

Richard BELCASTRO

Nepetalactone

*for Flute, Bb / Bass Clarinet, Tenor Sax, Percussion, E. Guitar,
5 String E. Bass (or Double Bass w / C extension), E. Keyboard or Piano, & Cello*

To those about to perform “Nepetalactone”,

Aside from being a cool sounding word that’s fun to say, **Nepetalactone** (ne-pe-tel-ac-tone) is the name of the active chemical compound in catnip. It could help to think about that when putting this piece together...

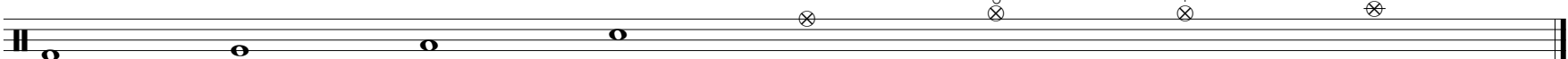
***Homework:** If you’d like to know more, get a cat (multiple is more fun) and put a pile of catnip on the floor. Sit back, take notes.

Ensemble Concerns: When performing this piece it is important to fully embrace a spirit of playfulness and humor as well as adventure and exploration. Performed precisely as written the piece works, however, there are many opportunities to put a unique signature on the work. Treat the score like a coloring book, the final product can be wildly different between ensembles or between performances. The timbral choices and combinations available for the electric guitar, electric keyboard and percussion are nearly endless and amplifying the full ensemble (highly recommended, though the work could be performed acoustically as well) allows for even more. These choices are left for the ensemble to explore. A single character can be used for the duration of the work, however, coloring variations between different sections are encouraged. Amplification should be used to bring the ensemble to a generally equal level so that when everyone is playing, every timbre has some degree of presence (we all know this is really about getting everyone loud enough that the percussionist doesn’t drown out the group, and ****percussionists are generally happier if you don’t ask them to play quieter****). Starting in measure 246, you’ll find a repeating section over which the guitarist will improvise. The number of repetitions is up to the group and should give as much time as needed for the soloist to make their point. As such, the ensemble should wait for a cue from the soloist that it’s time to move on. As comfort with the work grows, you may wish to exchange solos between ensemble members as well (not recommended for the first time out).

For the Guitarist: Aside from the general freedom of timbre choices already mentioned, the muted string notation should be taken simply as a percussive effect without specific finger placement or specific pitch intended (Pitches simply match the open strings to be muted and struck). You have also noticed the improvised guitar solo starting in measure 246. The piece can be performed without the solo, in which case the guitarist would continue the repetitive pattern already in progress (doing this likely means that you didn’t do the ***homework assignment**). This would be your part in future performances allowing for solo exchanges as mentioned above. Otherwise, take the opportunity and run with it (Start with an E pentatonic scale and familiarity with the accompaniment). The solo should last as long as desired (by the guitarist) and the ensemble should wait for a cue to move to the end.

For the Percussionist: ****Don’t hold back, be present and energetic in your performance, the piece is focused on rhythm and your part is at its core!**** The part provided is yours to shape as you like. It can be taken as a drum set part, or simply as an indicator of high / low, resonant / non-resonant percussion with the instrumentation choices fully in your and the ensembles’ hands. Each pattern should be taken only as a suggestion to be performed, stripped down, or embellished as desired.

Percussion



Drum Kit	Kick Drum	Floor Tom	High Tom	Snare Drum	Ride Cymbal	High-Hat Open	High-Hat Closed	Crash Cymbal
<i>or</i>								
Variation	Non-Res Low	Non-Res Low	Non-Res High	Non-Res High	Res Metal	Res Metal	Non-Res Metal	Res Metal

When exploring variations, the sky is the limit. As familiarity grows, new options will present themselves as well.

For the Keyboardist: A good old piano amplified with a microphone works great, but your options are automatically multiplied with the use of a keyboard. The piece is about exploring various ensemble sounds, rather than bringing out the quality of specific instruments. The keyboard, guitar, bass and percussion should work together to be the central players in this game. As with all aspects of this piece, the choices about timbre and variations are up to you.

For the Bassist: If you want to play what’s written, you’ll need a 5 or 6 string electric bass, or a double bass with a C extension. If you don’t have one, take the needed pitches up an octave and you’ll be alright. The specific sound of the instrument is up to you of course and feel free to give any additional emphasis through any pluck/slap/bow techniques you like to explore as well, and remember... "It’s all about that bass, ‘bout that bass..."

