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

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To those about to perform **“Nepetalactone”**,

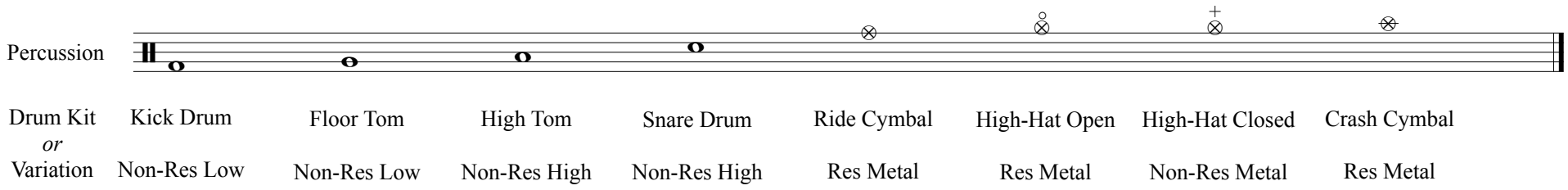
Aside from being a cool sounding word that’s fun to say, **Nepetalactone** (ne-pe-tel-ac-tone) is the name of the active chemical compound in catnip. It could help to think about that when putting this piece together…

***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.



Drum Kit *or* Variation	Kick Drum	Floor Tom	High Tom	Snare Drum	Ride Cymbal	High-Hat Open	High-Hat Closed	Crash Cymbal
	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 caurse 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 fame of mind!

Score - Transposed

Composed for the NakedEye Ensemble, Ju-Ping Song - Director

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 ♩ = 45

Flute
B♭ / Bass Clarinet
Tenor Sax
Percussion
Keyboard
Electric Guitar
Cello
Bass

p

pp

7

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

p *pp* *mp* *mf*

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13

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

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

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

Perc.

Kbd.

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

Vc. *mp* *p* *mp*

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

19

rit. long pause (♩ 3 = ♩) **I know, it's only Rock n' Roll...**

Fl. *pp*

To Bass Clarinet

Cl. *pp*

T. Sx. *p*

Perc. *f*

Kbd.

E.Gtr. *p* *f*

Vc. *pp*

E.B. *p*

25

Fl.

Cl.

T. Sx.

25

Perc.

25

Kbd.

25

E.Gtr.

25

Vc.

25

E.B.

f

31

Fl.

Cl.

T. Sx.

31

Perc.

ff

31

Kbd.

ff

31

E.Gtr.

ff

31

Vc.

ff

31

E.B.

ff

37

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

Bass Clarinet

molto vib.

43

49

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

molto vib.

ff

f

To B♭ Clarinet

P

H

55

B♭ Clarinet

61

Fl. ff f

Cl. ff f

T. Sx.

Perc.

Kbd. ff f

E.Gtr. H

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.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

To Bass Clarinet

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

79

85

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

91

Bass Clarinet

97

Fl.

Cl.

T. Sx.

97

Perc.

97

Kbd.

molto vib.

97

E.Gtr.

97

Vc.

97

E.B.

103

Fl.

fff

Cl.

fff

T. Sx.

3

fff

103

Perc.

fff

103

Kbd.

fff

103

E.Gtr.

fff

103

Vc.

fff

103

E.B.

fff

109
Fl.
Cl.
T. Sx.
Perc.
Kbd.
E.Gtr.
Vc.
E.B.
ff
molto vib.
115
fff
3

121

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

fff *ff* *(fff)*

(♩ = ♩) Light, crisp and precise

127

To B♭ Clarinet

mf *ff* *sf*

133

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

mf

B♭ Clarinet

mf

mf

139

p *mf* *f*

145
Fl.
Cl.
T. Sx.
Perc.
Kbd.
E.Gtr.
Vc.
E.B.
sfz ff
151
Fl.
Cl.
T. Sx.
Perc.
Kbd.
E.Gtr.
Vc.
E.B.
mf sffz ff p

(♩ = ♩³) **Somber and Hushed**

157

Fl. *ppp* *pppp*

Cl. *ppp* *pppp*

T. Sx.

Perc. *p*

Kbd. *ff* *p*

E.Gtr. *p*

Vc. *ff* *p*

E.B. *p*

163

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

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

To Bass Clarinet

Cl.

pp niente

T. Sx.

pp ppp

Perc.

Kbd.

E.Gtr.

pp ppp pppp

Vc.

pp ppp

E.B.

pp ppp

(♩ = ♩.) **I Love Rock N Roll!**

175

Fl.

Cl.

T. Sx.

Perc.

fff

Kbd.

pppp fff

E.Gtr.

gliss. gliss.

fff

Vc.

pppp fff

E.B.

pppp fff

180

Fl.

Cl.

T. Sx.

180

Perc.

180

Kbd.

gliss.

gliss.

(fff)

180

E.Gtr.

180

Vc.

180

E.B.

184

Fl.

Cl.

T. Sx.

184

Perc.

184

Kbd.

184

E.Gtr.

184

Vc.

184

E.B.

188

Fl.

Bass Clarinet

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

fff *ffff*

molto vib.

P H

192

gliss.

