# Ben S. Jacob

# Music for BASILICA

***An amplified chamber ensemble of violins, guitars, and percussion***

# Full Score

2005 – 2006; revised 2010

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**An amplified chamber ensemble of violins, guitars, and percussion**

**2005-2006; revised 2010**

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# Notes on Music for BASILICA

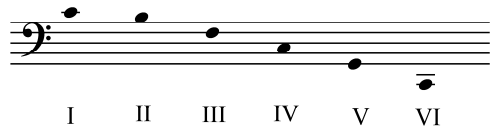
BASILICA is a virtuoso chamber music group that was founded in 2005 by composer Ben S. Jacob in order to create uniquely powerful and intimate musical experiences. The current instrumentation of amplified string instruments and percussion is the latest step in the evolution of a music that seeks to combine bold rhythms, incisive harmonies, broad yet angular melodies, and towering sonorities into an experience of relentless intensity, a raging discourse on the fundamental emotionality that is at the core of human existence. The team of classically trained musicians that has been assembled for this project is dedicated to the perfection of sound and spirit that yields performances and recordings of uncommon precision, power, and beauty.

The relentless force of the music is achieved through pervasive, insistent, obsessive, ruthless, and perhaps nearly uniform use of loud dynamics. The sonic saturation and harmonic enhancement that is provided by overdrive or "distortion" in the electric guitars is combined with the harmonic exuberance of the percussion to create such "towering sonorities." Further harmonic excitement is effected by the *scordatura* of the guitars: the intervals between the first three strings of the electric guitars are tuned to provide facile execution of parallel dissonant harmonies, and the lowest three strings of the electric guitars, as well as the strings of the bass guitar, are tuned lower to provide increased resonance and sustain. Harmonic clarity is provided by the violins, whose notes provide focus of pitch as well as the distinction of voice leading that such focus provides, especially since the violins are played without vibrato throughout the composition.

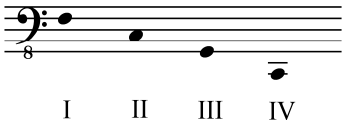
# Instrumentation for BASILICA

**2 amplified violins** with Fishman V200 bridge pick-ups. Each violin should be amplified with 50 to 100 watts through a 12" speaker cabinet. Violins should be played with alternate bowing except where indicated. Violins should always be played without vibrato.

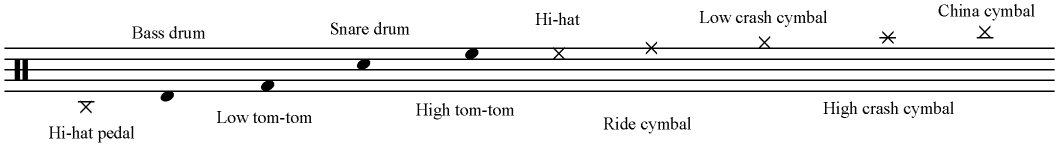
**2 electric guitars** using high-driven tube distortion for intense harmonic enhancement. Each guitar should be amplified with 100 watts through a 4 x 12" speaker cabinet. These guitars should be played with full distortion and with the tone knobs on the instruments set to the maximum setttings unless indicated otherwise. The following tuning is to be used:




**1 electric bass guitar** amplified with up to 350 watts through 4 to 8 10" speakers. The following tuning is to be used:

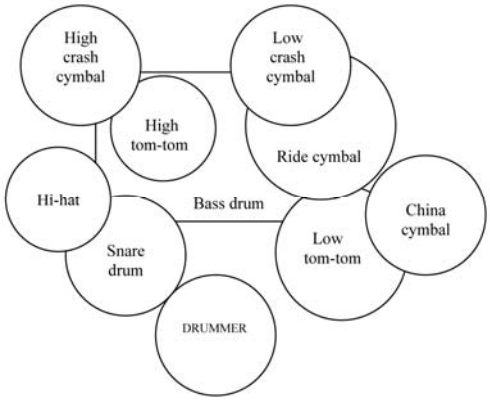



**1 drum set** with the following instrumentation:




Cymbals should be allowed to ring unless otherwise indicated. The hi-hat should be played open unless otherwise indicated.

The suggested arrangement of the instruments comprising the drum set follows:



# Notes on the score

This is a **C score**. All notes are written at pitch.

The electric guitars are written in treble clef and are to be performed an octave below their written pitches, as indicated by the “8” that appears below the treble clefs on their respective staves.

The bass guitar is to be performed an octave below its written pitch, as indicated by the "8" that appears below the bass clef for this staff.

Tablature is provided in the parts for each of the electric guitars and for the bass guitar in order to specify the particular timbral identity of every note in these parts. The tablature uses the *scordatura* tunings listed above.

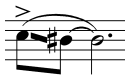
# Performance notes

Unless marked otherwise, the violin parts should be played with alternating bow strokes, always beginning with a down bow.

Unless marked otherwise, all electric guitar and electric bass guitar notes should be played with downstrokes.

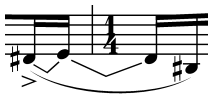
All parts are to be played without vibrato.

*Glissandi* are notated by thick black lines and are to be performed evenly across the full duration of the notes they follow. For example:



Unmeasured tremolos are marked with a 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 and are to be performed as fast as possible. In the violins, in particular, unmeasured tremolos should be performed with as little bow as possible and should be performed in a literally trembling motion befitting the Italian word *tremolo* from which this technique takes its name.

Guitar bends are notated with a thin, bent line and are to be performed evenly across the full duration of the notes that then follow. For example:



In general, watch the drummer for cues and tempo modifications. It is often particularly useful to watch his or her right hand; consider the stick held by the right hand to be the conducting baton for the ensemble.

# Symbols used in the score

𝘡 Unmeasured tremolo

\+ Palm muting (For electric guitars: press right side of pick-hand palm against strings near the bridge for a darker but more crisp sound)

Mute / "Choke" (For cymbals: stop sound with by gripping cymbal with fingers)

**Full score in C**

# Music for BASILICA

**Ben S. Jacob**

♩ = 92

*Ablaze, screaming like banshees; reckless, headlong*

Violin 1

Violin 2

Guitar 1

Guitar 2

Bass Guitar

Drum Set

*ff*

3

*Use alternate picking except where indicated otherwise*



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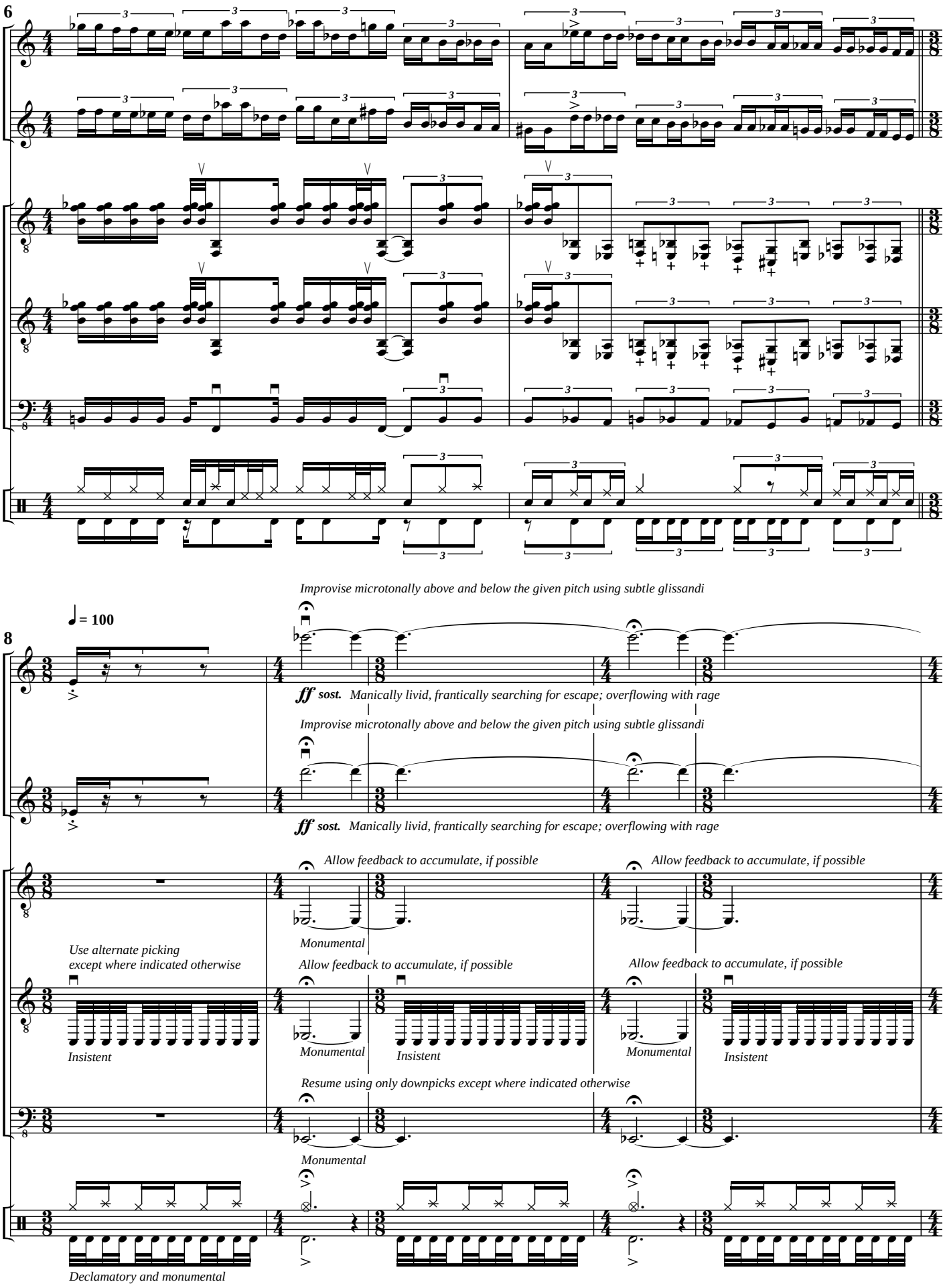
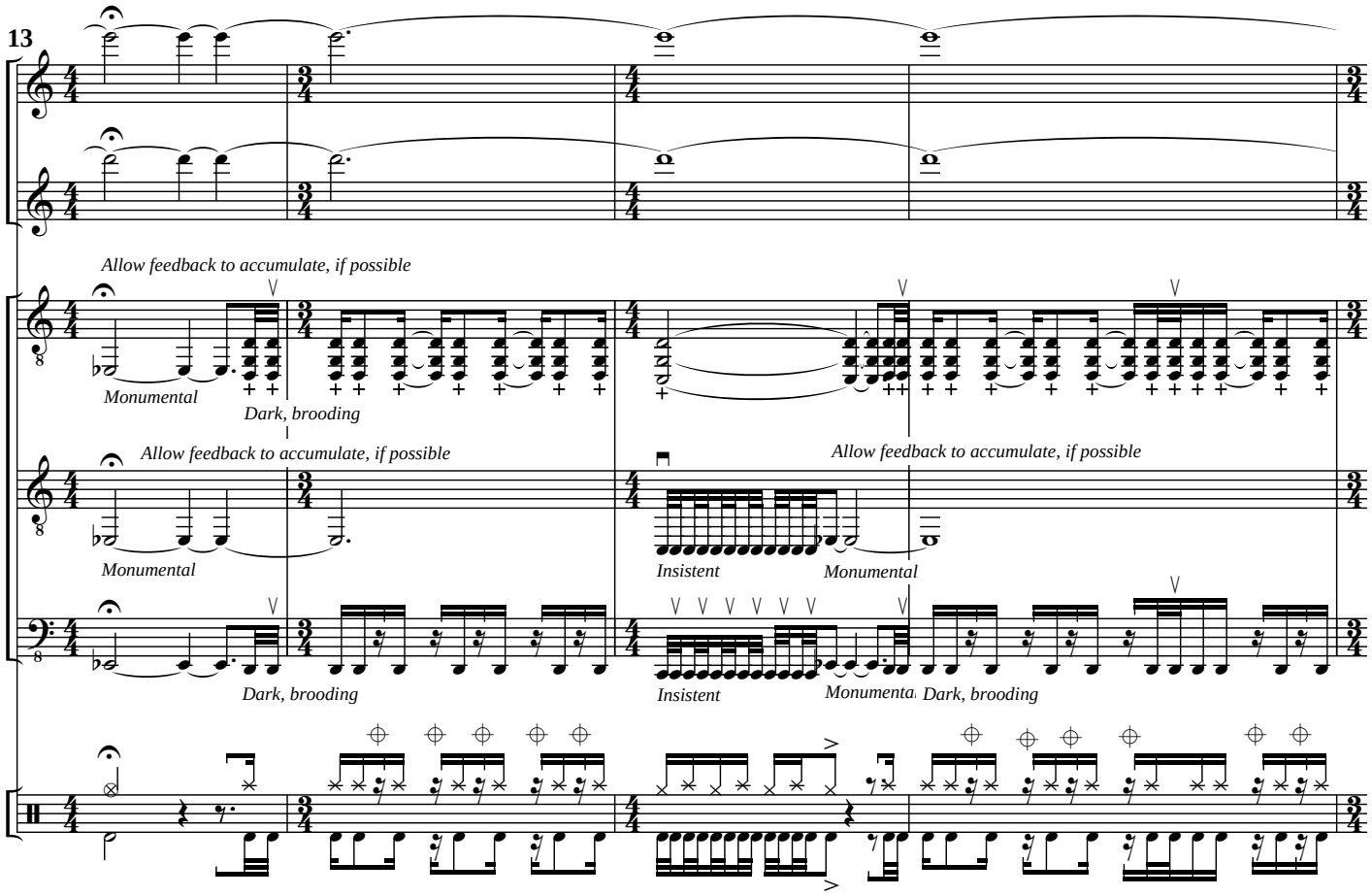
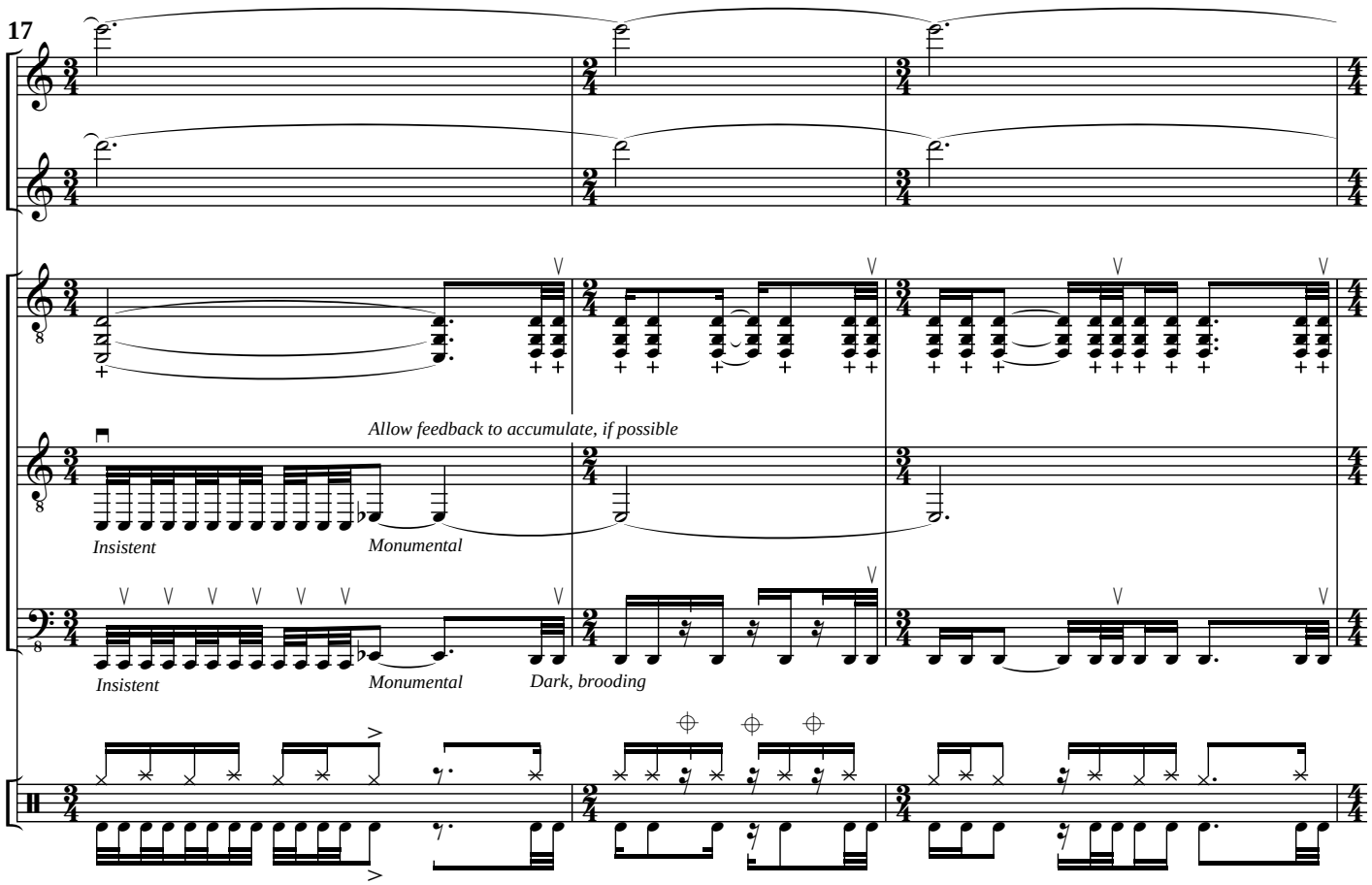
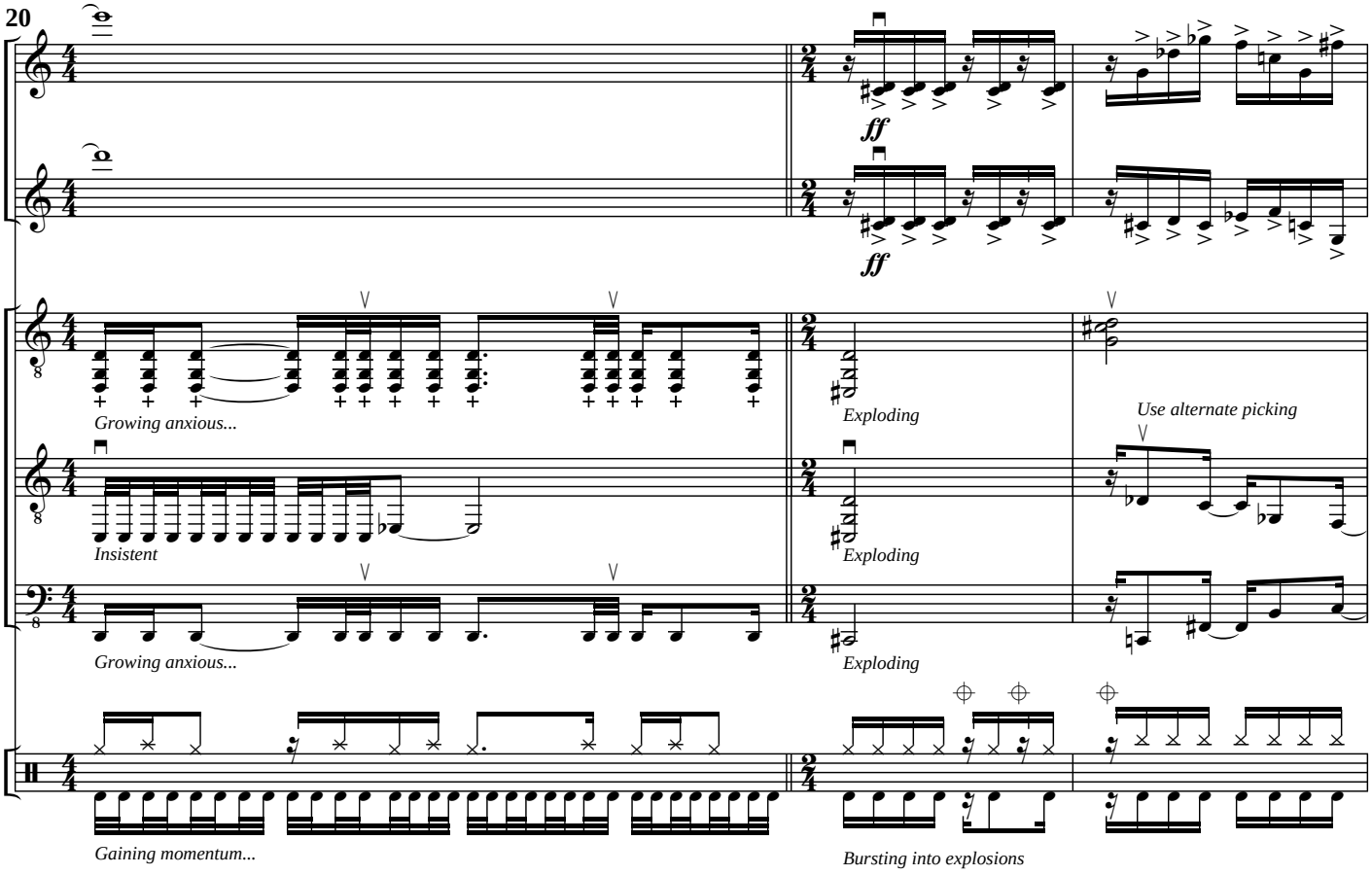
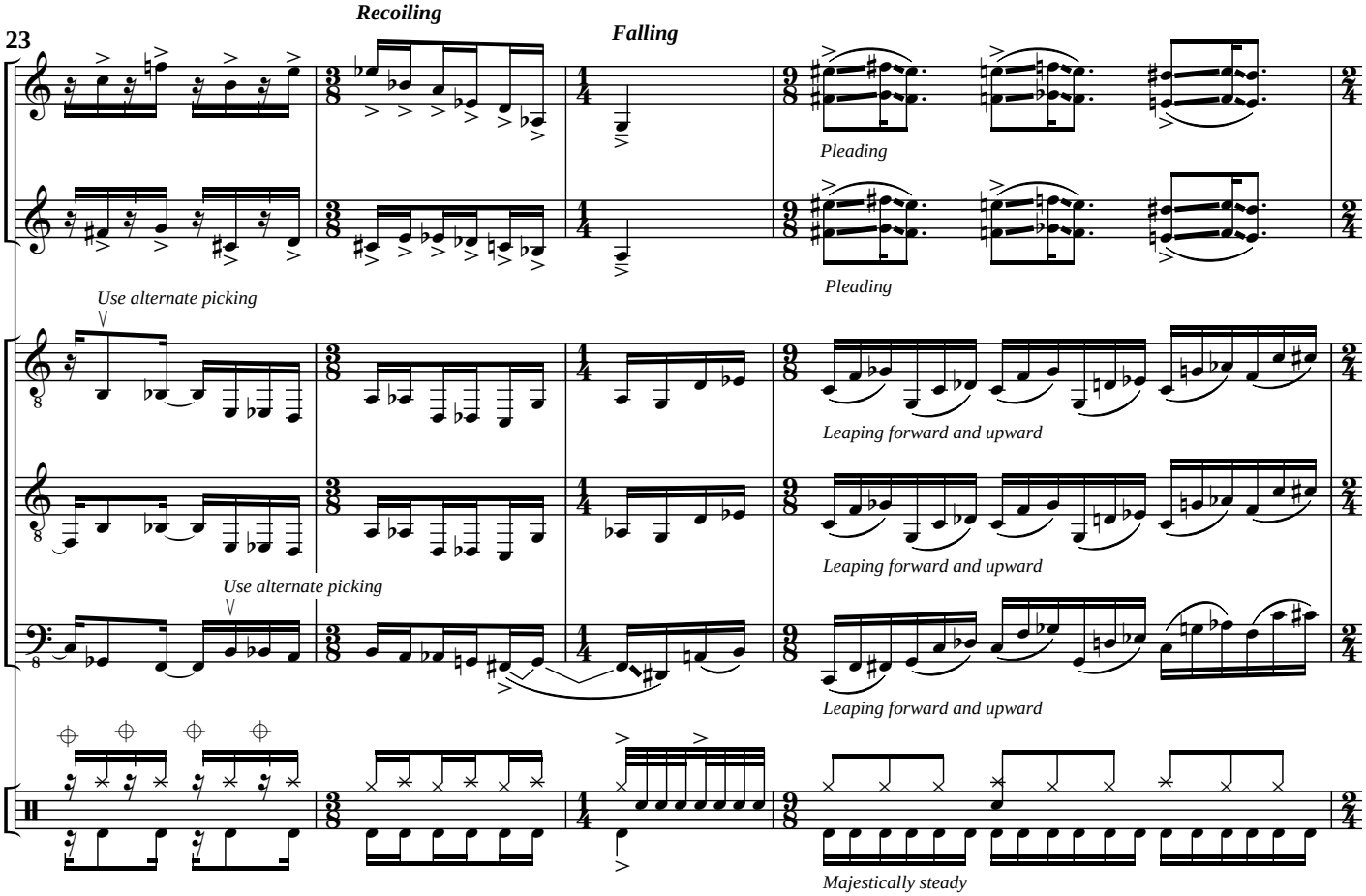