Final Thoughts: No one should be making choices in a vacuum. Coming up with the final decisions on the sound of the ensemble should be a group activity. It requires a familiarity with the piece that can only be gained through open-minded exploration (trial and error) during rehearsals and repeated performance. Learn it, love it, make it yours, and the audience will be screaming fanboys at the end.

P.S. You may want to occasionally repeat your ***homework**, it will keep you in the right frame of mind!

Nepetalactone

Richard Belcastro

2015

for Flute, Bb / Bass Clarinet, Tenor Sax, Percussion, E. Guitar,
5 String E. Bass (or Double Bass w / C extension), E. Keyboard or Piano, & Cello
All instruments amplified as needed for balance.

Haunting $\text{♩} = 45$

The score is divided into two systems. The first system (measures 1-6) includes parts for Flute, Bb / Bass Clarinet, Tenor Sax, Percussion, Keyboard, Electric Guitar, Cello, and Bass. The second system (measures 7-12) includes parts for Flute (Fl.), Clarinet (Cl.), Tenor Sax (T. Sx.), Percussion (Perc.), Keyboard (Kbd.), Electric Guitar (E.Gtr.), Violoncello (Vc.), and 5 String E. Bass (E.B.).

Key musical details include:

- Flute, Clarinet, Tenor Sax:** Enter in measures 7-8 with a melodic line, marked *p*, *pp*, and *mp*.
- Percussion:** Features a consistent rhythmic pattern of eighth notes with triplet markings throughout.
- Keyboard:** Provides harmonic support with chords and triplets, marked *p*.
- Electric Guitar:** Enters in measure 7 with chords, marked *p*, *mp*, and *p*.
- Violoncello:** Enters in measure 7 with a melodic line, marked *p* and *mf*.
- 5 String E. Bass:** Enters in measure 7 with a melodic line, marked *p*, *mp*, and *p*.
- Cello:** Remains silent until measure 6, where it plays a single note marked *pp*.

13

Fl. *p* *pp* *mp* *p* *mp*

Cl. *p* *pp* *mp* *p* *mp*

T. Sx. *mf* *p* *mp*

Perc. *mf* *p* *mp*

Kbd.

E.Gtr. *mp* *p* *mp*

Vc. *mp* *p* *mp*

E.B. *mp* *p* *mp*

19

Fl. *pp*

Cl. *pp*

T. Sx. *p*

Perc. *f*

Kbd.

E.Gtr. *p* *f*

Vc. *pp*

E.B. *p*

rit. long pause (♩ = ♩) I know, it's only Rock n' Roll...

To Bass Clarinet

25

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

f

31

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

ff

ff

ff

ff

49

Fl. *ff* *molto vib.* *f*

Cl. *ff* *To B \flat Clarinet*

T. Sx. *ff*

Perc. *ff* *f*

Kbd. *ff* *f*

E.Gtr. *ff* *molto vib.* *f*

Vc. *ff*

E.B. *ff* *f*

55

Fl. *f*

Cl. *f* *B \flat Clarinet*

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

61

Fl. *ff* *f*

Cl. *ff* *f*

T. Sx.

Perc.

Kbd. *ff* *f*

E.Gtr.

Vc.

E.B.

(♩ = ♩⁻³) Expressive and Intense

67

Fl. *mf* *mp* *f* *mf*

Cl. *mf* *mp* *f* *mf*

T. Sx. *ff*

Perc. *ff* *mf*

Kbd. *ff* *mf*

E.Gtr. *ff* *mf* *f*

Vc. *ff* *mf* *f*

E.B. *ff* *mf* *f*

73

Fl. *mp* *f* *mf* *f* *p*

Cl. *mp* *f* *mf* *f* *p* To Bass Clarinet

T. Sx. *mf* *f* *mf*

Perc. *mf* *f* *mf*

Kbd.

E.Gtr. *mf* *f* *mf*

Vc. *mf* *f* *mf*

E.B. *mf* *f* *mf*

(♩ = ♩.) Funny, but it's still Rock n' Roll to me.

79

Fl.

Cl.

