

ERECT A MONUMENT TO
AMOEBAS - which gave the reactions,
DOGS - the greatest friend, calling to exercise,
THE APE - a hurricane of living movement,
THE HAND - a marvelous intuition of will and design,
THE SAVAGE - with his blows of stone,
TOOLS - as a sign of faith,
THE MACHINE - master of precision and speed,
AND ALL DAREDEVILS being called
TO REWORK MAN

(Aleksei Gastev, afterword to *Pack of Orders*)

Пачка Ордеров [Pack of Orders]

for soprano, bass clarinet, harp, and double bass

Joel Rust

Sample; to request a complete score, please contact me at joelrust@gmail.com.

Commissioned by The Hermes Experiment, with support from the RVW Trust and the Oleg Prokofiev Trust.

Instrumentation

Bass Clarinet (requires plastic sheet, water)

Soprano (doubles metronome)

Harp (doubles voice; requires tuning peg, milk frother, 12 hair clips)

Double Bass (double voice; requires glass guitar slide, milk frother)

Duration: 8 minutes

Performance Notes

All sections should be played *attacca*.

Players should not 'rest' during sections they are not playing, but remain in an 'active' position. If they need to move from one playing position to another, or turn a page, they should do so as slowly as possible so that the action takes up the entire duration.

Bass Clarinet:

The bell should be prepared with a piece of semi-rigid plastic before the piece begins; it must be removed before b. 178.

bb. 63-71 – + and o indicate respectively a closed and open register key. When it is opened, there should be a transition between the overblown higher notes and the fundamental.

bb. 148-56 – the Bartok pizzicato symbol indicates a slap tongue.

b. 178 – the optimum amount of water should be ready in a container before the piece begins, and added before entering in b. 178.

Soprano:

bb. 31-74 – the metronome should be placed on an uneven surface so that its ticking matches the rhythm in the score.

Harp:

All notes should be damped after their specified duration.

bb. 1-30 – glissandi should be rearticulated at each notehead, or where an accent is marked. A large degree of pitch approximation is expected.

bb. 45-84, 194-198 – a milk frother with two pieces of stiff paper attached with tape should be used to strike the strings.

bb. 42-84 – singing should be with a straight tone, and the rhythm should match that of the metronome.

bb. 116, 154 – hairclips should be placed near the top of the string. If there is not enough time to place them all, aim for a wide distribution.

bb. 119-174 – performance directions such as 'p.d.l.t.' should apply the whole way up each ascending line, even as it crosses staff.

Double Bass:

bb. 1-30 – glissandi should be rearticulated at each notehead, or where an accent is marked. A large degree of pitch approximation is expected. A plectrum may create a clearer sound.

bb. 45-84 – a milk frother with two pieces of stiff paper attached with tape should be used to strike the string.

bb. 92-95 – the pitches should be played by pressing the strings down with great velocity (as in guitar tapping/hammer-ons).

Pack of Orders
Aleksei Gastev

I

Forty thousand in a line.
Attention: an eye on the pressure gauge -
solder.
Cast iron band-views.
Line Check - volley.
Shot along the line.
Shell's trajectory -
 ten millimeters from foreheads.
Thirty foreheads stripped -
 the people scrapped.
Thousand A - east.
Column 10 - to the west.
Twenty thousand - freeze.

II

Chronometer, on duty.
To rigs.
Rise.
Pause.
Charge of attention.
Supply.
Enable.
Self-propelled.
Stop.
Half a minute exposure.
Switch.
Operation B.
Receiving two, receiving four.
Seven.
Series twenty into operation.

III

Doctors, in ranks.
Raise the temperature.
Increase by nine tenths of a degree.
The top ten.
Small pause.
Increase D to one hundred.
Large pause.
E to one thousand

To rigs, blades, microscopes.
Increase further.
Five-tenths.
S to one million.
Thirty cities.
Twenty states.
Agitprop-cannon.
Work-attack-extra.

IV

Prismatic homes.
A pack of twenty districts.
Into a press.
Flatten into a parallelogram.
Tighten to 30 degrees.
On screws and wheels.
City block tank,
diagonal movement.
Cut streets not trembling.
Excess thousands of calories to workers.

V

Funeral at the cemetery of the planets.
Roar in the catacombs of the worlds.
Millions, to future hatches.
Billions, stronger guns.
Servitude of mind.
Shackles of heart.
Engineered inhabitants.
Drive them to the geometry of the neck.
The logarithms of their gestures.
Opaque their romance.
Tons of anger.
Normalization of speech from pole to pole.
Phrases on the decimal system.
Boiler-room enterprise of speeches.
Destroy literature.
Throat around tunnels.
Force them to talk.
Sky - red for excitement.
Gears - overspeed.
Brainmachines - loaded.
Kinoeyes - installed.
Electronerves - work.
Arteriopumps - start.