6
8
= 100
Improvise microtonally above and below the given pitch using subtle glissandi
ff sost. Manically livid, frantically searching for escape; overflowing with rage
Improvise microtonally above and below the given pitch using subtle glissandi
ff sost. Manically livid, frantically searching for escape; overflowing with rage
Allow feedback to accumulate, if possible
Allow feedback to accumulate, if possible
Monumental
Use alternate picking
except where indicated otherwise
Allow feedback to accumulate, if possible
Allow feedback to accumulate, if possible
Insistent
Monumental
Insistent
Monumental
Insistent
Resume using only downpicks except where indicated otherwise
Monumental
Declamatory and monumental


13
Allow feedback to accumulate, if possible
Monumental
Dark, brooding
Allow feedback to accumulate, if possible
Monumental
Allow feedback to accumulate, if possible
Insistent
Monumental
Dark, brooding
Insistent
Monumental
Dark, brooding


17
Allow feedback to accumulate, if possible
Insistent
Monumental
Insistent
Monumental
Dark, brooding


20
ff
ff
Growing anxious...
Insistent
Growing anxious...
Exploding
Exploding
Exploding
Use alternate picking
Gaining momentum...
Bursting into explosions


23
Recoiling
Falling
Pleading
Pleading
Use alternate picking
Leaping forward and upward
Leaping forward and upward
Use alternate picking
Leaping forward and upward
Majestically steady

27

*Resilient*

*Resilient*

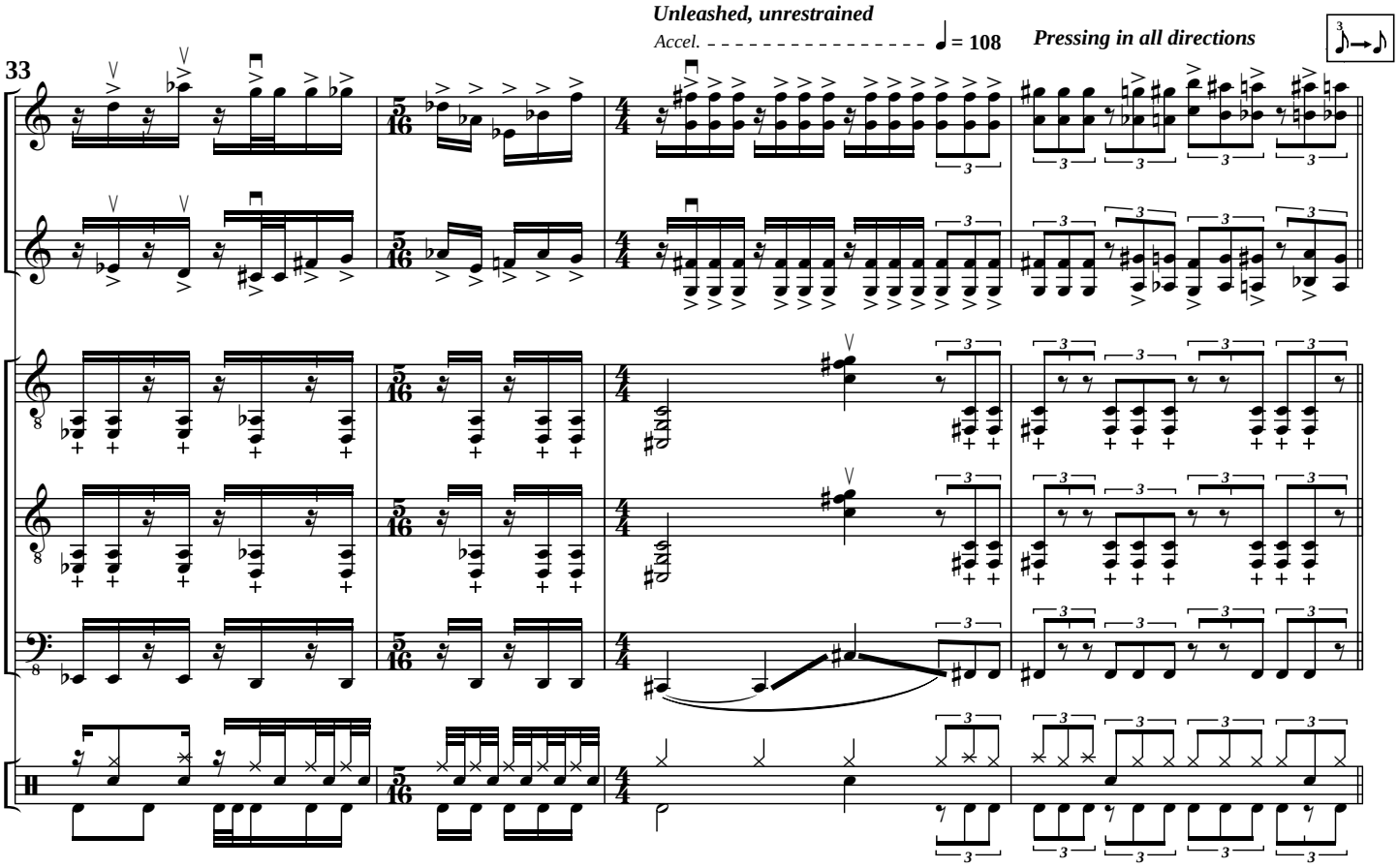
*Resume using only downpicks*

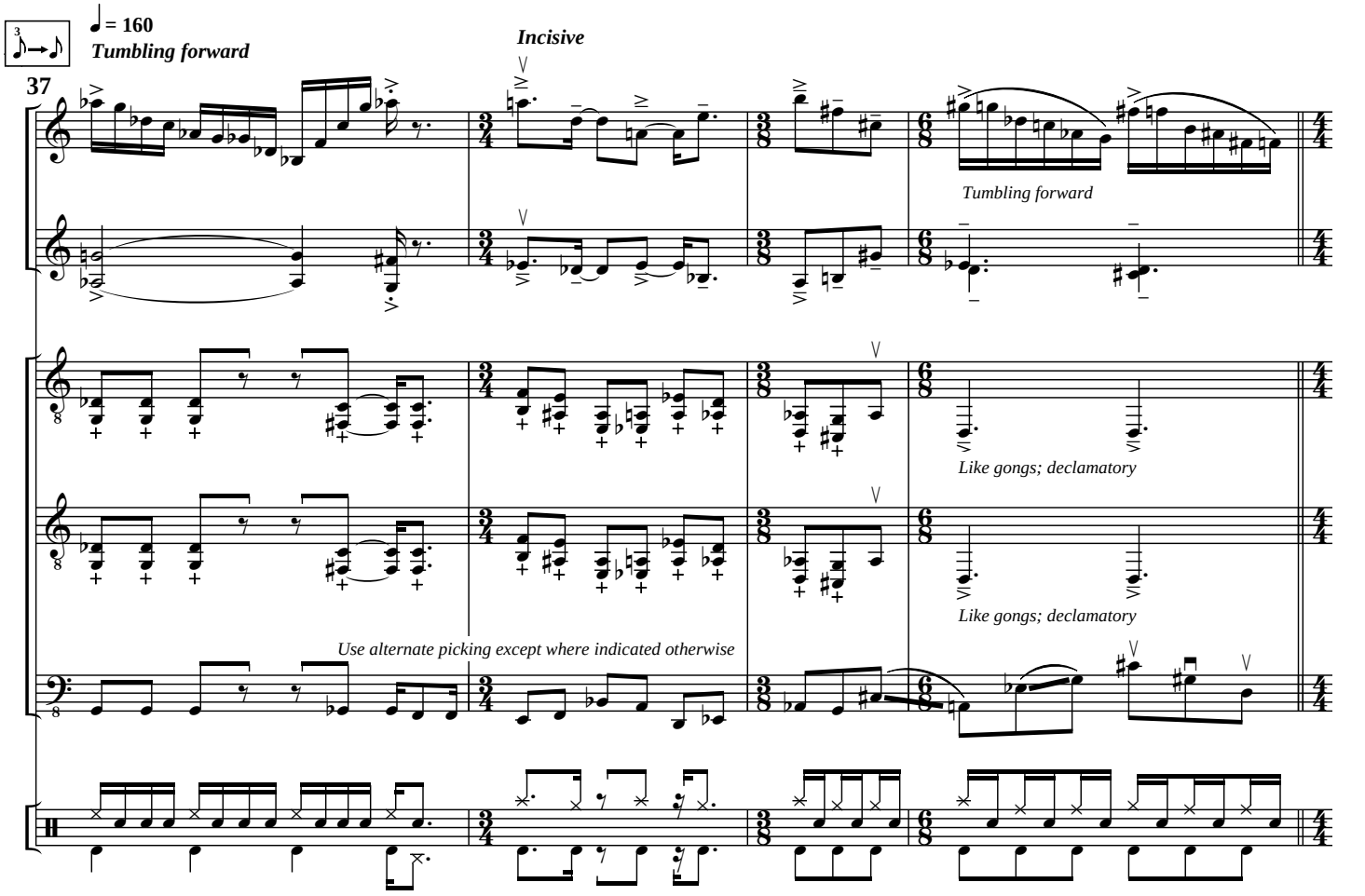
*Resume using only downpicks*

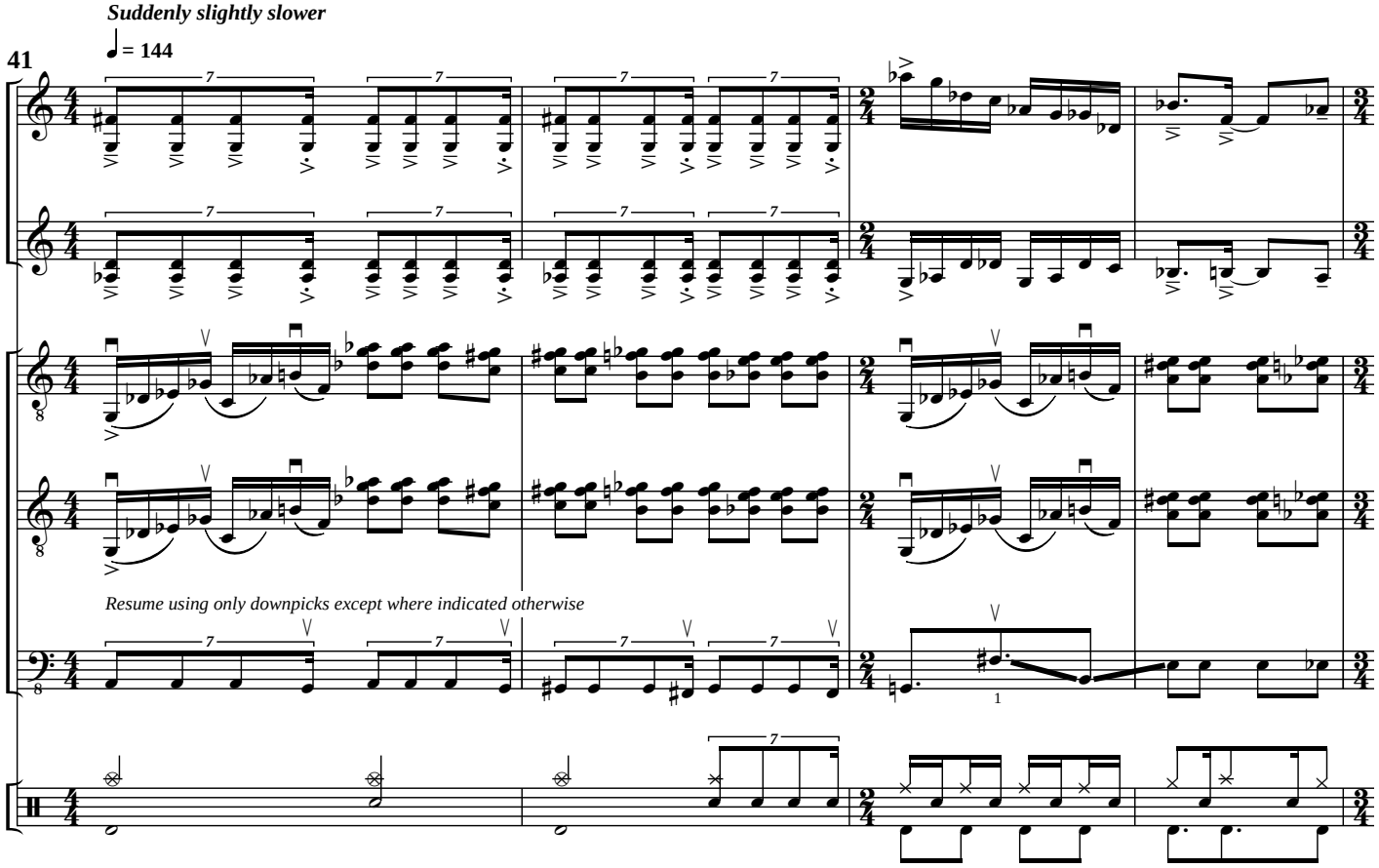
*Resume using only downpicks except where indicated otherwise*