T. Sx.

Perc. *p* *ff*

Kbd. *p* *ff*

E.Gtr. *mp* *ff*

Vc. *p* *ff*

E.B. *p* *ff*

85

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

91

Fl.

Bass Clarinet

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

97

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

molto vib.

103

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

fff

109

Fl. *ff*

Cl. *ff*

T. Sx. *ff*

Perc. *ff*

Kbd. *ff*

E.Gtr. *ff*

Vc. *ff*

E.B. *ff*

molto vib.

115

Fl. *fff*

Cl. *fff*

T. Sx. *fff*

Perc. *fff*

Kbd. *fff*

E.Gtr. *fff*

Vc. *fff*

E.B. *fff*

Nepetalactone

121
121

Fl.
Cl.
T. Sx.
Perc.
Kbd.
E.Gtr.
Vc.
E.B.

fff
ff
ff
ff
ff
ff
ff
ff

126

Detailed description: This page contains the musical score for measures 121 to 126 of the piece 'Nepetalactone'. The score is for a full orchestra including Flute (Fl.), Clarinet (Cl.), Saxophone (T. Sx.), Percussion (Perc.), Keyboard (Kbd.), Electric Guitar (E.Gtr.), Violoncello (Vc.), and Double Bass (E.B.). The music is in 4/4 time. Measures 121-126 feature a complex rhythmic pattern with various dynamics. The Flute part has rests in measures 121-124 and enters in measure 125. The Clarinet and Saxophone parts play a rhythmic melody with accents. The Percussion part features a complex pattern of eighth notes with accents. The Keyboard part has a moving bass line. The Electric Guitar and Violoncello parts play chords and a rhythmic accompaniment. The Double Bass part plays a steady bass line. Dynamics range from *fff* to *ff*.

(♩ = ♩) Light, crisp and precise

127
127

Fl.
Cl.
T. Sx.
Perc.
Kbd.
E.Gtr.
Vc.
E.B.

To B \flat Clarinet

mf
mf
ff
mf
mf
mf
mf
mf

132

Detailed description: This page contains the musical score for measures 127 to 132. The score is for the same instruments as the previous page. The music is in 4/4 time. Measure 127 is a full rest for the Flute. The Clarinet and Saxophone parts enter in measure 127 with a melody. The Percussion part has a rhythmic accompaniment. The Keyboard part has a moving bass line. The Electric Guitar and Violoncello parts play chords and a rhythmic accompaniment. The Double Bass part plays a steady bass line. Dynamics range from *mf* to *sf*. A box labeled 'To B \flat Clarinet' is present in measure 127. The page ends with measure 132.

133

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

mf

B \flat Clarinet

mf

mf

139

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

mf

p

mf

f

p

mf

f

p

mf

f

p

mf

f

145

Fl. *sfz* *ff*

Cl. *sfz* *ff*

T. Sx. *sfz* *ff*

Perc. *ff*

Kbd. *sfz* *ff*

E.Gtr. *sfz* *ff*

Vc. *sfz* *ff*

E.B. *ff*

151

Fl. *mf* *sfz* *ff*

Cl. *mf* *sfz* *mf* *p*

T. Sx. *mf* *sfz*

Perc. *mf* *ff* *mf* *p* *ff*

Kbd. *mf* *sfz* *ff*

E.Gtr. *mf* *ff* *mf* *p*

Vc. *mf* *sfz* *ff*

E.B. *mf* *ff* *mf* *p* *ff*

(♩ = ♩³) Somber and Hushed

157

Fl. *ppp* *pppp*

Cl. *ppp* *pppp*

T. Sx.

Perc. *p*

Kbd. *ff* *p*

E.Gtr.

Vc. *ff* *p*

E.B. *p*

163

Fl. *pp* *ppp* *ppp* *ppp*

Cl. *pp* *ppp* *ppp* *ppp*

T. Sx. *p* *ppp*

Perc. *ppp*

Kbd. *ppp*

E.Gtr. *ppp* *pp* *ppp*

Vc. *ppp* *pp* *ppp*

E.B. *ppp* *pp* *ppp*

169

Fl. *pp* niente

Cl. *pp* niente

To Bass Clarinet

T. Sx. *pp* *ppp*

Perc. *pp* *ppp*

Kbd. *pp* *ppp*

E.Gtr. *pp* *ppp* *pppp*

Vc. *pp* *ppp*

E.B. *pp* *ppp*

(♩ = ♩) I Love Rock N Roll!