Pack of Orders

Commissioned by The Hermes Experiment

Aleksei Gastev

Joel Rust

$\text{♩} = 120$
prepare bell with plastic

Bass Clarinet
pp
senza vib.

Soprano
f
For - - ty thou - sand in a line

Harp
tuning peg gliss
f
D|C|B|A|E|F#|G|A|B

Contrabass
senza vib., unless specified
pizz. with guitar slide

4

Bclr.
f

Sop.
f
At - ten - tion: an eye on the pres - sure guage: sol - der

Hp.
f

Cb.
f

7

Bclr. *mf* *pp* *f* *pp* *p* *f* *p* *f* *p*

Sop. Cast iron band-views. Line check-vol - ley. Shot a -

Hp. *p* *f* *p* *f* *p*

Cb. *p* *f* *p* *f* *p*

M

bisbig.

12

Bclr. *pp* *mf* *ff*

Sop. - long the line. Shell's tra-jec - to - ry: ten mil-li - me-ters from fore-

Hp. *mp* *mf* *pp* *p* *f* *pp*

Cb. *mp* *mf* *f* *mp* *ff* *mf*

slow_ random pedal changes fast_ slow

sing

16

Bclr. *pp* *p* *f* *p*

Sop. *pp* *p* *f* *p*

Hp. *p* *f* *p*

Cb. *p* *f* *p*

(G \flat A \flat B \flat C \flat)

fast *slow*

pedal buzz

- heads. Thir - ty fore - heads stripped- the people scrapped. Thou- sand A:

23

Bclr. *p* *pp* *p* *pp* *mf* *p*

Sop. *mf* *p* *mf* *p*

Hp. *p* *mf* *mf* *p*

Cb. *norm. (pizz.)* *slide* *norm. (pizz.)* *slide* *mf* *p*

A \flat B \flat B \flat

east. Column ten to the west. Twen-ty thousand: freeze.

Bcl. *mf*

Sop. *f*
Chro - no - meter, on du - ty. To rigs.

metronome

Hp. (D|C|B| | E|F#|G|A|b)

Cb.

Bcl.

Sop. *mf* *pp*
Rise. Pause. Charge of at -

Hp.

Cb.

38

Bclr. *pp* *mp* *p* *f*

Sop. ten - tion. Sup - ply. En - a - ble.

Hp. bisbig. *pp* G#A#

Cb. pizz. *pp*

42

Bclr. *pp* *mf* *pp* *mp*

Sop. Self - pro - pelled.

Hp. *mp* Doc - tors, in ranks. Raise the tem - per - a - ture. with milk frother In - crease *mf*

Cb. *mp* Doc - tors, in ranks. Raise the tem - per - a - ture. with milk frother In - crease *mf*

47

Bclr. *pp mp pp f pp f*

Sop. *Stop.*

Hp. *p*

Cb. *p*

by nine tenths of a de-gree. The top ten. Small pause.

by nine tenths of a de-gree. The top ten. Small pause.

52

Bclr. *slap tongue*

Sop. *ff p mf pp*

Hp. *f p*

Cb. *f p*

Half a minute ex - po - sure.

In - crease D to one hundred. Large pause.

In - crease D to one hundred. Large pause.

57

Bclr. *fp* *f* double trills

Sop.

Hp. *fp* *f* *p*

Cb. *fp*

61

Bclr. *f* *mf* register key

Sop.

Hp. *f* *p*

Cb.

66

Bclr. *p* *f* *mp* *ff*

Sop.

Hp. *f* *p* senza vib.

Cb. wide vibrato senza vib.

70

Bclr. *pp*

Sop. *f* Switch. Op - er - a - tion B. Re -

Hp. E to one thousand To rigs, blades, mi - crosopes. In -

Cb. E to one thousand To rigs, blades, mi - crosopes. In -

f

75

Bclr. *f* *mp*

Sop. ceiv-ing two, re-ceiv-ing four. ⁷ Se - ven. Se - ries

Hp. *p* *f* *p*
crease fur-ther. Five-tenths. S to one mill - i-on. Thirty ci - ties.
hit with palm

Cb. *p* *f* *p*
crease fur-ther. Five-tenths. S to one mill - i-on. Thirty ci - ties.

80

Bclr. *f* *f* *f* *p*

Sop. twen-ty in - to o - per - a - tion.

Hp. *f* *p* *f* *p* *f* *p* *f*
Twenty states. A-git - prop-can-non. Work- attack- ex-tra.

Cb. *f* *p* *f* *p* *f* *p* *f*
Twenty states. A-git - prop-can-non. Work- attack- ex-tra.