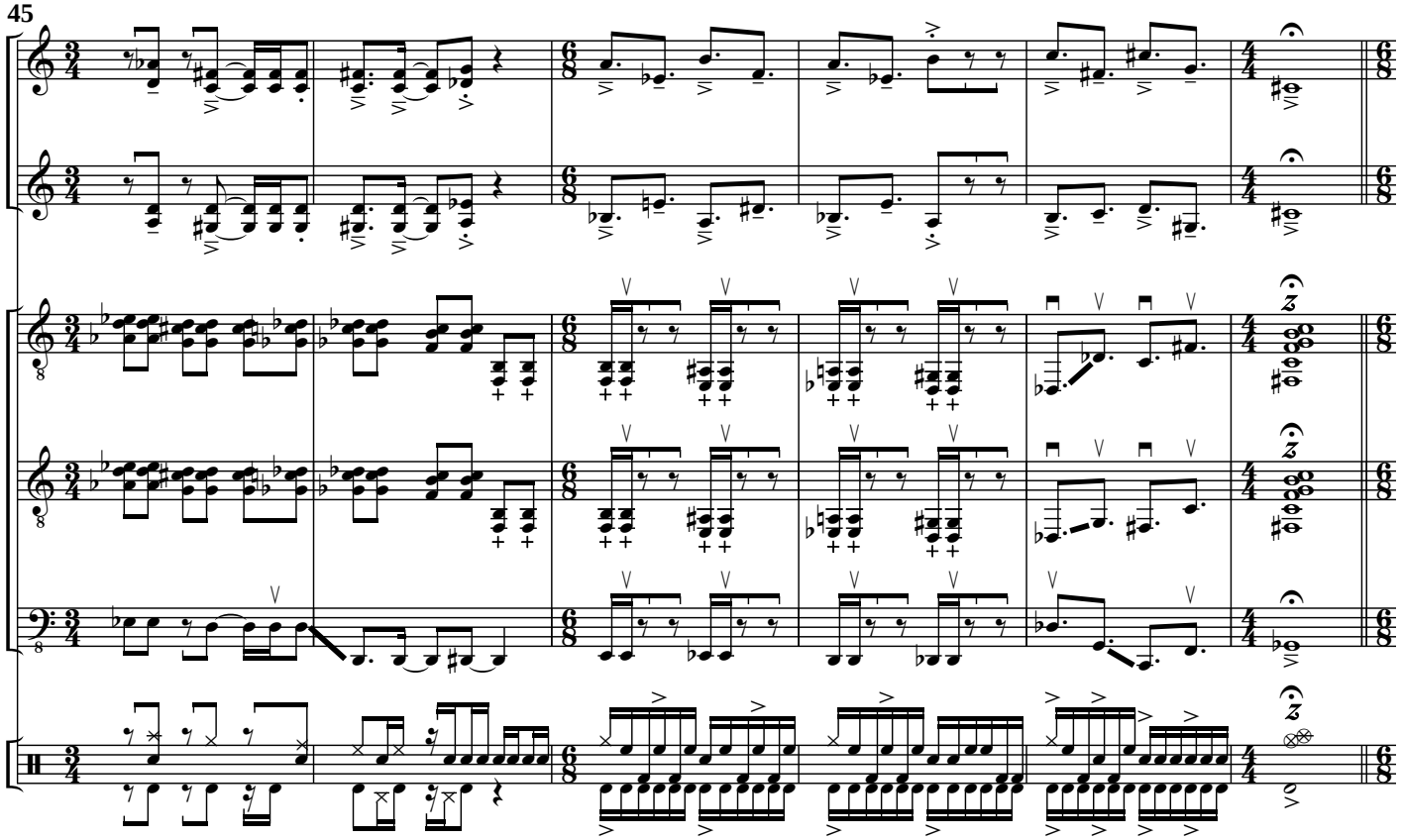
30

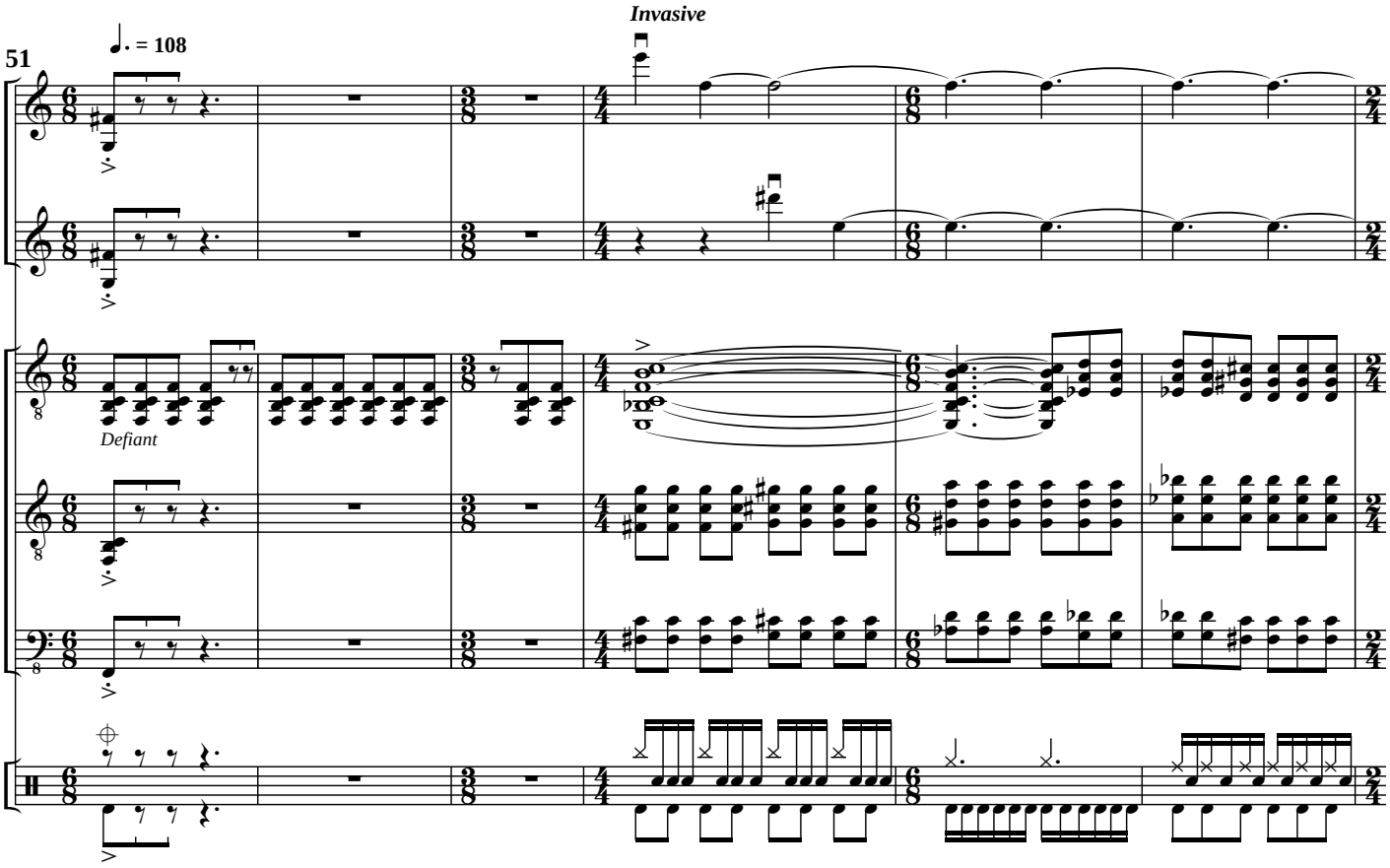
***Driving, pressing***

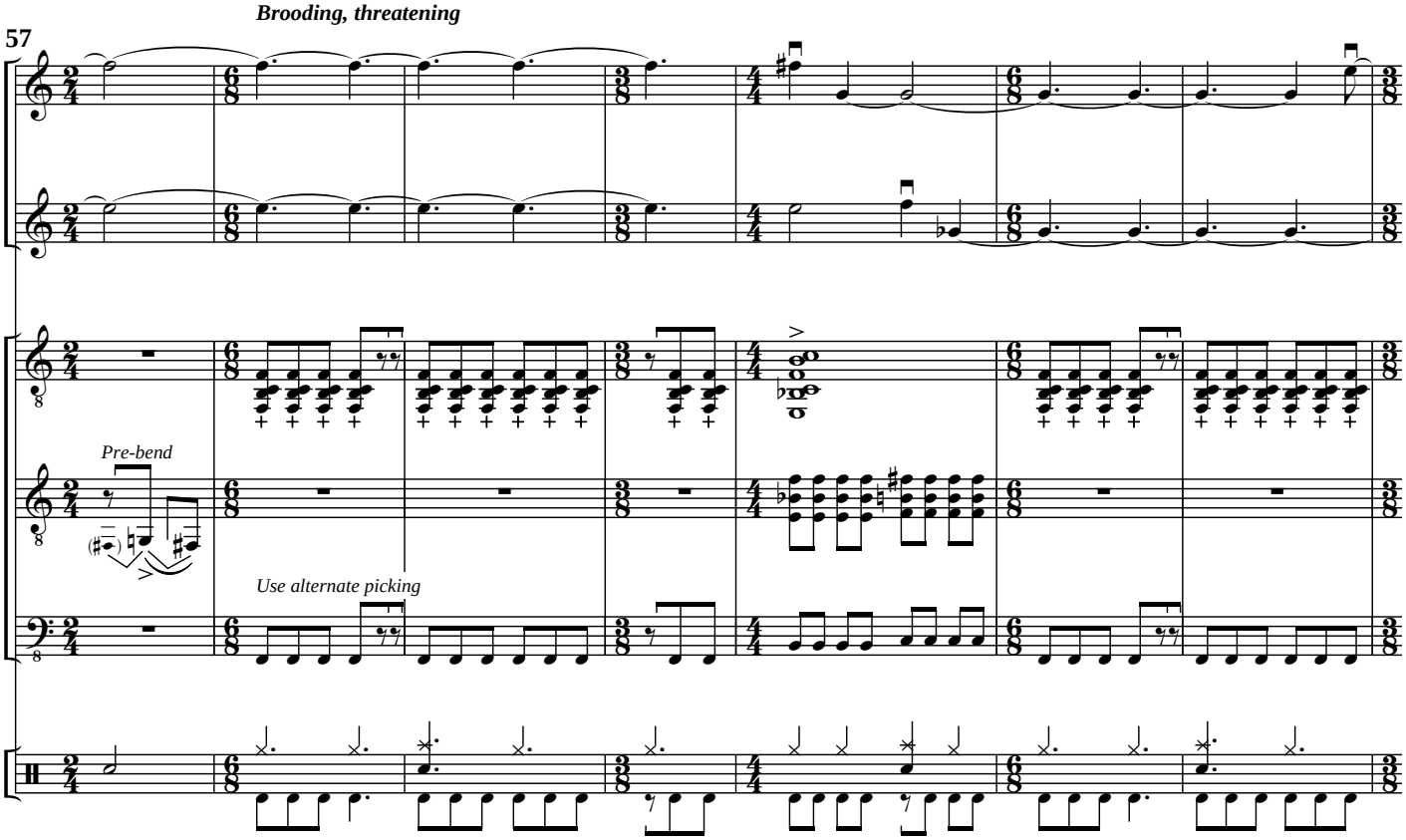

Unleashed, unrestrained
Accel.
♩ = 108
Pressing in all directions
33


♩ = 160
Tumbling forward
Incisive
37
Tumbling forward
Like gongs; declamatory
Like gongs; declamatory
Use alternate picking except where indicated otherwise

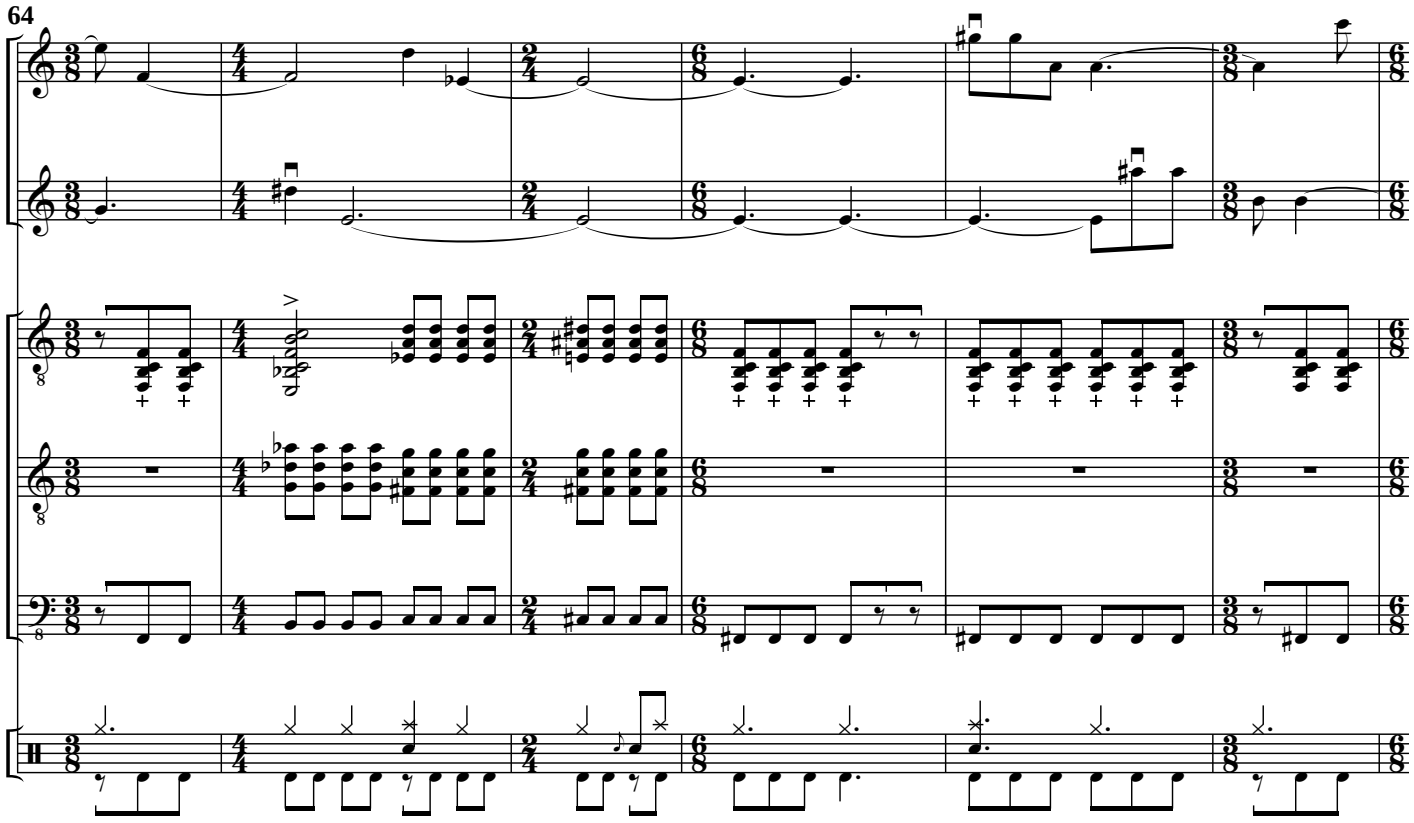

Suddenly slightly slower
41
♩ = 144
Resume using only downpicks except where indicated otherwise


