

**EARTH IS A
SLAUGHTERHOUSE**



TYLER JORDAN

EARTH IS A SLAUGHTERHOUSE

FOR TWO CROWS AND THE PROPHET OF NATURE

COMPOSED BY TYLER JORDAN IN AUGUST AND SEPTEMBER OF 2022 IN BALTIMORE, MARYLAND



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SCORE IMAGES, TEXT, AND IDEAS BY TYLER JORDAN

FOR MORE INFORMATION ABOUT THE PIECE AND COMPOSER, VISIT WWW.TYLERJORDANCOMPOSER.COM

EQUIPMENT



VIOLIN



CELLO



FLUTE



GRAND PIANO



PIANO BENCH



METAL CHAIN



MICROPHONE



INTERFACE



DISTORTION PEDAL



AMPLIFIER



XLR CABLE



2x 1/4-INCH CABLES



4x SPOTLIGHTS



BLACK FEATHERS



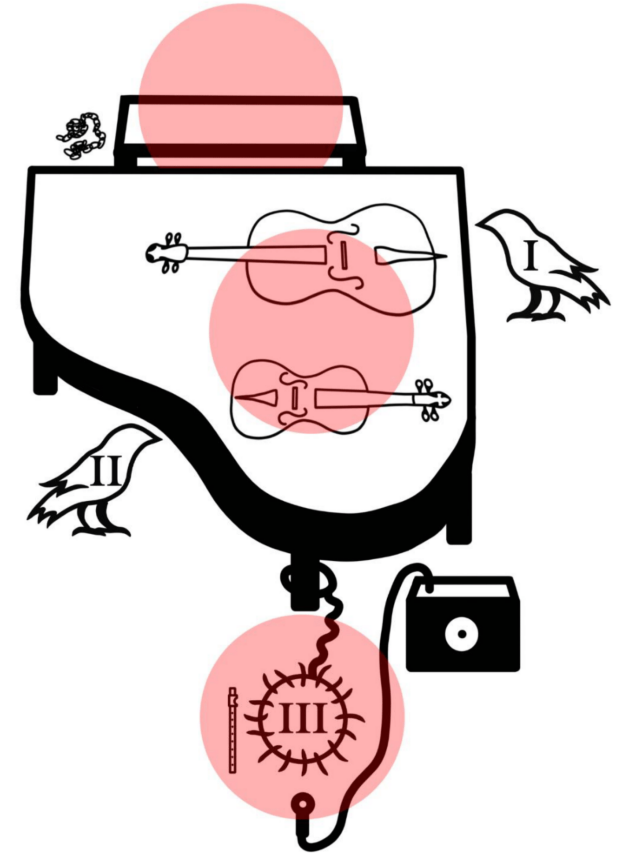
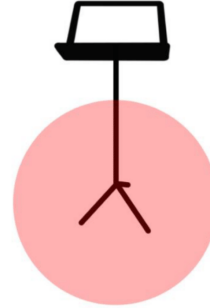
2x CROW MASKS



MUSIC STAND

STAGING

STAGE RIGHT



AUDIENCE

SETUP

Place the **GRAND PIANO** in the center of the stage with the lid down and keyboard facing away from audience. Place the **CELLO** and **VIOLIN** on top of the piano as shown in the staging diagram. Place the **PIANO BENCH** behind the keyboard so that it may be stood on. Because the bench is used to step onto, its surface should be a flat and hard material. Therefore, it may be better to use the most appropriate elevated bench, table, or chair available. Place the **METAL CHAIN** on the ground next to the bench on its stage right side. The length of the chain should be long enough so that when one end of the chain is held in the bow hand of performer II, the other end bounces on the ground. The **MUSIC STAND** should be placed on the far stage right position. Even if the music at this location is memorized, the stand is still required to play on for Revelation 6. If the music played on top of the piano lid is not memorized, the sheet music can be placed on the lid itself.