175

Fl. *fff*

Cl. *fff*

T. Sx. *fff*

Perc. *fff*

Kbd. *pppp* *fff*

E.Gtr. *fff* gliss. gliss.

Vc. *pppp* *fff*

E.B. *pppp* *fff*

180

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

gliss.

gliss.

(*fff*)

184

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

6/4

3/4

196

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

200

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

204

Fl. *fff*

Cl. *fff*

T. Sx. *fff*

Perc. *fff*

Kbd. *fff*

E.Gtr. *fff* *molto vib.*

Vc. *fff*

E.B. *fff*

209

Fl. *fff*

Cl. *fff*

T. Sx. *fff*

Perc. *fff*

Kbd. *fff*

E.Gtr. *fff* *molto vib.*

Vc. *fff*

E.B. *fff*

214

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

Musical score for measures 214-218. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Tenor Saxophone (T. Sx.), Percussion (Perc.), Keyboard (Kbd.), Electric Guitar (E.Gtr.), Violoncello (Vc.), and Electric Bass (E.B.). The music is in 3/4 time and features complex rhythmic patterns with frequent changes in meter (3/4, 2/4, 3/8, 6/4, 3/4, 2/4, 3/8). Dynamics are marked with *fff* and *ff*. The score includes various musical notations such as slurs, accents, and articulation marks.

219

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

Musical score for measures 219-223. The score continues with the same instruments as the previous system. The music maintains the complex rhythmic structure with dynamic markings of *fff* and *ff*. The score includes various musical notations such as slurs, accents, and articulation marks.

(♩ = ♩) "It's one louder"

224

Fl. *fff*

Cl. *fff*

T. Sx. *fff*

Perc. *fff* *f*

Kbd. *fff* *f*

E.Gtr. *fff*

Vc. *fff*

E.B. *fff* *f*

228

Fl.

Cl. *p*

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

232

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

mf

236

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

p

f

p

240

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

Repeat until guitarist is tired of being a badass.

244

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

f

Improvized Solo - !!!!!

248

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

Detailed description: This block contains the musical score for measures 248 through 251. The Flute part features a melodic line with eighth notes and dotted rhythms. The Clarinet and Tenor Saxophone parts play a similar melodic line with some chromaticism. The Percussion part has a complex rhythmic pattern with various accents. The Keyboard part has a steady bass line with chords. The Electric Guitar part is marked with a slash, indicating it is silent. The Violoncello part plays a rhythmic eighth-note pattern. The Electric Bass part plays a simple eighth-note bass line.

252

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

Detailed description: This block contains the musical score for measures 252 through 255. The Flute part continues its melodic line. The Clarinet and Tenor Saxophone parts play a similar melodic line. The Percussion part has a complex rhythmic pattern. The Keyboard part has a steady bass line with chords. The Electric Guitar part is marked with a slash, indicating it is silent. The Violoncello part plays a rhythmic eighth-note pattern. The Electric Bass part plays a simple eighth-note bass line. A double bar line is present at the end of measure 252.

Let everything ring for as long as you can take it!

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute):** Treble clef, playing a melodic line with eighth notes and quarter notes.
- Cl. (Clarinet):** Treble clef, playing a melodic line with quarter notes and eighth notes.
- T. Sx. (Trumpet):** Treble clef, playing a melodic line with quarter notes and eighth notes.
- Perc. (Percussion):** Drum set notation with various rhythmic patterns and accents.
- Kbd. (Keyboard):** Grand staff (treble and bass clefs), playing a complex accompaniment with chords and moving lines.
- E. Gtr. (Electric Guitar):** Treble clef, playing a melodic line with slurs and accents.
- Vc. (Violin):** Bass clef, playing a melodic line with eighth notes and quarter notes.
- E. B. (Double Bass):** Bass clef, playing a melodic line with quarter notes and eighth notes.

Key features of the score include:

- Rehearsal mark **11*** at measure 256 in most parts.
- Dynamic marking **L.V.** (Larghetto) in the Percussion, Keyboard, and Double Bass parts.
- Accents and slurs used throughout the melodic lines.
- Rests and slurs in the Electric Guitar part.

* If you need it explained... Watch Spinal Tap!*

Completed on March 17, 2015
Wagontown, PA