45

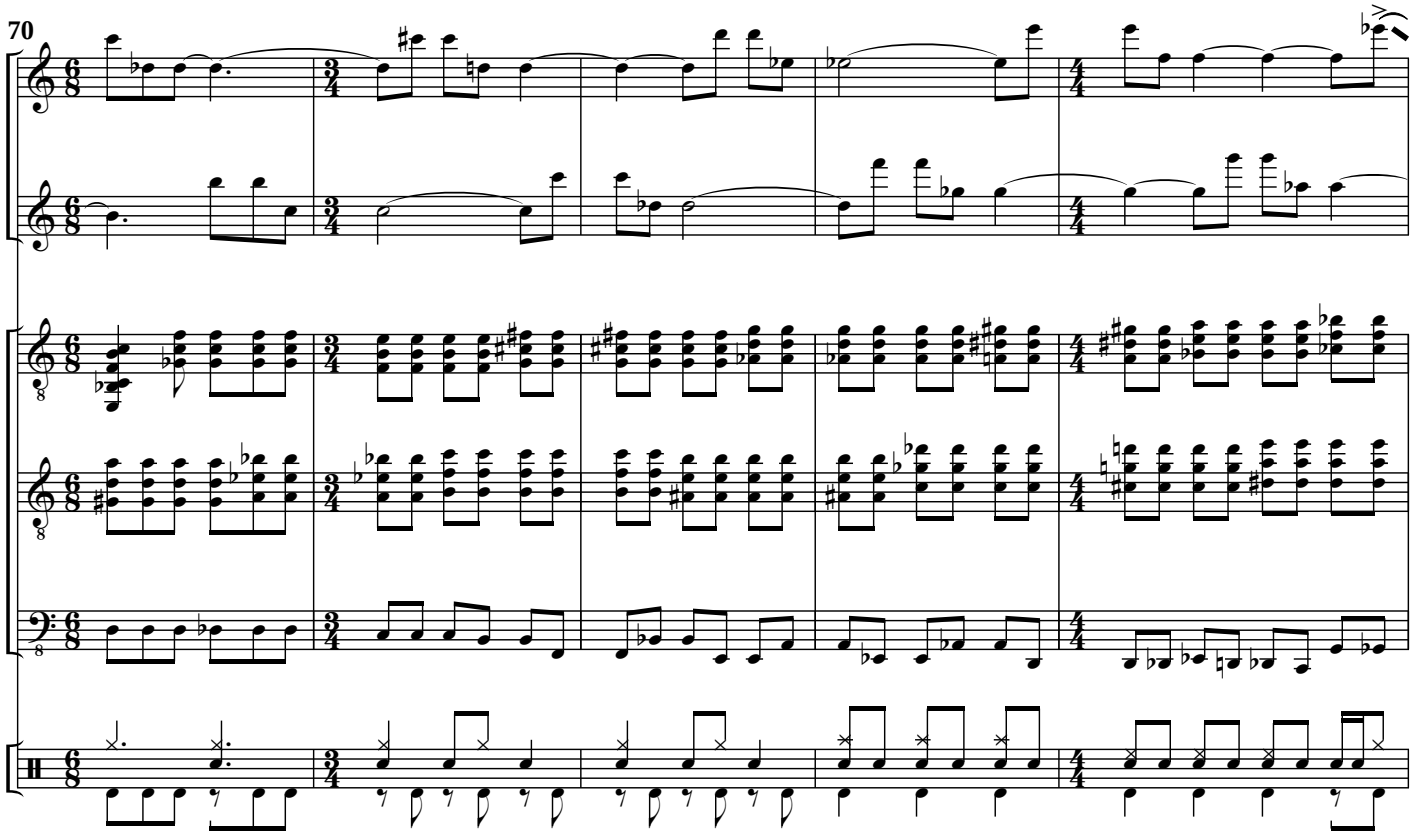

51
♩. = 108
Invasive
Defiant

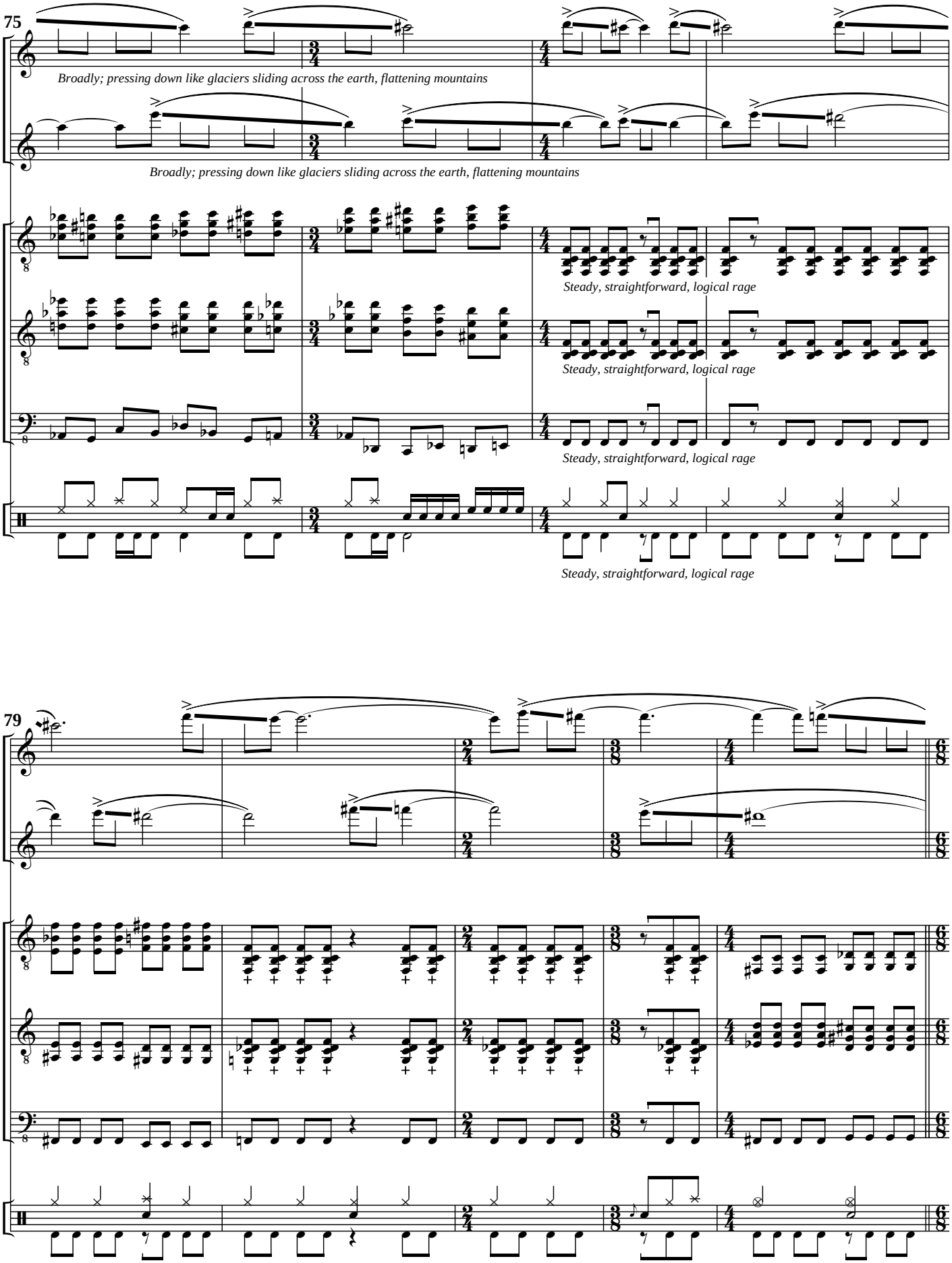

57
Brooding, threatening
Pre-bend
Use alternate picking

64



70

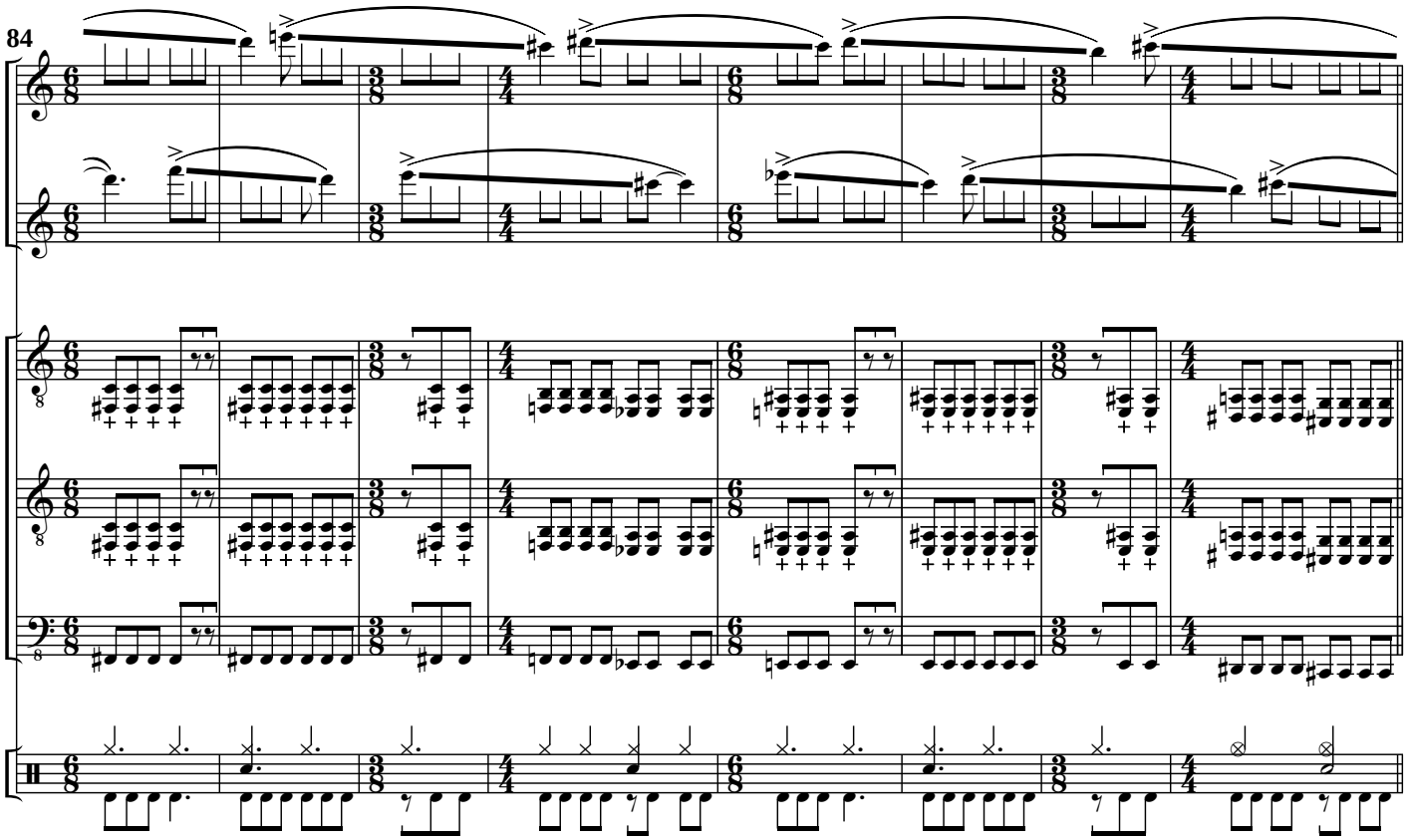



75
Broadly; pressing down like glaciers sliding across the earth, flattening mountains
Broadly; pressing down like glaciers sliding across the earth, flattening mountains
Steady, straightforward, logical rage
Steady, straightforward, logical rage
Steady, straightforward, logical rage
Steady, straightforward, logical rage
79

*Suddenly slightly slower*

♩. = 92

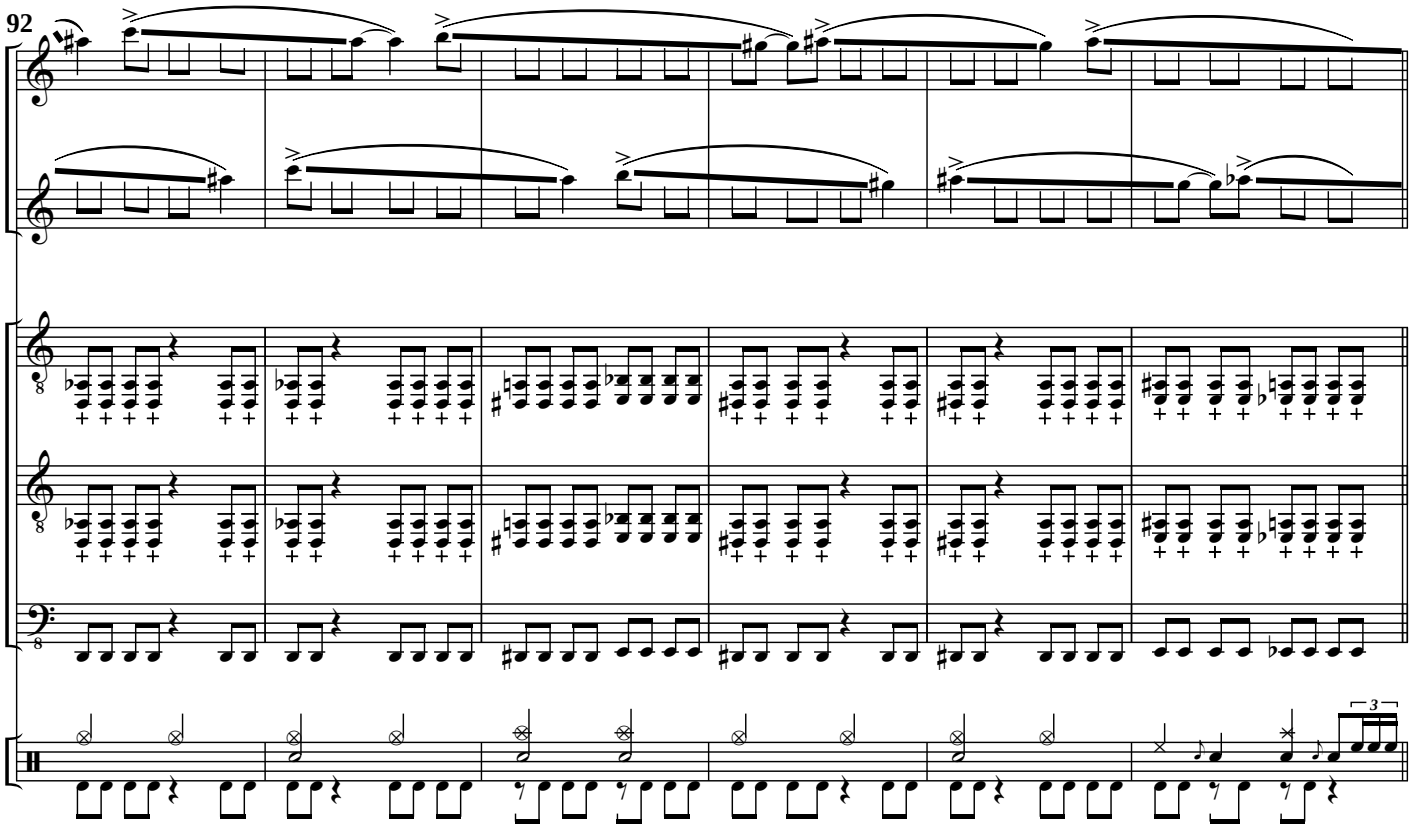
84



*Suddenly slightly slower*

♩ = 112

92



***Suddenly slightly slower***

♩ = 92

***Very heavy***

**98**

*Frantic, manic*

*Frantic, manic*

*Serious, bearing a burden of the utmost weight and significance*

*Serious, bearing a burden of the utmost weight and significance*

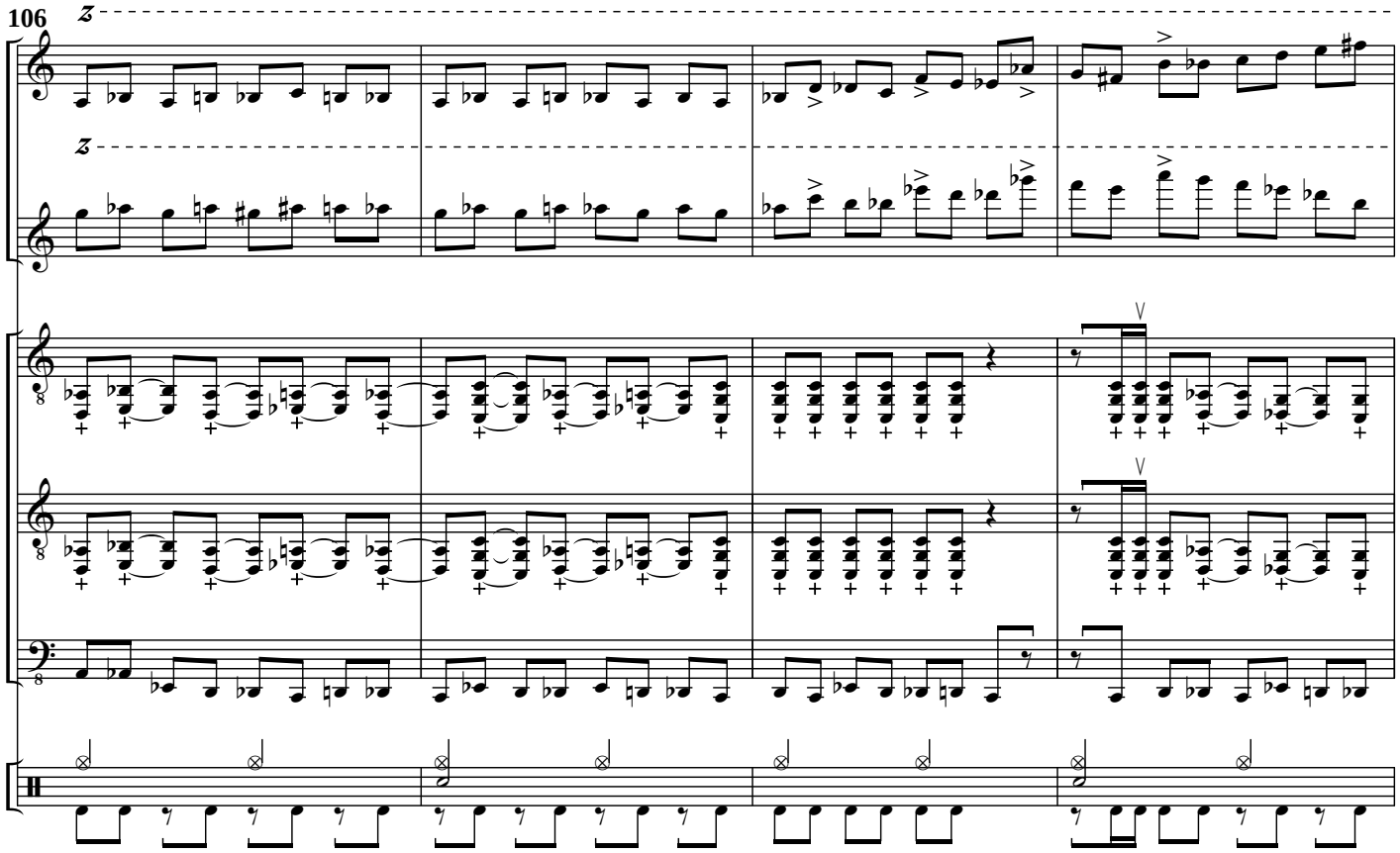
*Serious, bearing a burden of the utmost weight and significance*

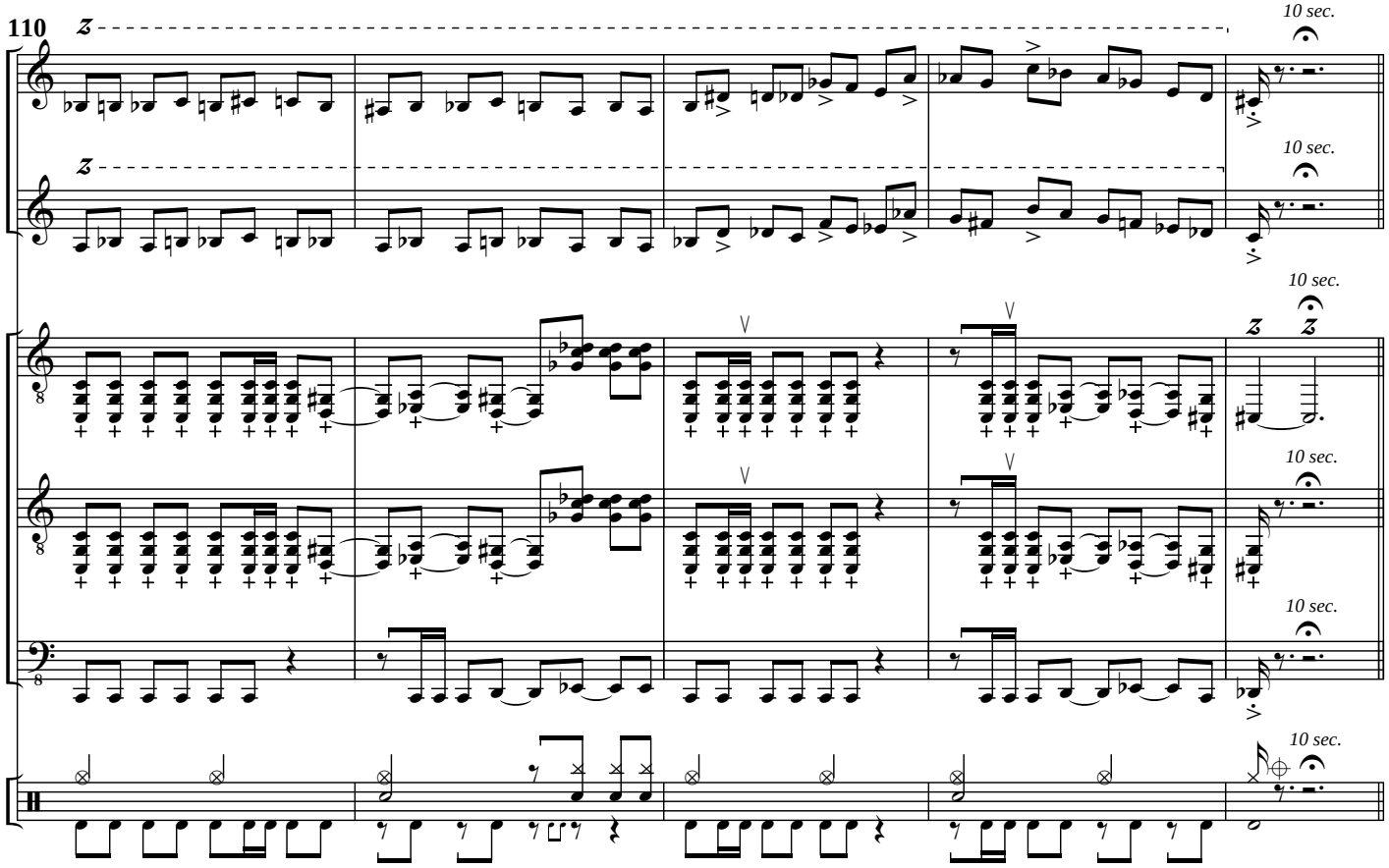
*Serious, bearing a burden of the utmost weight and significance*