The **FLUTE** and performer III begin in between the piano and audience, kneeling on the ground. In front of the flutist, place a **MICROPHONE** on a stand, connected to an **INTERFACE** by **XLR CABLE**, which is then connected to a **DISTORTION PEDAL** by **¼-INCH CABLE**, and finally connected to an **AMPLIFIER** by another **¼-INCH CABLE**. The microphone should be easily removed from the stand (for Rev. 6) and the interface should be in reach of performer III, both for on-the-fly gain adjustments (if needed) and for unplugging the cable (for Rev. 5). The timbre and quality of the amplified material can be chosen by the performers, but feedback should only happen for the first action on Revelation 5 when performer III holds the microphone and slowly rotates towards the amplifier. If the music played in front of the piano is not memorized, the sheet music can be placed on the floor beneath the microphone.

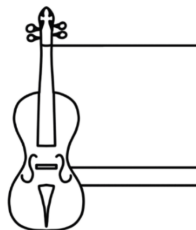
Ideally, the performers should only be visible when they are under a powered **SPOTLIGHT**. Any color spotlight can be used. The stage should be near-pitch black at all locations not lit by a spotlight. The lighting should be controlled manually by a fourth performer. Performer I and performer II should be dressed in all black with **BLACK FEATHERS** glued to (at least) their arm sleeves. **CROW MASKS** should also be worn by these performers. Any style of mask can work, including masquerade, poly paper, styrofoam, or manufactured plastic masks. Performer III should be dressed in a lighter color, either all white or any vibrant color to differentiate from performer I and performer II. Additional visual elements may be added by the performers as desired.

Optionally, two other string instruments and another wind instrument can be used (i.e.: electric bass, electric guitar, and saxophone). If done, it is up to the performers to translate the notated music to fit their instrument (such as using a plectrum to scrape the strings instead of a bow).

NOTATION

The score consists of 8 pages, or “Revelations”, and should be played in order from one to eight. Each page has 3 elements: Revelation text, performer diagrams, and staff music. The Revelation text should be used by the performers to enter the “fictional” world of the piece. The eighth Revelation may be used as program notes for the audience if booklets are used for the concert. The next element, performer diagrams, show both changes in performer positioning and pictograms of new techniques. Finally, the staff music itself is the actions done by performers. These staves are only present when actions are required. For example, Revelation 2 has no notated staff music for performer III because they should sit still in complete darkness and silence for this Revelation. The various staves throughout the piece are shown below.

STRING CLEF



Shows the entire length of the instrument strings, with the middle line representing the bridge location. Black notes indicate bow placement and red notes indicate finger placement. Vertical bowing is notated with black notes without a down or up bow symbol, and should be done on all 4 strings if possible.

ALT STRING CLEF



Each space on the top half is represents a single finger, while the bottom portion is bowing area. This clef is used when all 4 fingers are placed on a string as close to the nut or end of fingerboard as possible. The number at the top of the staff indicates the string used.

CHANT CLEF



Chanted vocalization for Revelation 2, sung by performers I and II together. The two performers do not need to sing on the same pitch.

SINGING CLEF



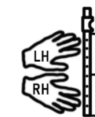
Sung vocalization for Revelation 5 by performer I. Aim for the notated pitches, but any octave is allowed. Choose an octave that is powerful and maniacal.

FOOT CLEF



Used for when performers I and II step on the piano keyboard.

KEY CLEF



Shows the keys on the flute, either divided by the two hands or maniacally pressing and depressing all keys (on Rev. 4). A closed circle indicates closed keys, and an open circle indicates opened keys.

