuba
Timp.
Tape
Vln. I
Vln. II
Vla.
Vc.
Cb.

p 3
p 3
p 3
p 3
p
p
p
p
mp *pp*
mp *pp*
mp *pp*
mf
mf pizz.
mf arco

Detailed description: This page of a musical score covers measures 117 to 121, marked *Larghetto*. The score is for a full orchestra. The woodwind section (Flutes 1 and 2, Oboes 1 and 2, Clarinet in Bb, Bass Clarinet in Bb, Bassoons 1 and 2, Horns in F 1 and 2, Trumpets in Bb 1 and 2, Trombone, Baritone Trombone, and Tuba) plays a melodic line consisting of eighth-note triplets. The brass section (Bass Trombone, Tuba, and Timpani) provides a rhythmic accompaniment with sustained notes. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a sustained harmonic accompaniment. The Violins I and II parts are marked *mf* and include the instruction *divisi*. The Viola part is marked *mf* and includes the instruction *pizz.* (pizzicato). The Violoncello and Contrabass parts are marked *mf* and include the instruction *arco* (arco). The score is written in 4/4 time and features a key signature of one flat (Bb).

122

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in Bb
B. Cl. in Bb
Bsn. 1
Bsn. 2
Hn. in F 1
Hn. in F 2
Tpt. in Bb 1
Tpt. in Bb 2
Tbn.
B. Tbn.
Tuba
Timp.
Tape

122

Vln. I
Vln. II
Vla.
Vc.
Cb.

p
sul pont.
p
p pizz.
p arco
p

126

Fl. 1 *p* 3

Fl. 2 *p* 3

Ob. 1 *p* 3 3

Ob. 2 *p* 3 3 3 3

Cl. in Bb *p* 3

B. Cl. in Bb *p* 3

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

B. Tbn.

Tuba

Timp. *mp* > *pp*

Tape

126 *n*

Vln. I *pizz.* *mp*

Vln. II *mp*

Vla. *col legno* *mp*

Vc. *arco* *mp*

Cb. *mp* sul pont.

mp

130

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb

B. Cl. in Bb

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

B. Tbn.

Tuba

mp > pp

Timp.

Tape

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

p

ord.

p

sul pont.

p

137

rit.....

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb

B. Cl. in Bb

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

B. Tbn.

Tuba

Timp.

Tape

137 *divisi*

rit.....

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

ppp

ppp

ppp

ppp