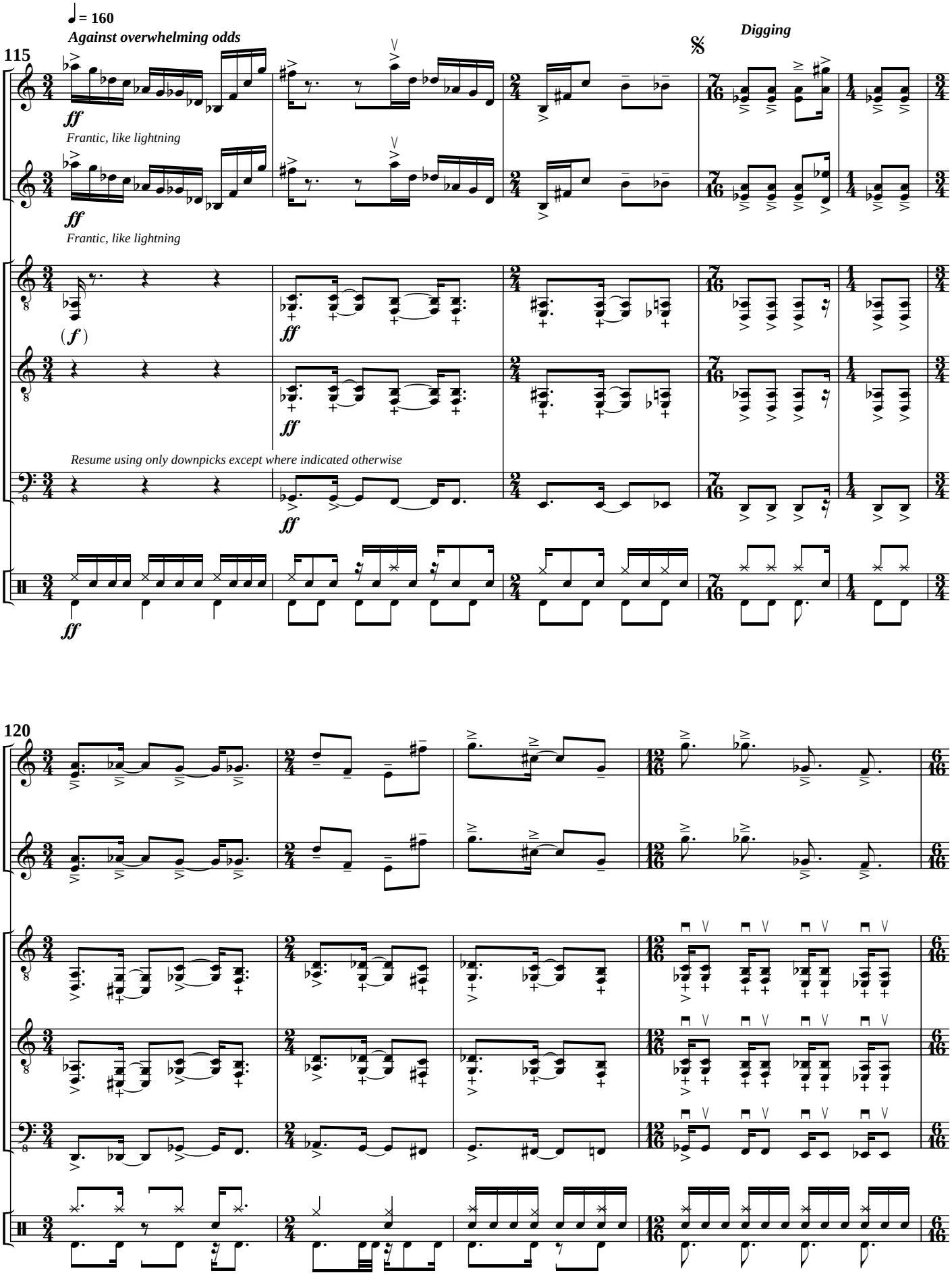
**102**

*Cold, frantic, yet somber*

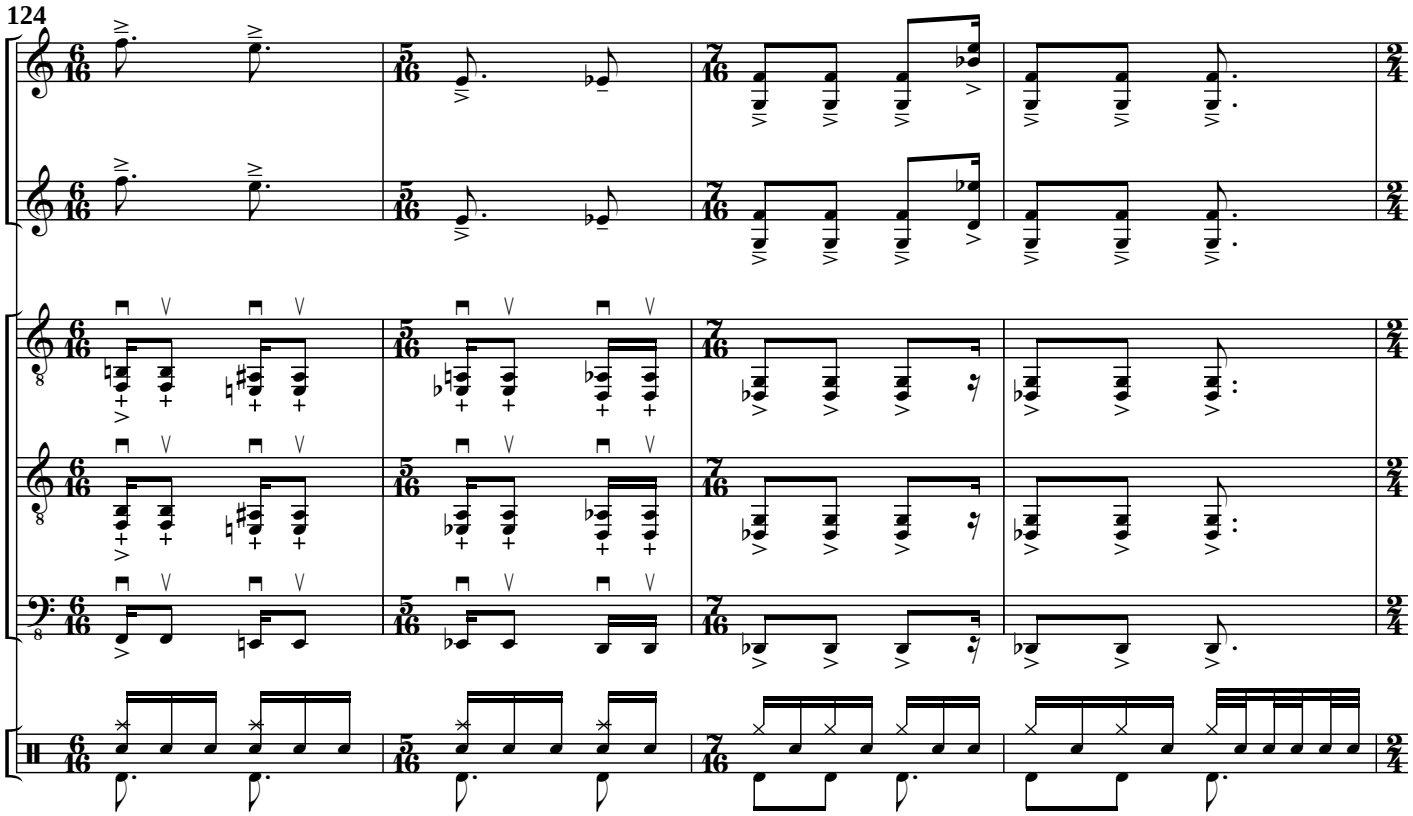
*Cold, frantic, yet somber*


106


110
10 sec.
10 sec.
10 sec.
10 sec.
10 sec.
10 sec.

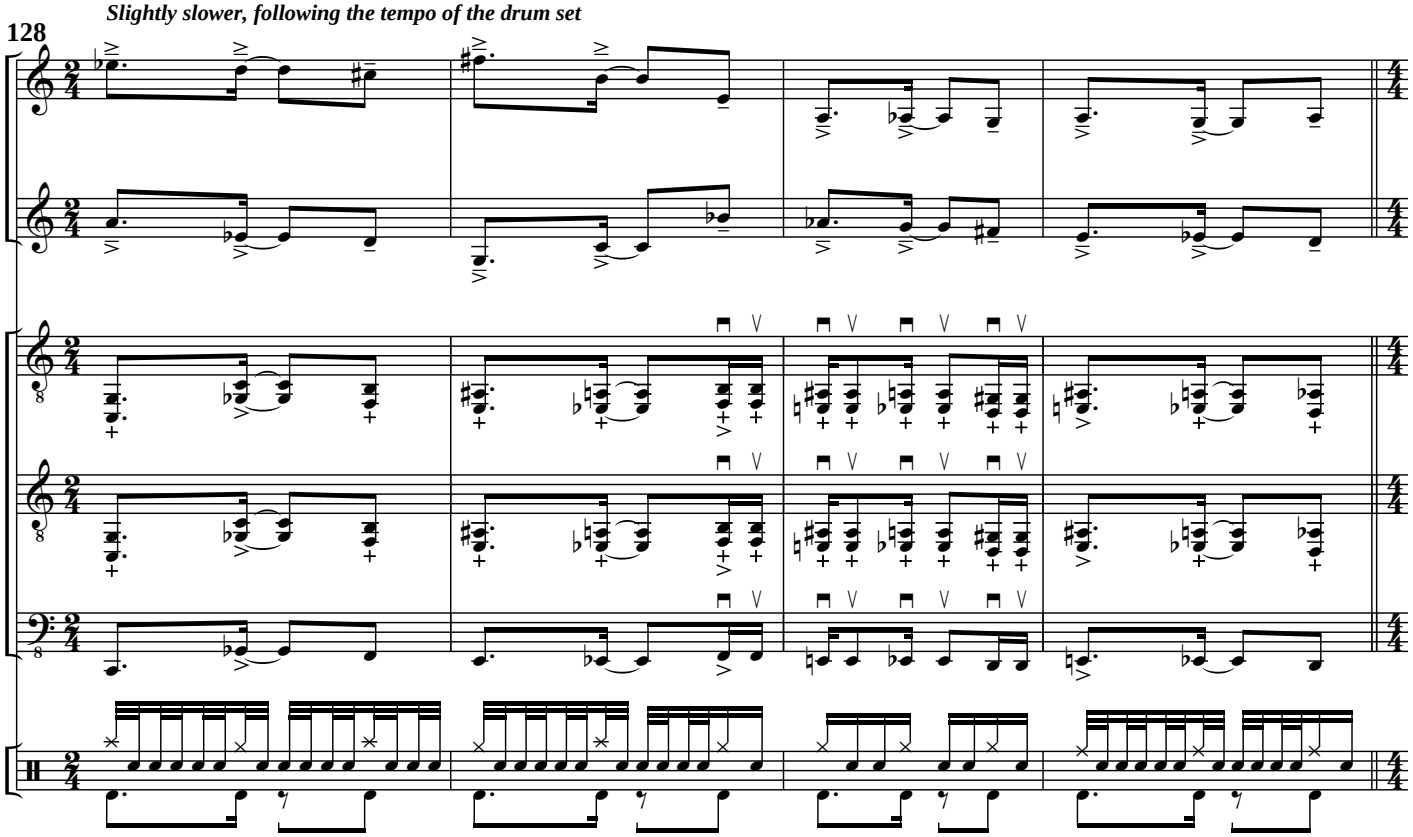

♩ = 160
Against overwhelming odds
115
ff
Frantic, like lightning
Digging
(f)
Resume using only downpicks except where indicated otherwise
120

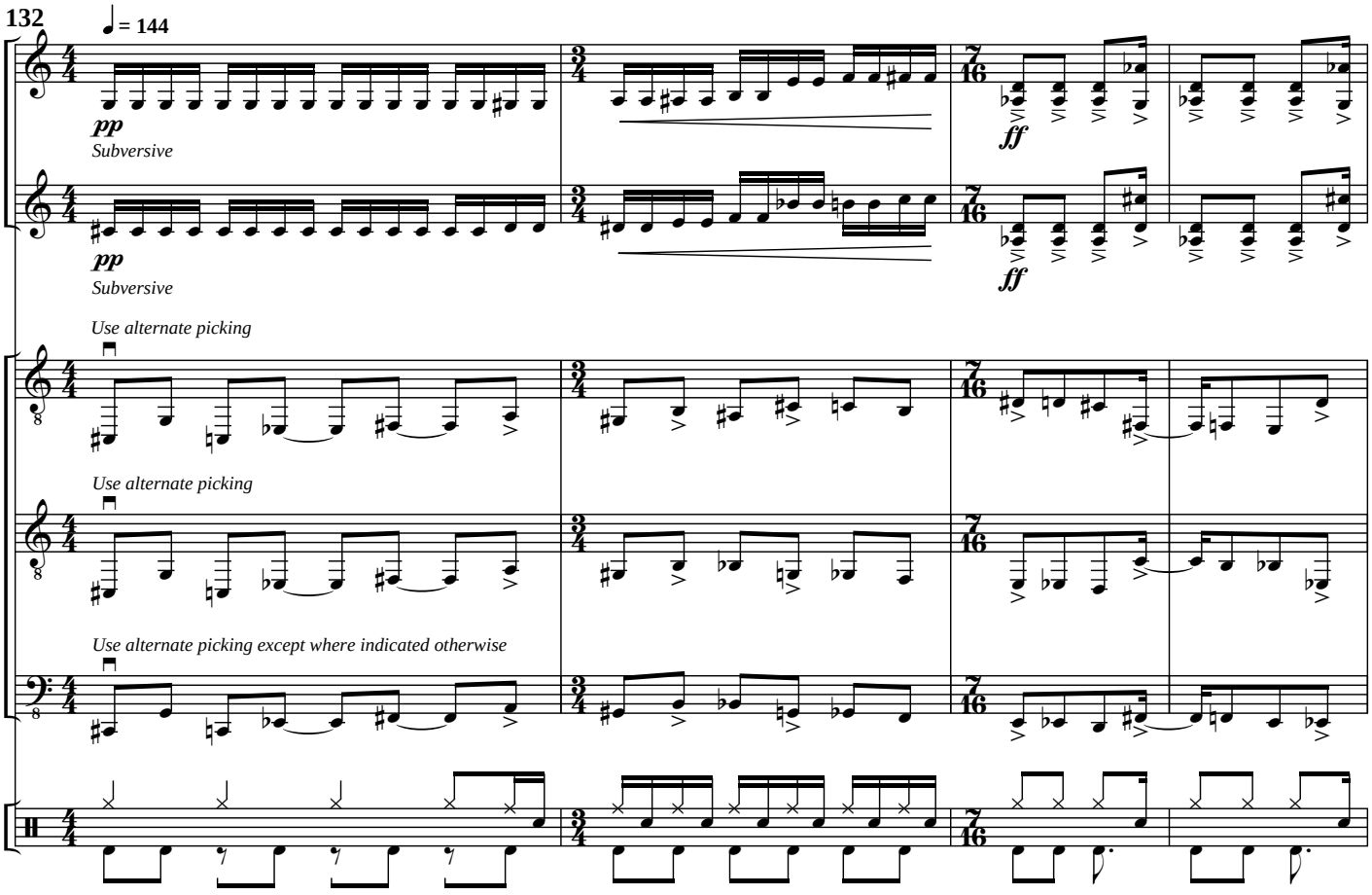
124

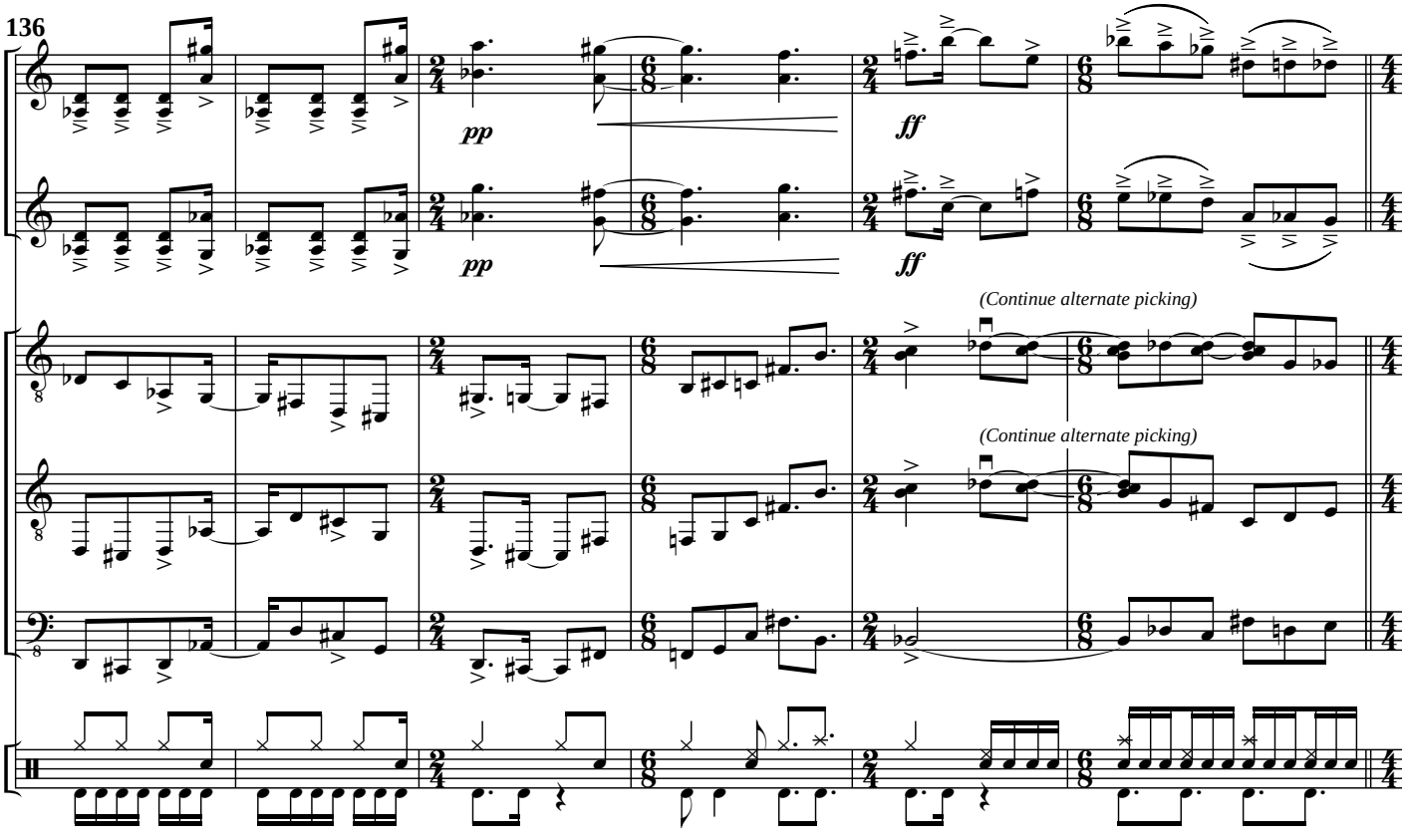


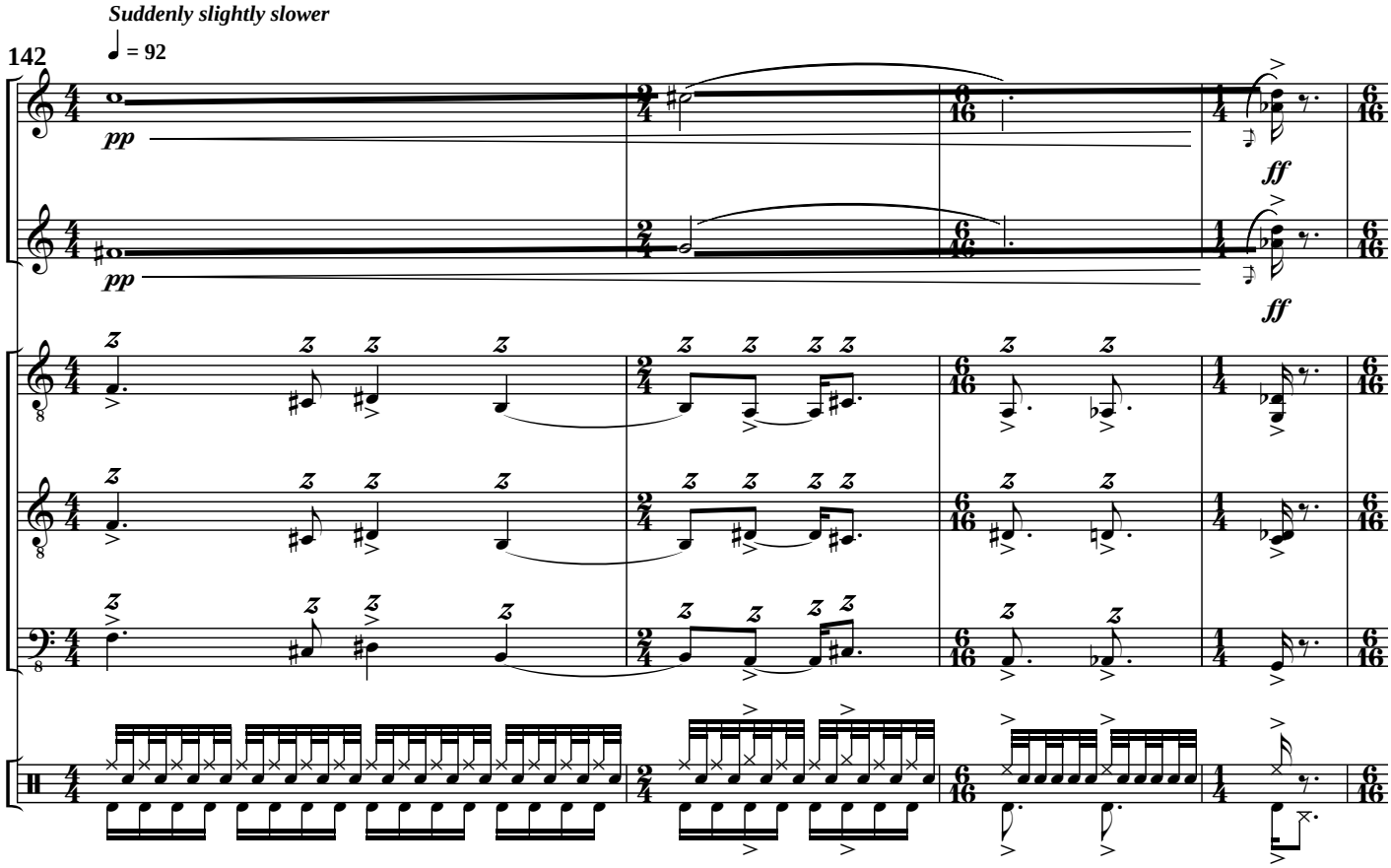
*Slightly slower, following the tempo of the drum set*