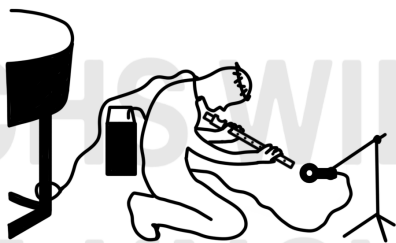
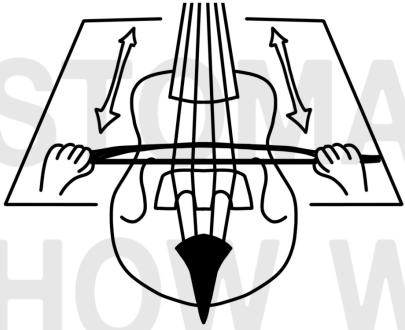
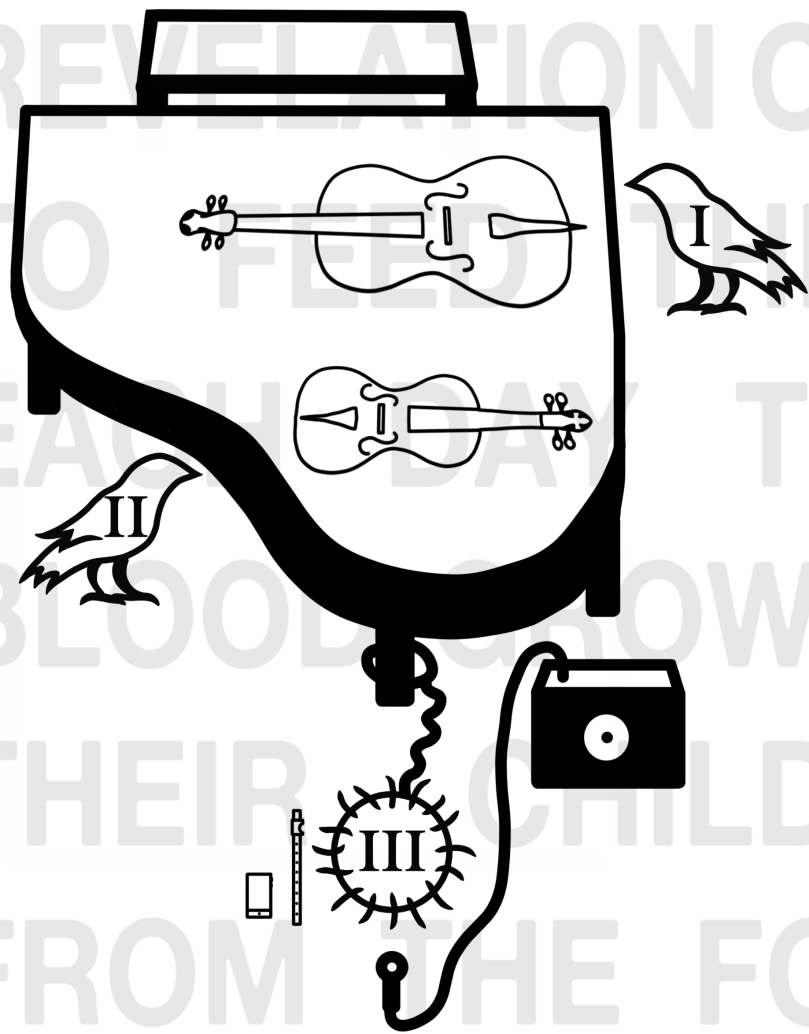
BREATH CLEF



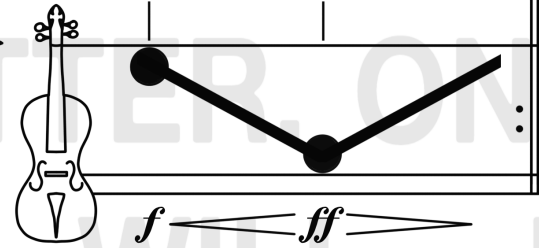
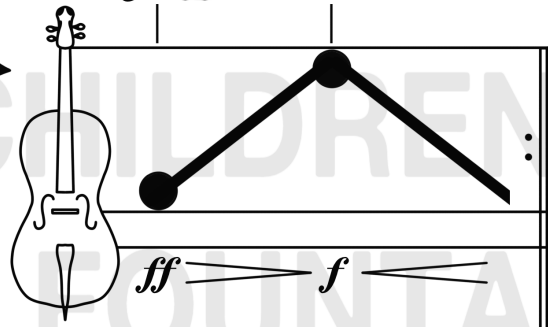
Shows performer III breathing into the microphone. The exhale can have a plosive or fricative if desired by the performer.

Some single actions are not given a staff, such as when performer II drops the metal chain on the ground.

REVELATION ONE: NATURE BLEEDS
TO FEED THEIR CHILDREN AND
EACH DAY THEIR FOUNTAIN OF
BLOOD GROWS HOTTER. ONE DAY
THEIR CHILDREN WILL DRINK
FROM THE FOUNTAIN AND THEIR
STOMACHS WILL DISSOLVE. THIS IS
HOW WE KNOW NATURE IS GOOD.