196

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

fff

200

ffff

204

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

fff ffff

molto vib.

P

H

209

Fl. Cl. T. Sx. Perc. Kbd. E.Gtr. Vc. E.B.
fff ffff
molto vib.
P
H

214

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

ffff *fff*

219

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

fff *ffff* (*fff*)

(♩ = ♩) "It's one louder"

224

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

ffff

f

228

p

232

Fl.

Cl.

T. Sx.

mf

232

Perc.

232

Kbd.

232

E.Gtr.

232

Vc.

232

E.B.

236

Fl.

p

Cl.

f

T. Sx.

f

236

Perc.

236

Kbd.

236

E.Gtr.

p

236

Vc.

p

236

E.B.

240

Fl.

Cl.

T. Sx.

Perc.

Kbd.

E.Gtr.

Vc.

E.B.

Repeat until guitarist is tired of being a badass.

244

f

Improvised Solo - !!!!!!

%

248

Fl.

Cl.

T. Sx.

248

Perc.

248

Kbd.

248

E.Gtr.

248

Vc.

248

E.B.

252

Fl.

Cl.

T. Sx.

252

Perc.

252

Kbd.

252

E.Gtr.

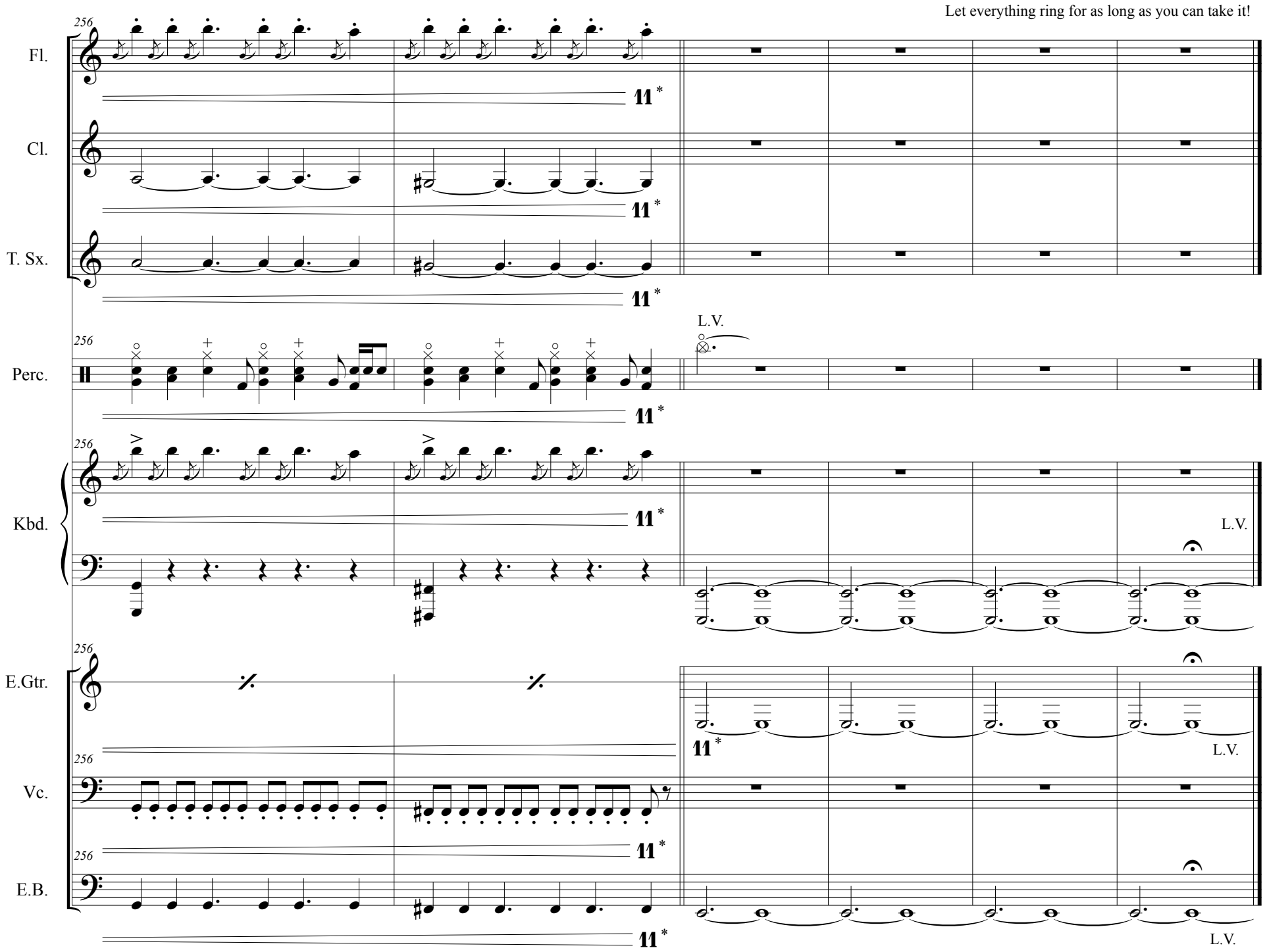
252

Vc.

252

E.B.

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



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

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Wagontown, PA