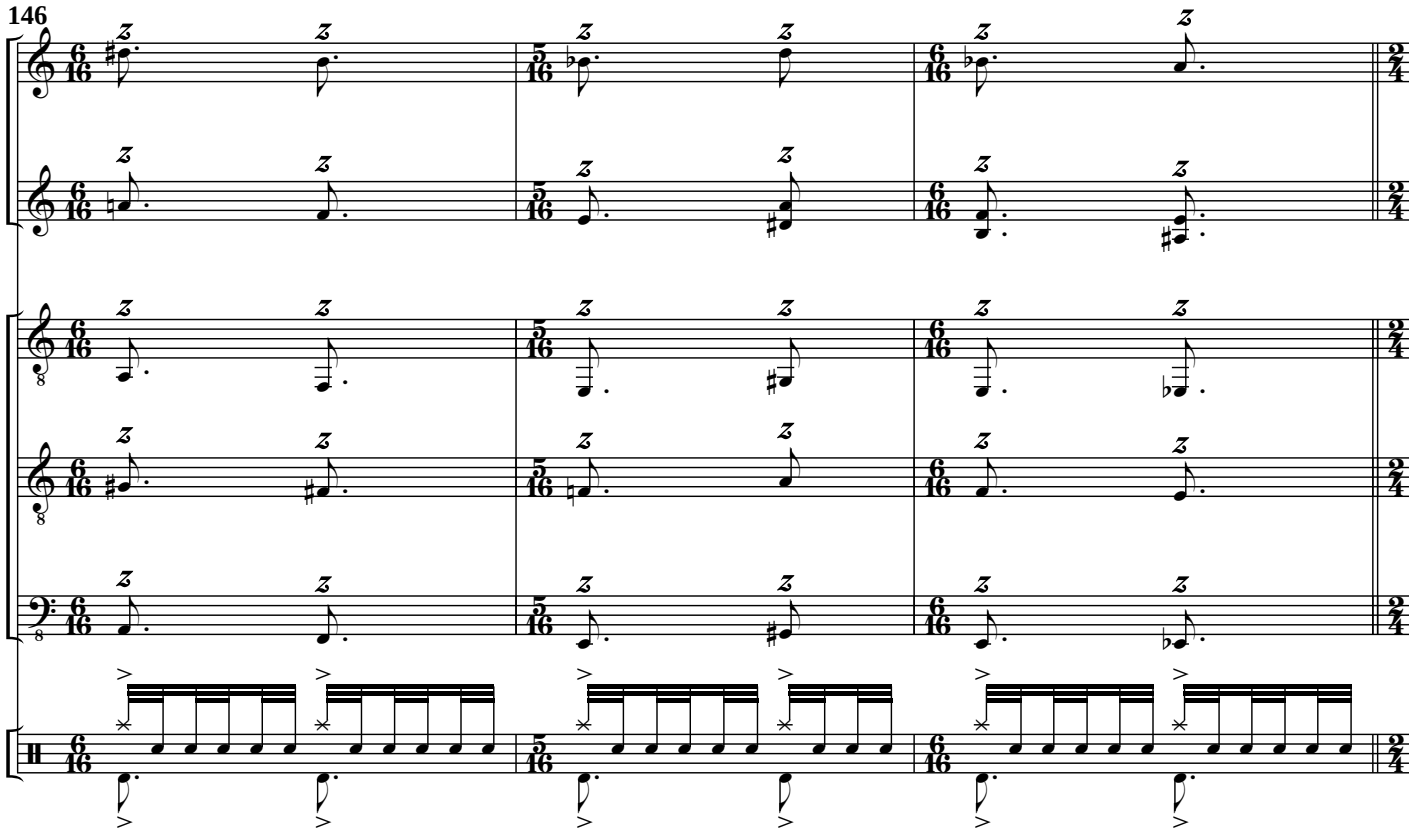
128

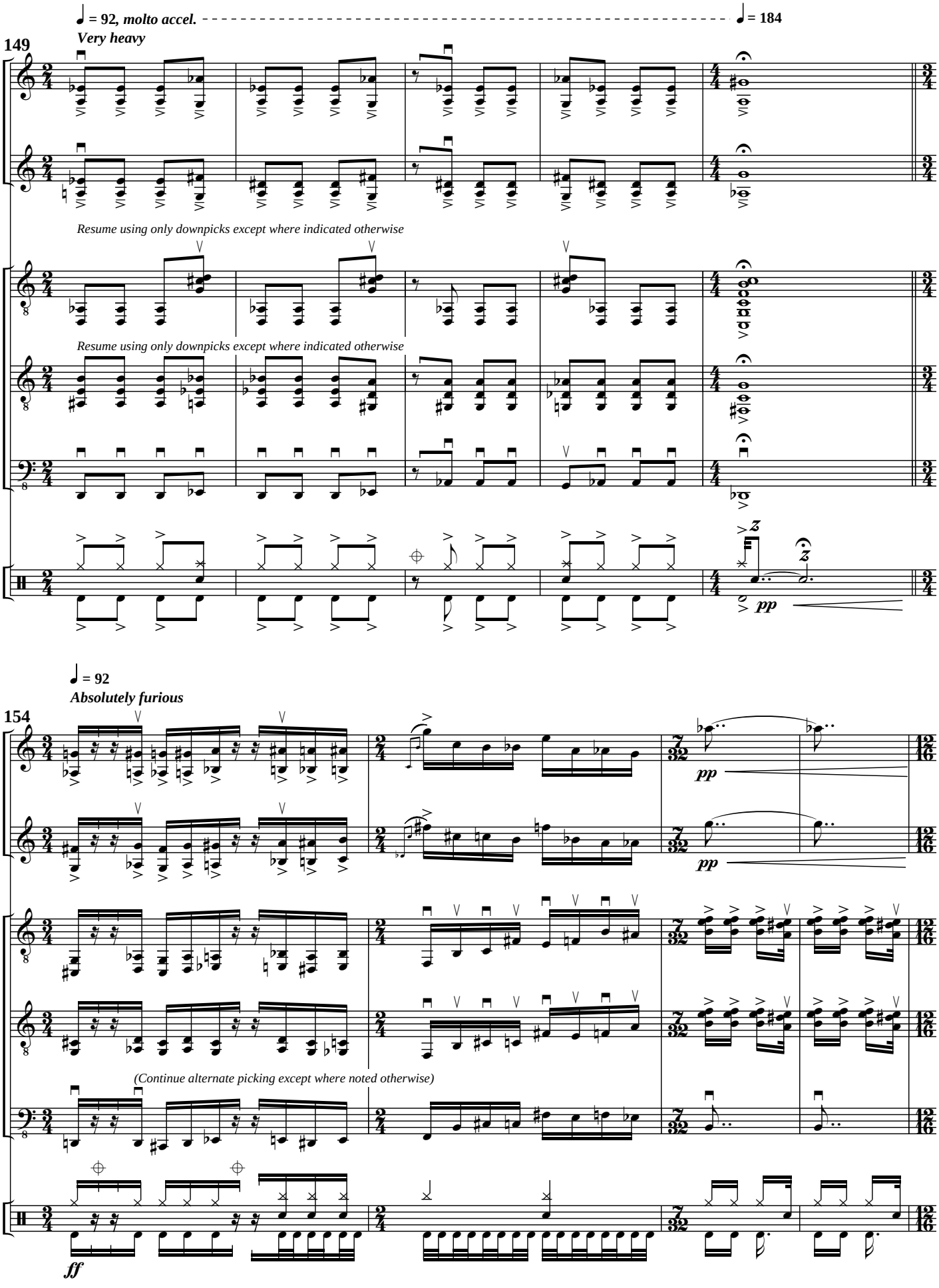


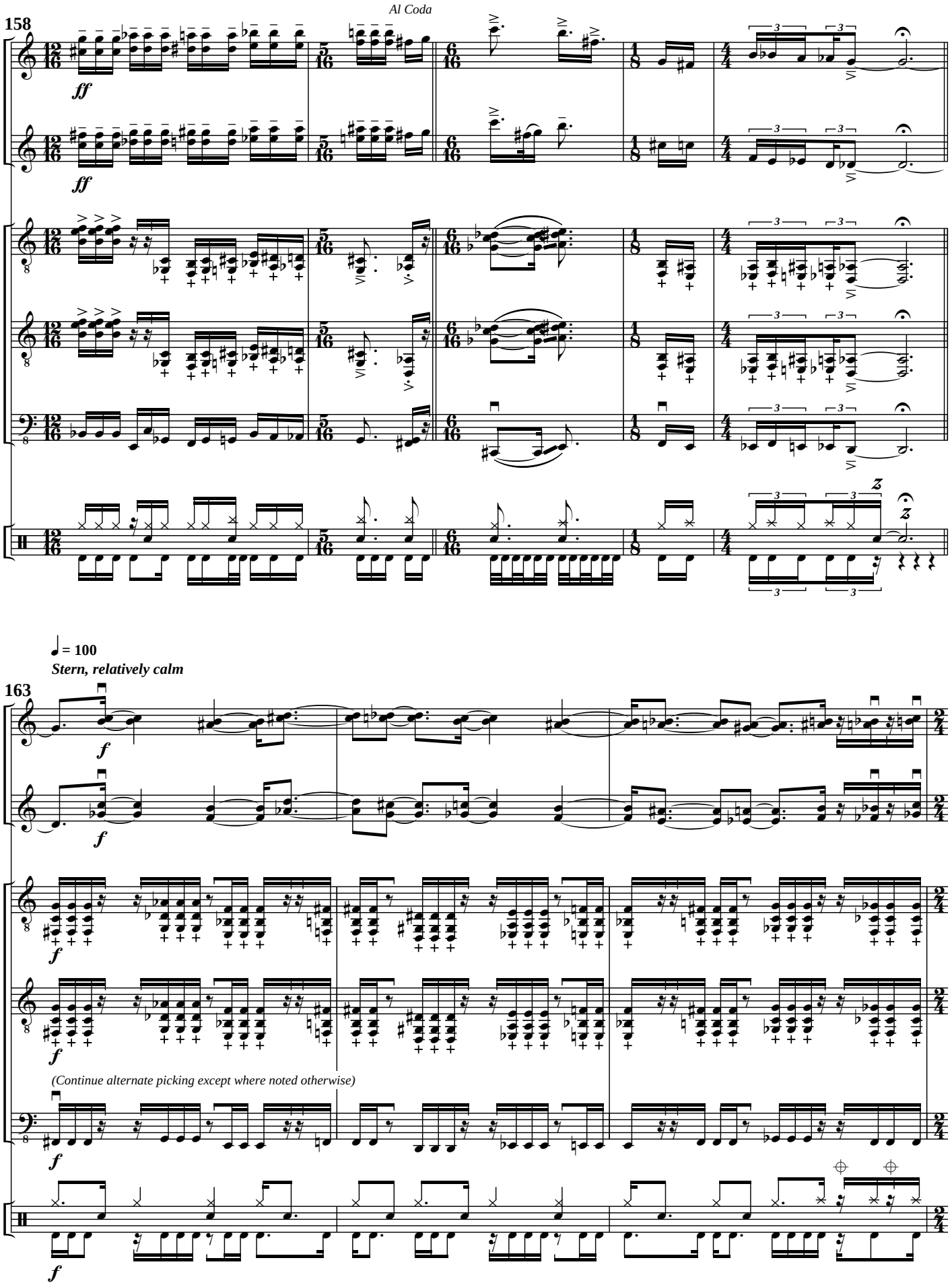

132
♩ = 144
pp
Subversive
pp
Subversive
ff
ff
Use alternate picking
Use alternate picking
Use alternate picking except where indicated otherwise

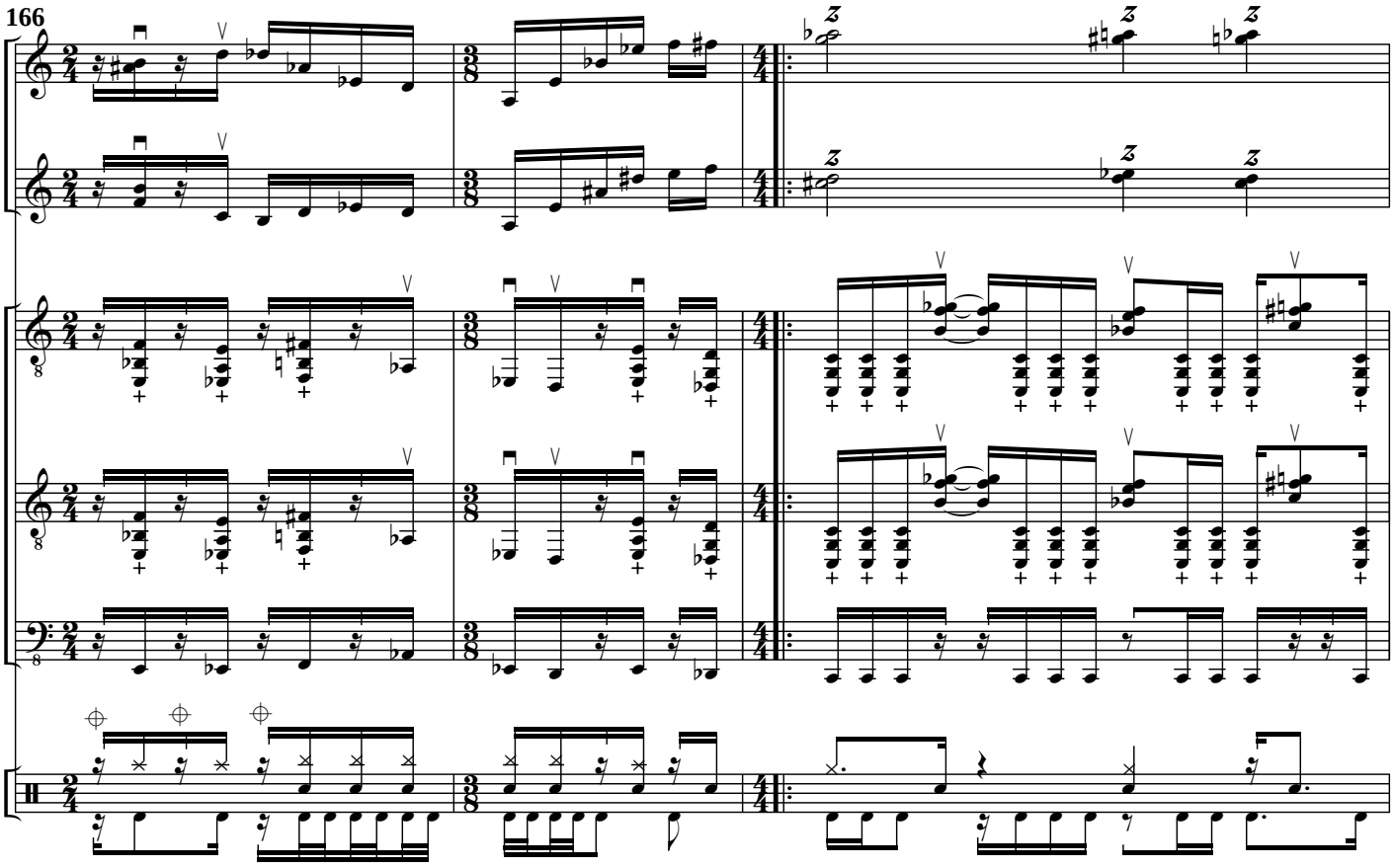

136
pp
pp
ff
ff
(Continue alternate picking)
(Continue alternate picking)

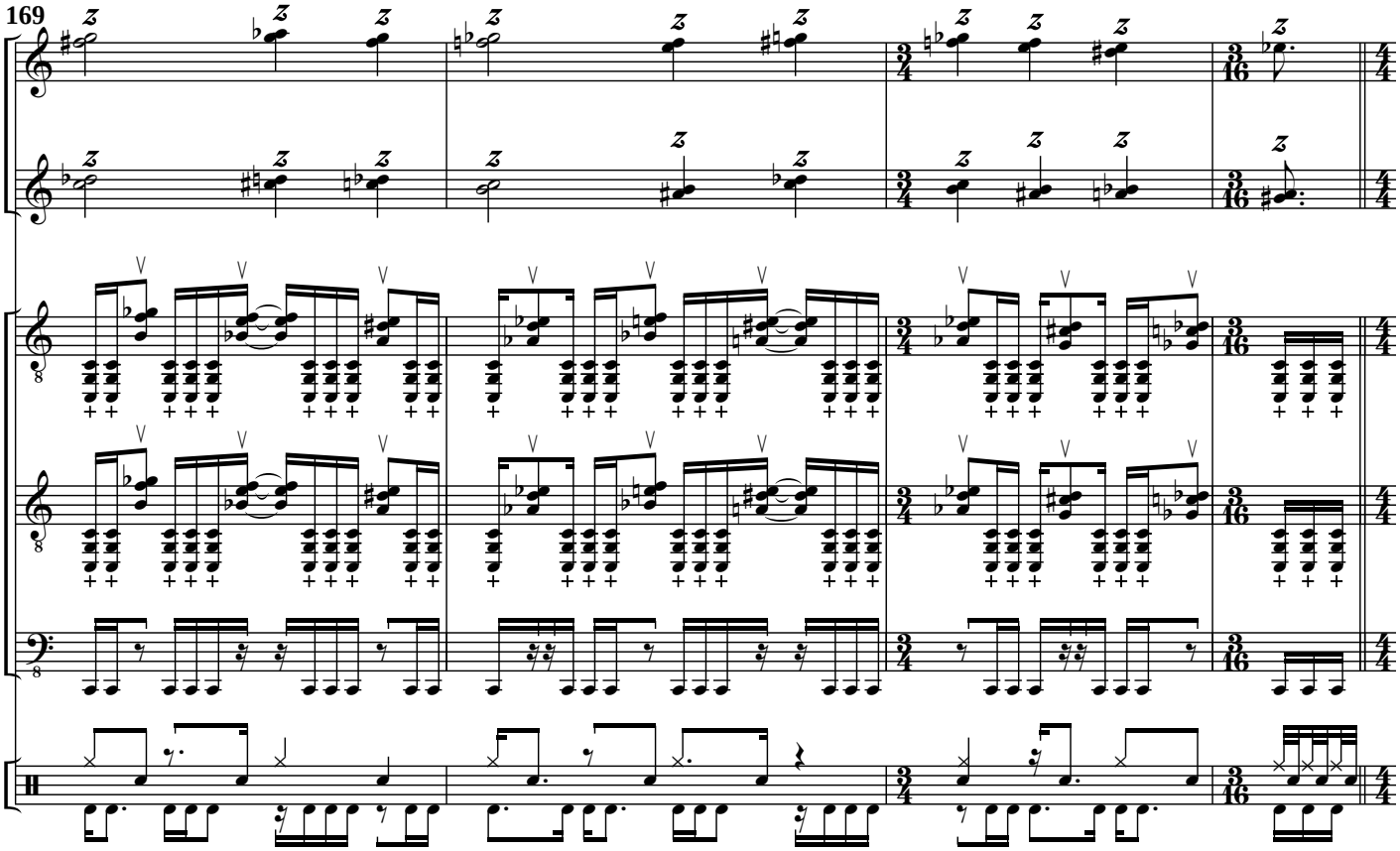

Suddenly slightly slower
142
♩ = 92
pp
pp
ff
ff


146


♩ = 92, molto accel.
♩ = 184
Very heavy
149
Resume using only downpicks except where indicated otherwise
Resume using only downpicks except where indicated otherwise
pp
♩ = 92
Absolutely furious
154
pp
pp
(Continue alternate picking except where noted otherwise)
ff


Al Coda
158
ff
ff
= 100
Stern, relatively calm
163
f
f
f
f
(Continue alternate picking except where noted otherwise)
f
f