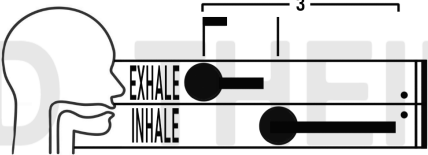
33x
♩ = 66



GO TO PIANO BENCH

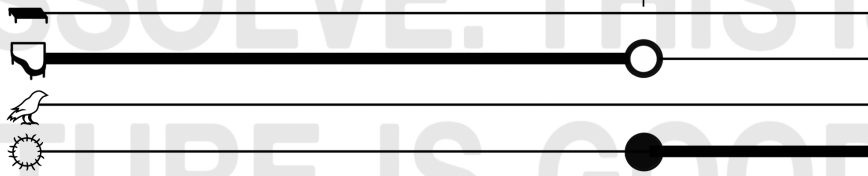
GO TO SOLO STAND SR
BRING INSTRUMENT

11x
♩ = 77

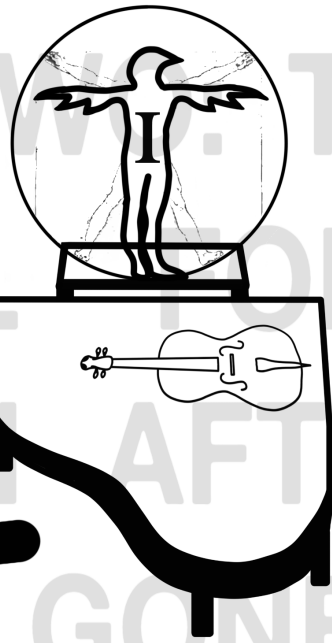


WAIT IN DARKNESS, KNEELING...

ff > *f*
HEAVY BREATHING THROUGH INSTRUMENT
CLOSE ALL KEYS




REVELATION TWO: THE BLOOD OF NATURE WILL FOREVER GROW HOTTER, EVEN AFTER THEIR CHILDREN ARE GONE AND THERE IS NO ONE TO FEED THEM. THEIR HEAT WILL GROW STRONG ENOUGH TO DISSOLVE GRAVITY. THIS IS HOW WE KNOW NATURE IS FORGIVING.

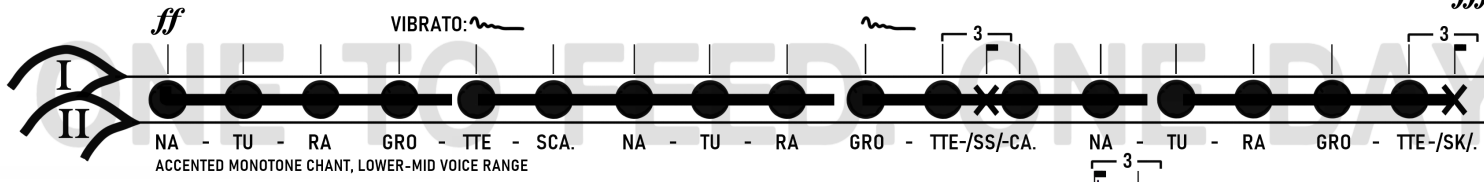


$\text{♩} = 60$

STEP ON KEYBOARD
LOW CHROMATIC CLUSTER

RETURN TO INSTRUMENT

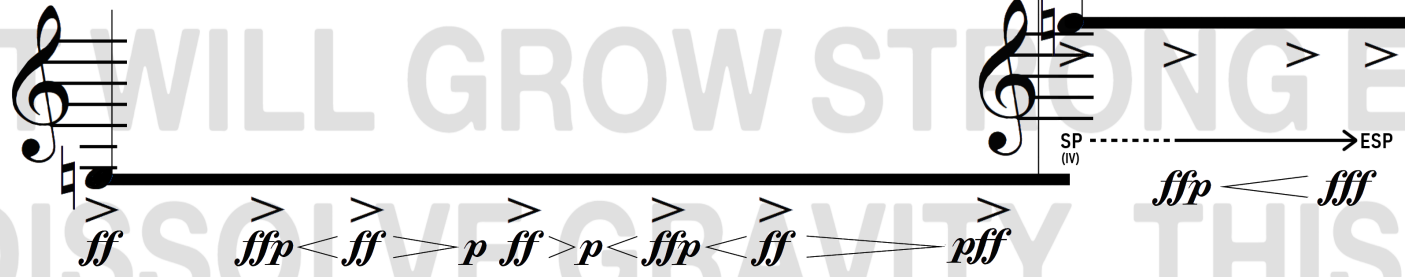
ff VIBRATO: 



