

LIFECYCLE OF THE NEANDERTHAL

FOR TENOR SAXOPHONE AND ELECTRIC GUITAR

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I.

A ♩ = 188

TS "Eve - ry - one helps with the hunt."

EG Drop D (5) (6) ff with slide heavy distortion

gradually expand interval
gradually expand interval on fretboard

c. 30"

TS

EG

B

TS

EG

c. "20"

TS

EG

C

TS contract interval relatively quickly

EG contract interval relatively quickly

c. 15"

GROWL

TS

EG

D

TS EG

gradually introduce next figure

no slide

c. 1'15"

TS EG

TS EG

TS EG

TS EG

E

TS

f

Palm Mute

use this pitch material to improvise

gradually add D then G string

TS

EG

mp

speak into sax:
"Thin head... thin body."

F

TS

mf

slap tongue

key clicks

overblow

legato

f

TS

EG

mf

no palm mute

TS

mf

TS

EG

mf

TS

EG

f

f

1/4

1/4

wide fast vib.

wide fast vib.

TS

c. "20

wide fast vib.

G

w.f.v.

gradually sharpen top pitch

1/4

w.f.v.

1/4

gradually sharpen top pitch

EG

TS

w.f.v.

w.f.v.

gradually slow and synchronize vib.

w.f.v.

1

w.f.v.

gradually slow and synchronize vib.

vib. rythm, same tempo $\text{♪} = 188$

c. "40

Slowly, Freely

① TS EG

"In the forest, they see a man, thin head, thin body."

equal parts pitch, breath, key clicks
4"

mute
distortion off reverb on

let reverb resonate

② TS EG

m.p.

normal

XII XII ♯

swells always with volume pedal

③ TS EG

2"

repeat figure, tempo molto rubato

"A bone..." "... pierced through, with... speak into sax: breath..."

V mp

keep even

4

TS EG

... offers sounds,

m.p. **f**

(4) X
(6) f X

(3) V

m.p.

f **p** **f**

(5) V

pp VII **mf** **pp**

5

TS EG

some strange, some familiar,

mp

let reverb resonate

XII

pp subtone

6 **FROG**

TS EG

p subtone

mp RH scratch string with fingernail or pick

let it gradually become...

HYENA

laughing into sax

p LH with slide between neck and bridge

RH continues scratch

(5) **(4)** **(3)** **(2)** **(1)**

7 **BIRD**

whistle tone

TS

EG

(1) still between bridge and neck

pp stop scratch

V

(5) no slide

8

"They hunt with the sunrise."

TS

EG

pp subtone

let reverb resonate

m.p.

pp

9

TS

EG

p

VII

(4) VII

(5) VII

(3) XII

(6) XII

(b) VIII

mf

let fade

reverb off

(10) ♩ = 72
cantabile

TS EG

6x

6x **ff**

ff

ppp slowly cresc.

gradually introduce

(11) **Freely**

TS EG

"In the forest, they see an army of men, thin heads, thin bodies."

ppp

keep even

ppp

NOTES

ARROWS

Dashed: gradual change in material.
Solid: repeat previous activity.
Squiggly: improvise on given material

JAGGED LINES

Improvise quick lines, jagged in character.
These should follow the approximate direction, range, register.
Breaks in the lines should be regarded as pauses.
Saxophone: jagged lines on page 1 begin with a high altissimo note that bends down.

CURVED LINES

Saxophone: characteristically similar to jagged lines but with equal parts pitch, breath, key clicks.
Guitar: characteristically similar to jagged lines but with harmonic pressure.

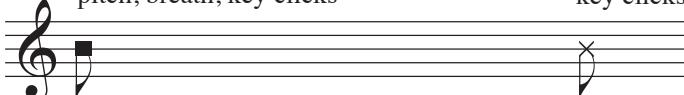
There is an approximate duration marking at the end of each lettered section of Part I.
Each numbered system in part two should last approximately 10 seconds (except for number 10 which is metered).

Text in quotes should be spoken in accordance with the dynamics and may be spoken into the saxophone.

The guitar should be tuned in a drop D tuning. The distortion should be very heavy.
The reverb should be very spacey and ambient, as if inside a cave. All swells should be done with the volume pedal.

SAXOPHONE

equal parts
pitch, breath, key clicks



GUITAR

harmonic pressure