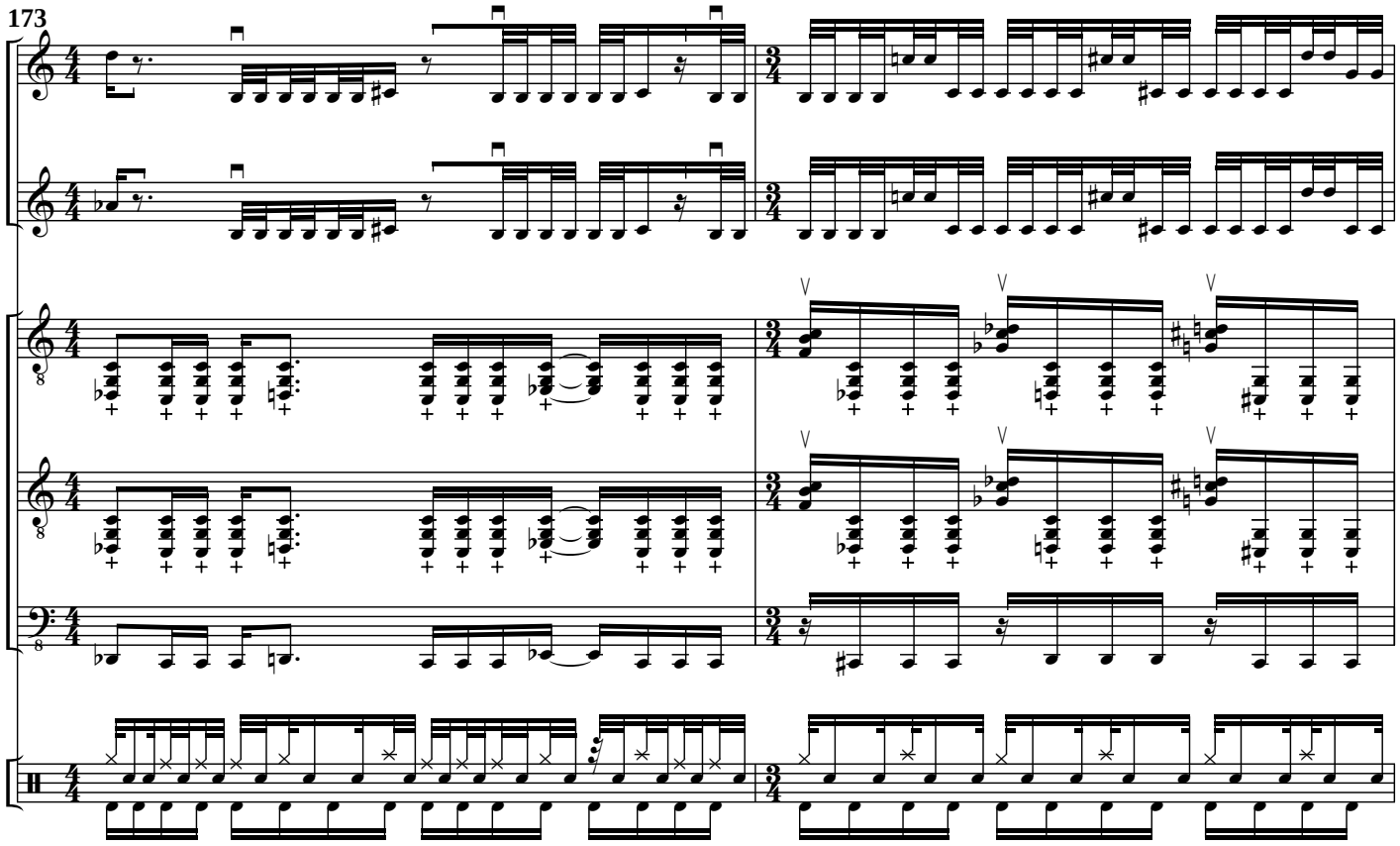

166


169

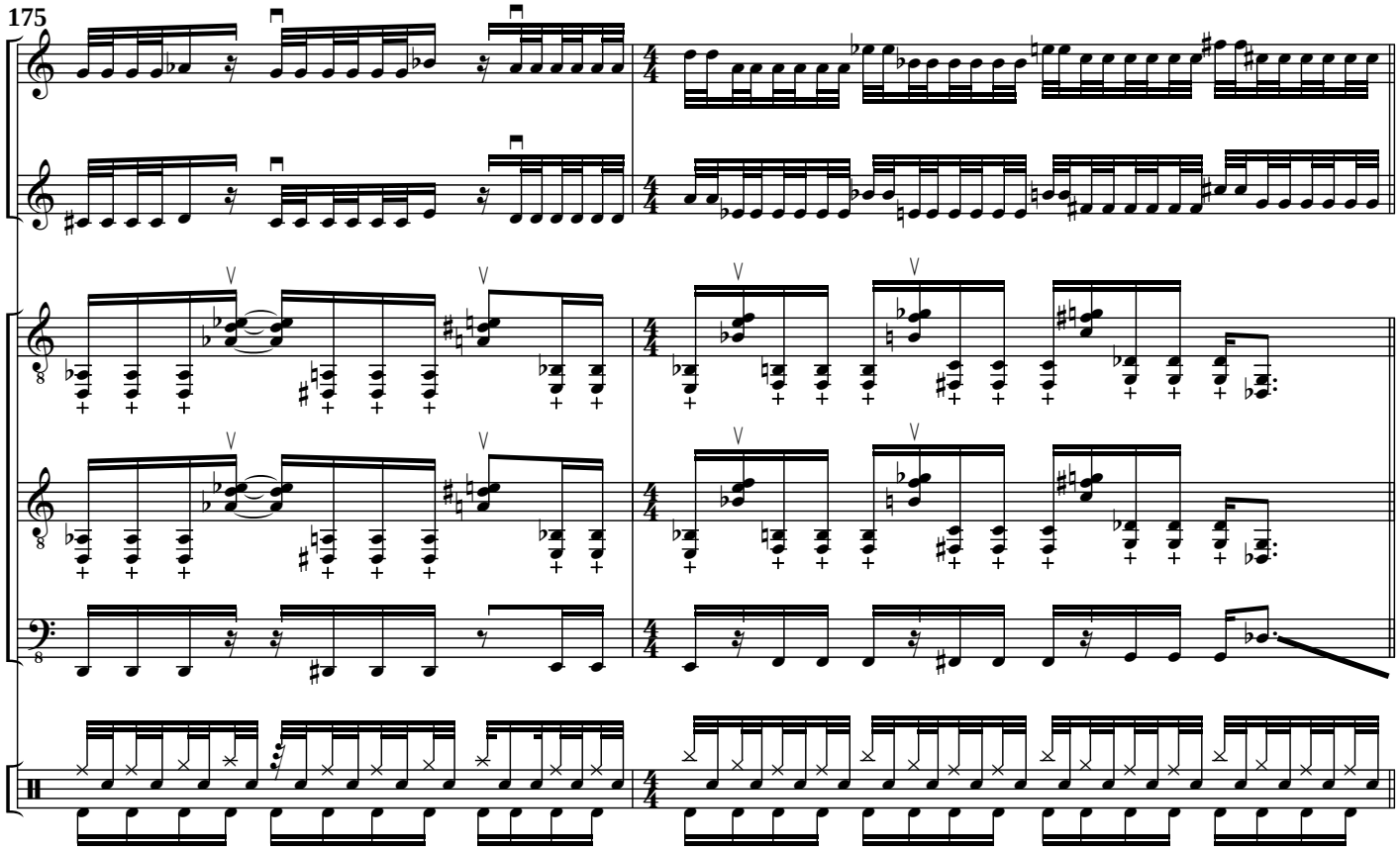
***Suddenly slightly slower, following the tempo of the drum set; listen to the bass drum for the exact tempo***

**♩ = ca. 96**

**173**



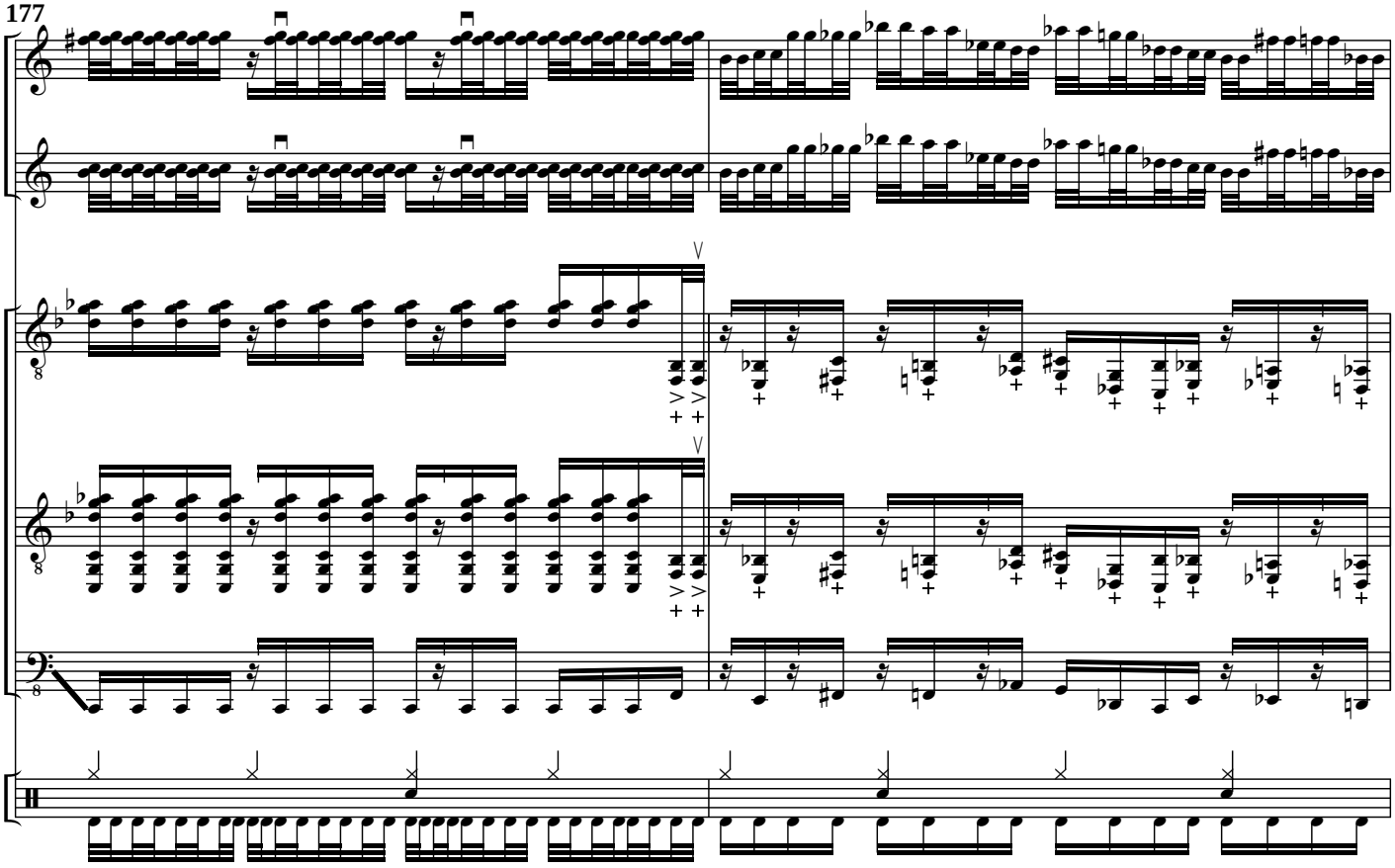
**175**



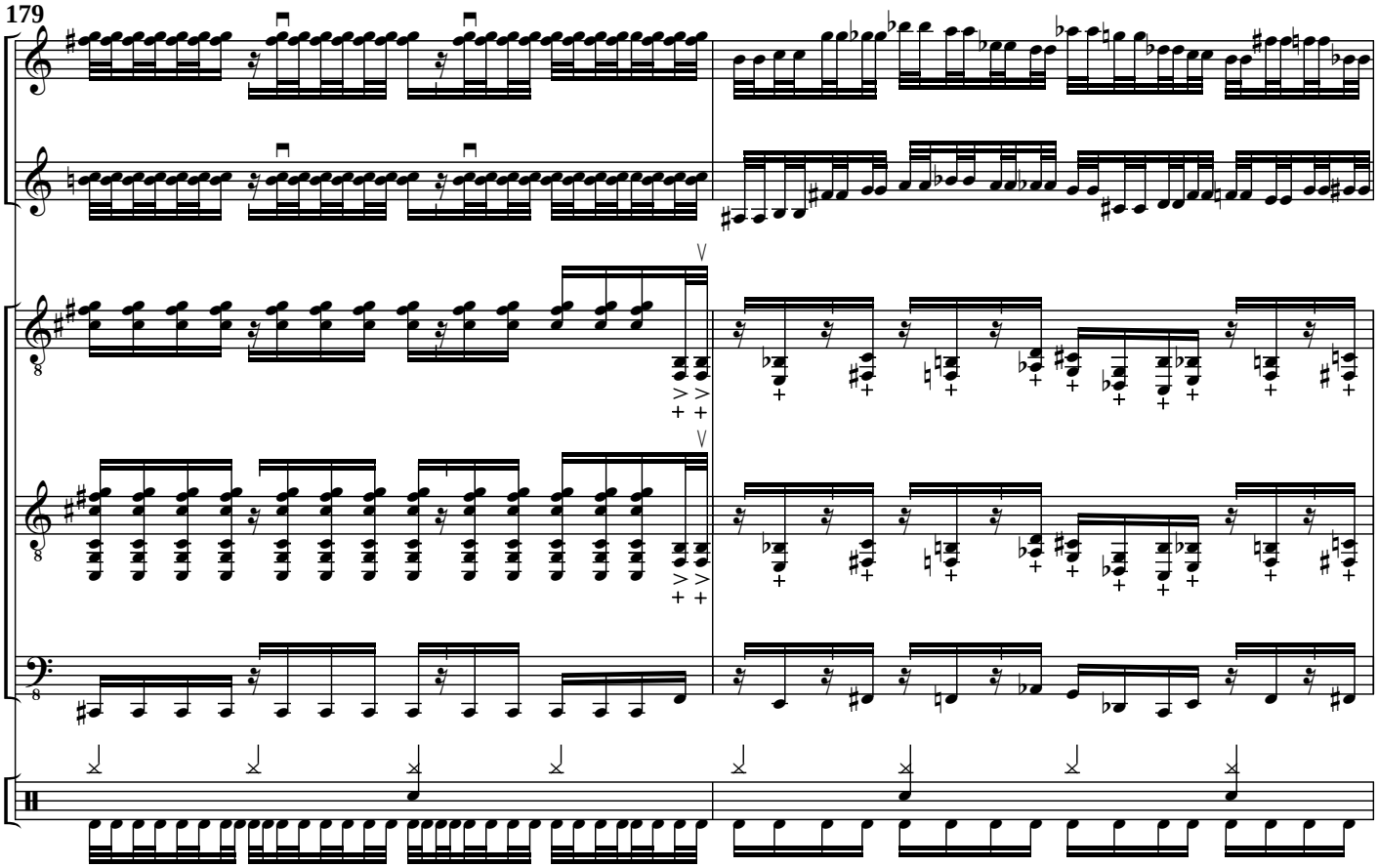
***Suddenly slightly slower, following the tempo of the drum set; listen to the bass drum for the exact tempo***