NA - TU - RA GRO - TTE - SCA. NA - TU - RA GRO - TTE - SS - CA. NA - TU - RA GRO - TTE - SK/.

ACCENTED MONOTONE CHANT, LOWER-MID VOICE RANGE

ffff

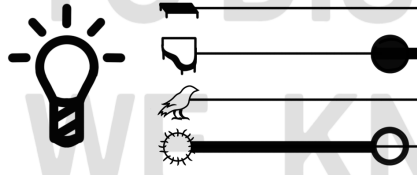
ff *ffp* < *ff* > *p* *ff* > *p* < *ffp* < *ff* > *pff*

SP (S) ESP

ffp < *fff* >

STAY AT SR POSITION

10"



♩ = 60

GROUP ACCEL. ACROSS ALL SEVEN REPEATS

♩ = 120



p sempre subito

ff

p

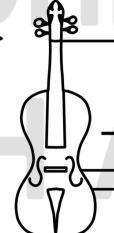
ff

mp

ff

mp

ff



CHOOSE EITHER A OR B EACH REPEAT
BOW ON ANY SINGLE STRING

A

B

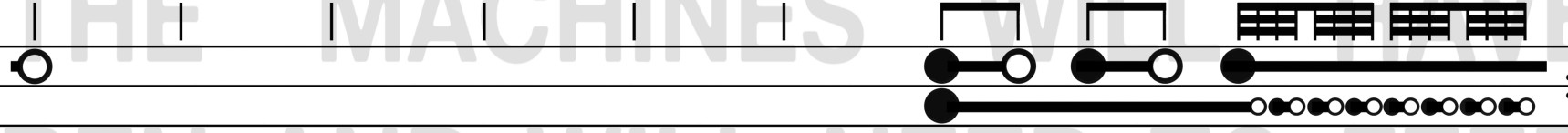
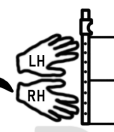


p

ONLY 3rd/5th/6th REPEAT



mf



f

ff

COVER MOUTHPIECE ENTIRELY
DISTORTED INHALE FRY
POINT END OF INSTRUMENT TO MIC



- 1) RE — JOICE — IN
- 2) THE — SCENT — OF
- 3) CHEM — I — CALS.
- 4) THE — BURN — OF
- 5) SPREAD — ING — ROT.
- 6) THE — SOUND — OF
- 7) MA — CHIN — ER — Y.

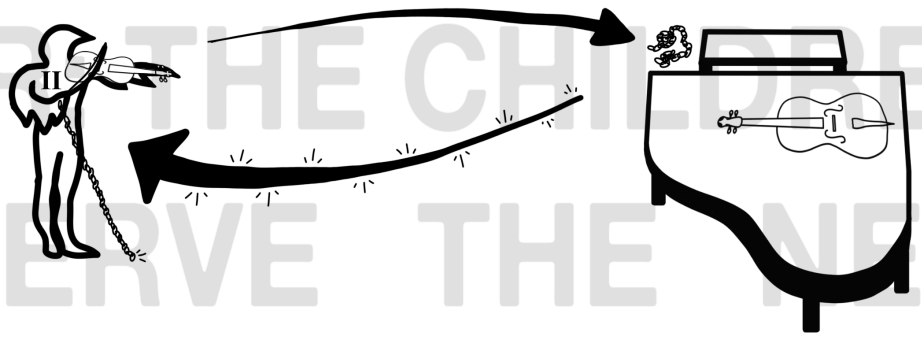
FLICKERING LIGHTS



♩ = 120 **44x**

I

ff



II

WALK TO PIANO *mf*

DRAG CHAIN BACK TO SR

WAIT FOR FLUTE, HOLDING CHAIN IN RIGHT HAND WITH BOW

10" - 30"

4 FINGERS ON E STRING
TIGHTLY SQUISHED AT END OF FINGERBOARD
FINGER AS FAST AS POSSIBLE

AD LIB SIM

fff

III



3x - 7x

1" - 7"

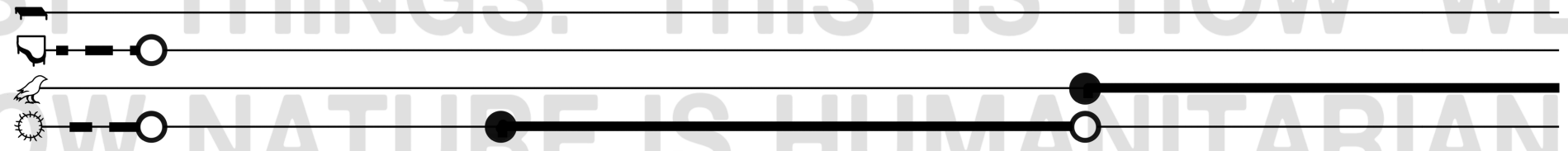
LH RH

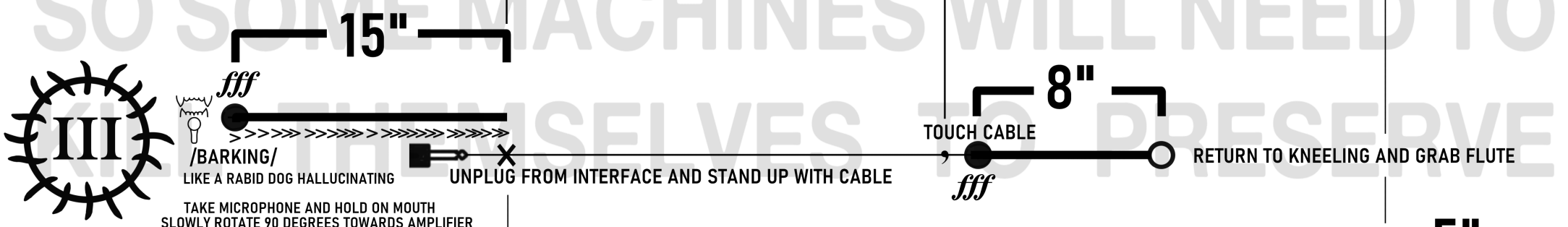
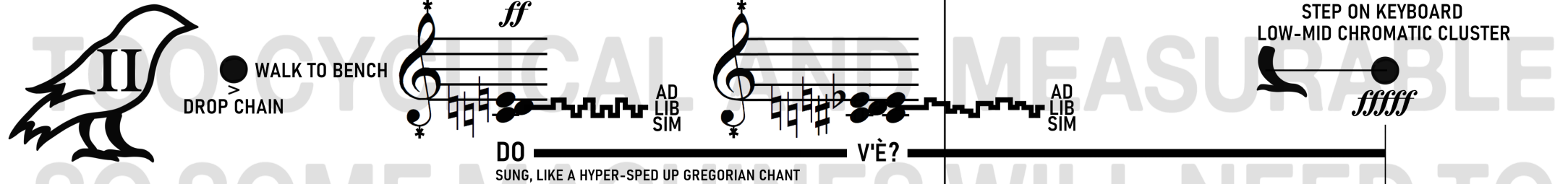
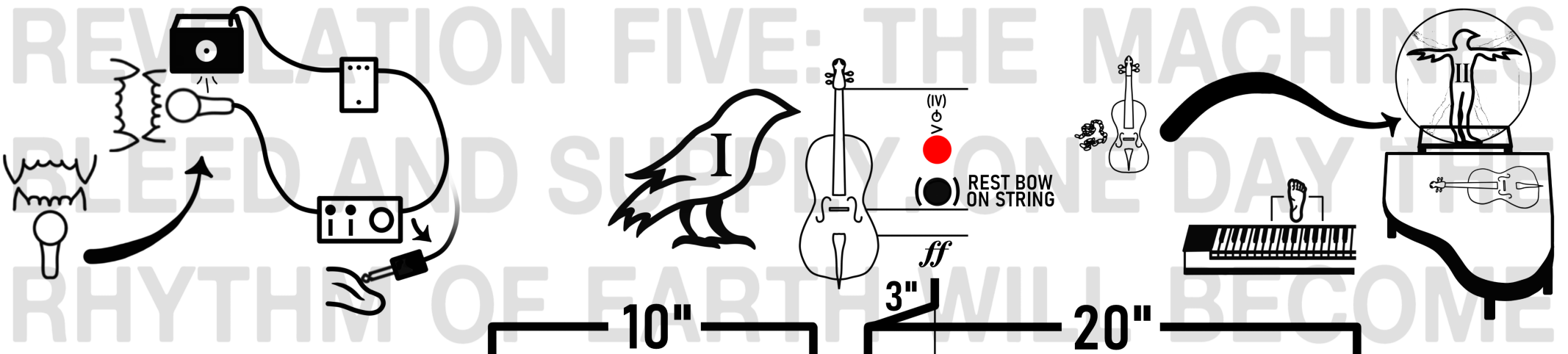
INHALE FRY PIG SQUEAL *ff*

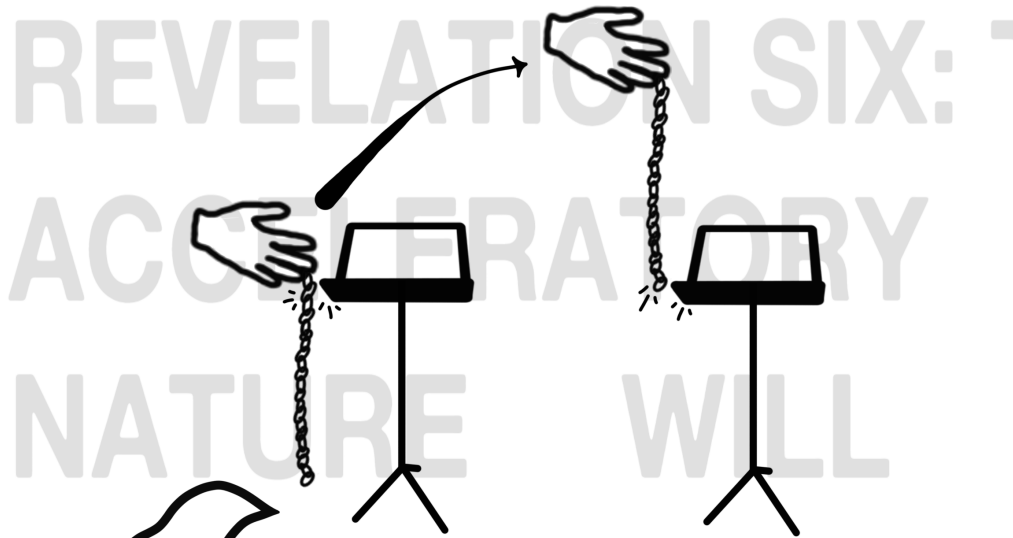
COUGHING *f*

COUGHING, AS IF ABOUT TO VOMIT *fff*

IV







RETURN TO SR POSITION AND GRAB CHAIN



ppppp

WEAK, SPUTTERING AIR PRESSURE
LOOSE, FIDGETING EMOUCHURE
INCONSISTENT SOUND



2x

f

RAISE CHAIN AGAINST STAND

f

ppp

I

AD LIB SIM USING
SNAP PIZZICATI,
BATTUTO BOW ATTACKS,
AND VERTICAL BOWING

p / *fff*
ff

II

STILL HOLDING
CHAIN IN R.H.

5" - 25"

2"

fff

$\text{♩} = 66$

fff *f* *fff*

3"

fff

III

SET DOWN INSTRUMENT AND WALK TO BENCH

STAND ON BENCH AND WAIT...

Lightbulb icon

Bird icon

MACHINES LONG AFTER I DIE.



ffff



/!

SHORT BLOODCURDLING SCREAM



f



DROP CHAIN



STANDING WITH
HEAD TILTED DOWN

SHORT FLASH

<0.5"