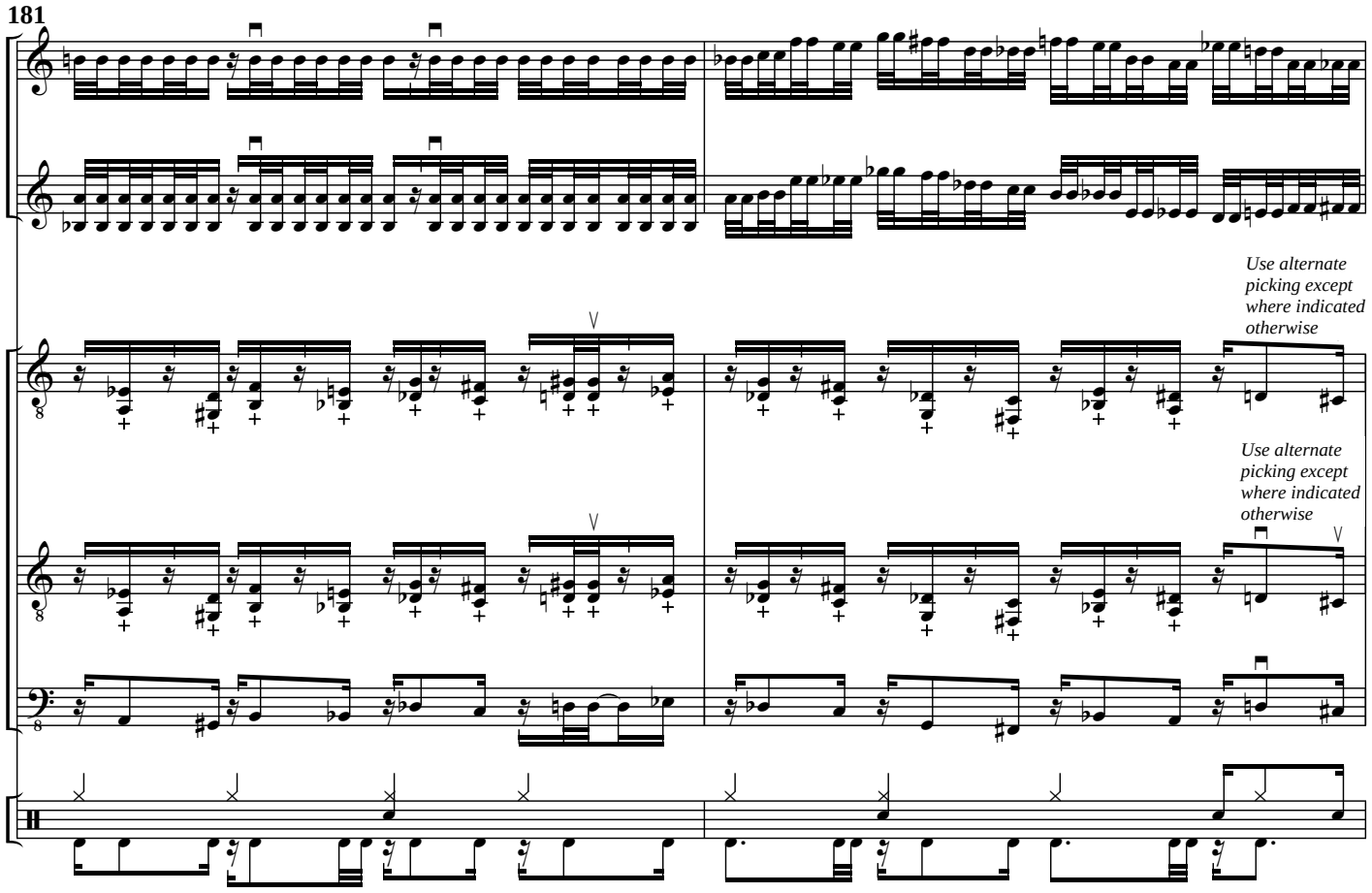
**♩ = ca. 92**

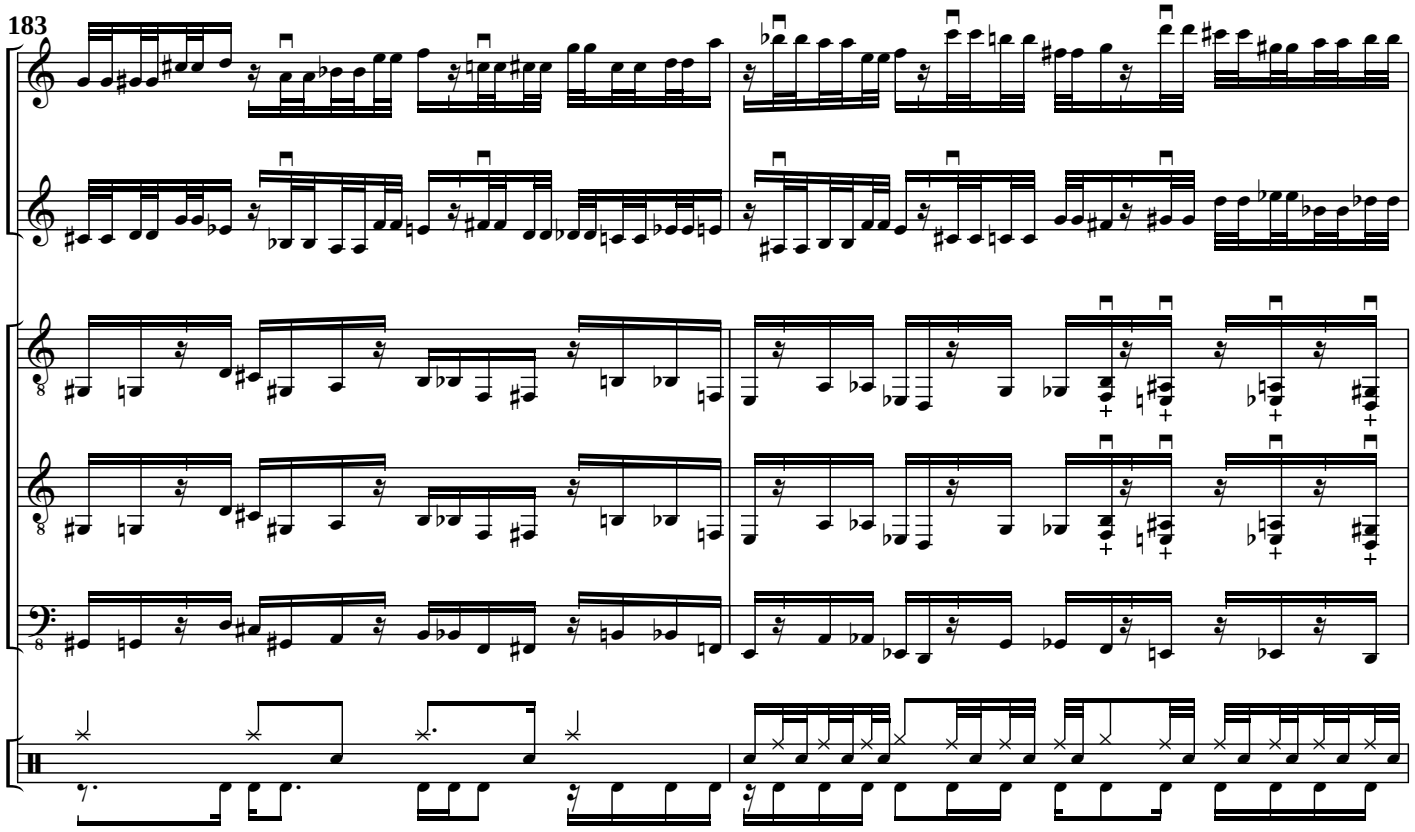
177

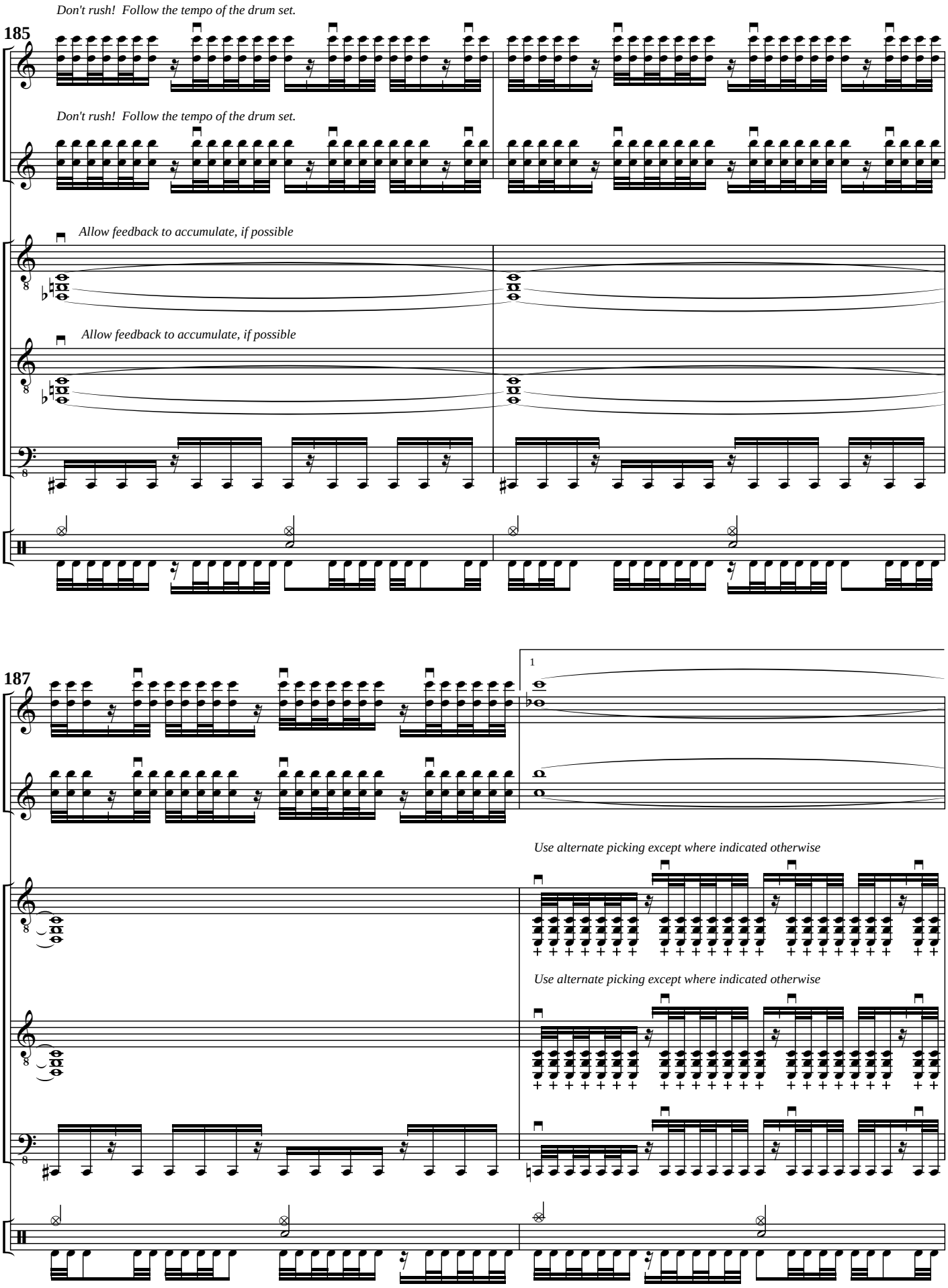


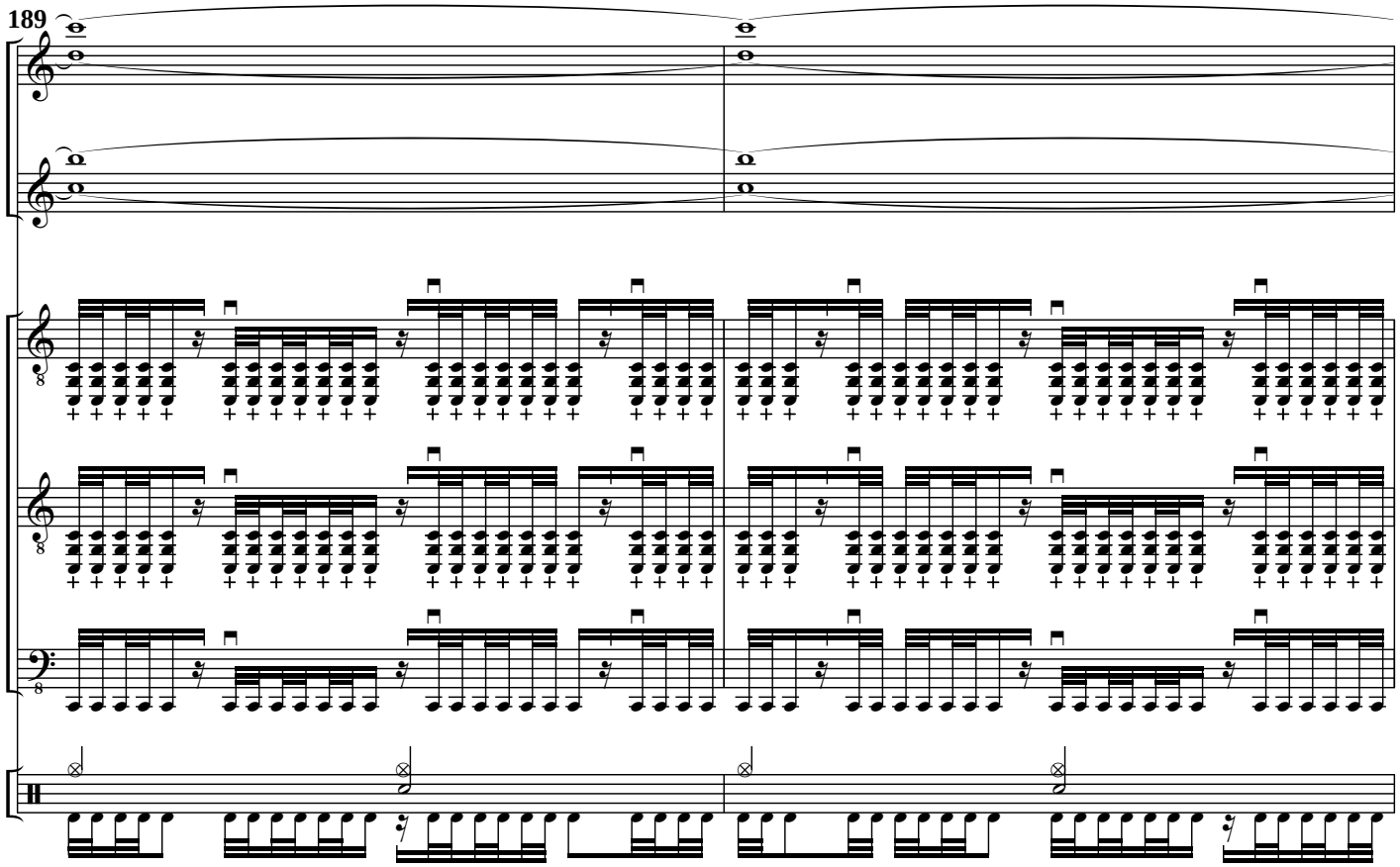
179



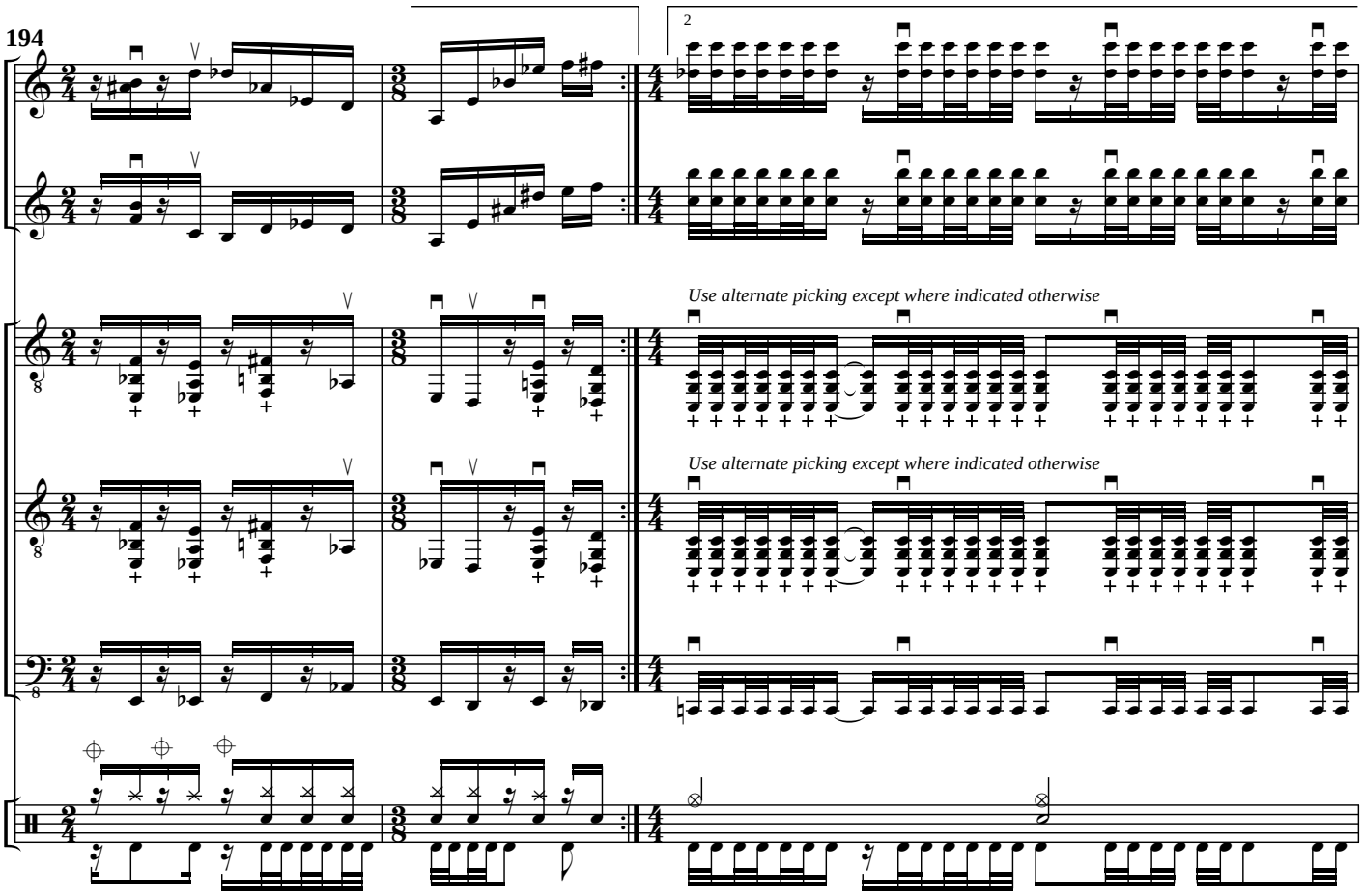

181
Use alternate picking except where indicated otherwise
Use alternate picking except where indicated otherwise

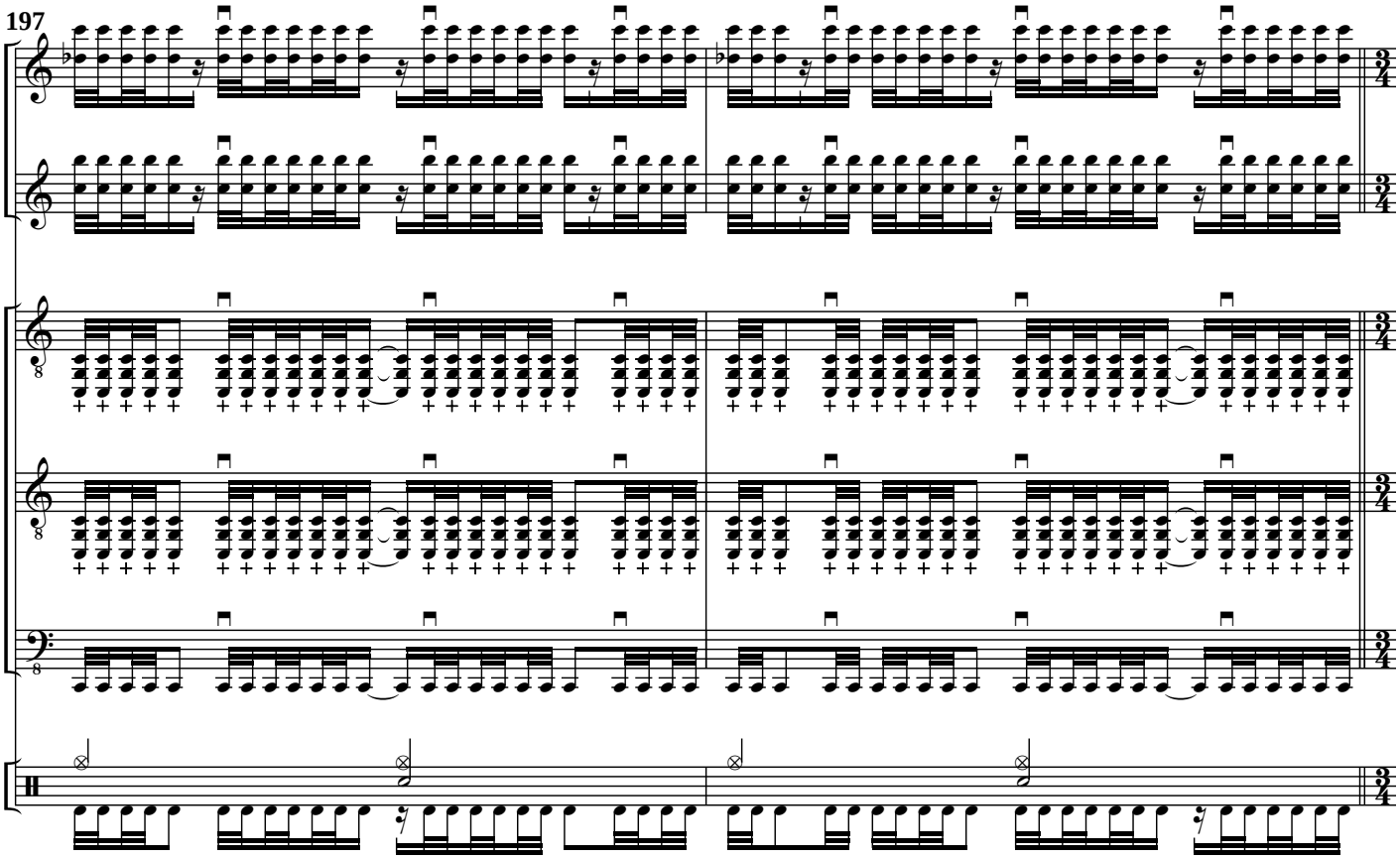

183

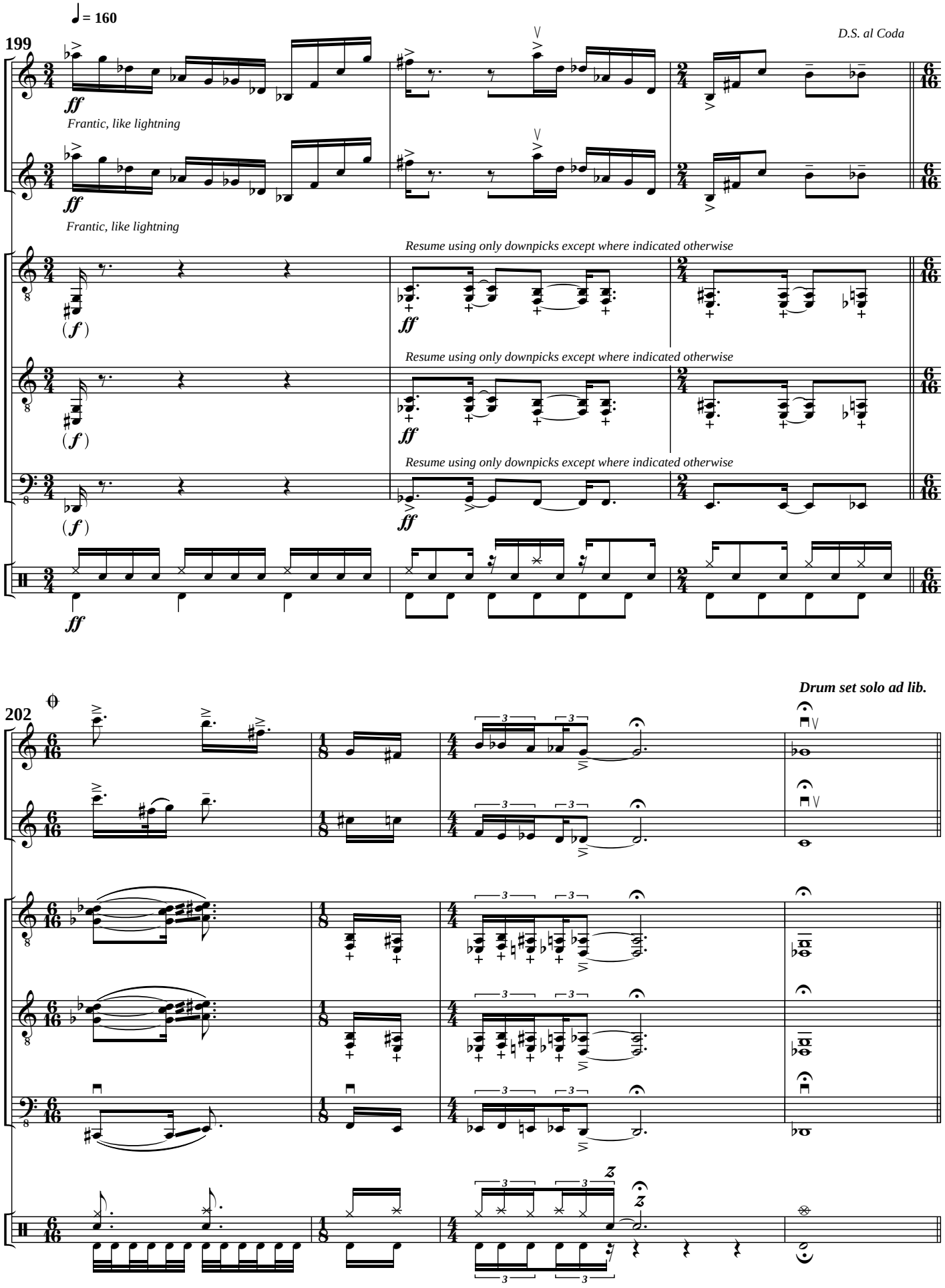

Don't rush! Follow the tempo of the drum set.
185
Don't rush! Follow the tempo of the drum set.
Allow feedback to accumulate, if possible
Allow feedback to accumulate, if possible
187
1
Use alternate picking except where indicated otherwise
Use alternate picking except where indicated otherwise

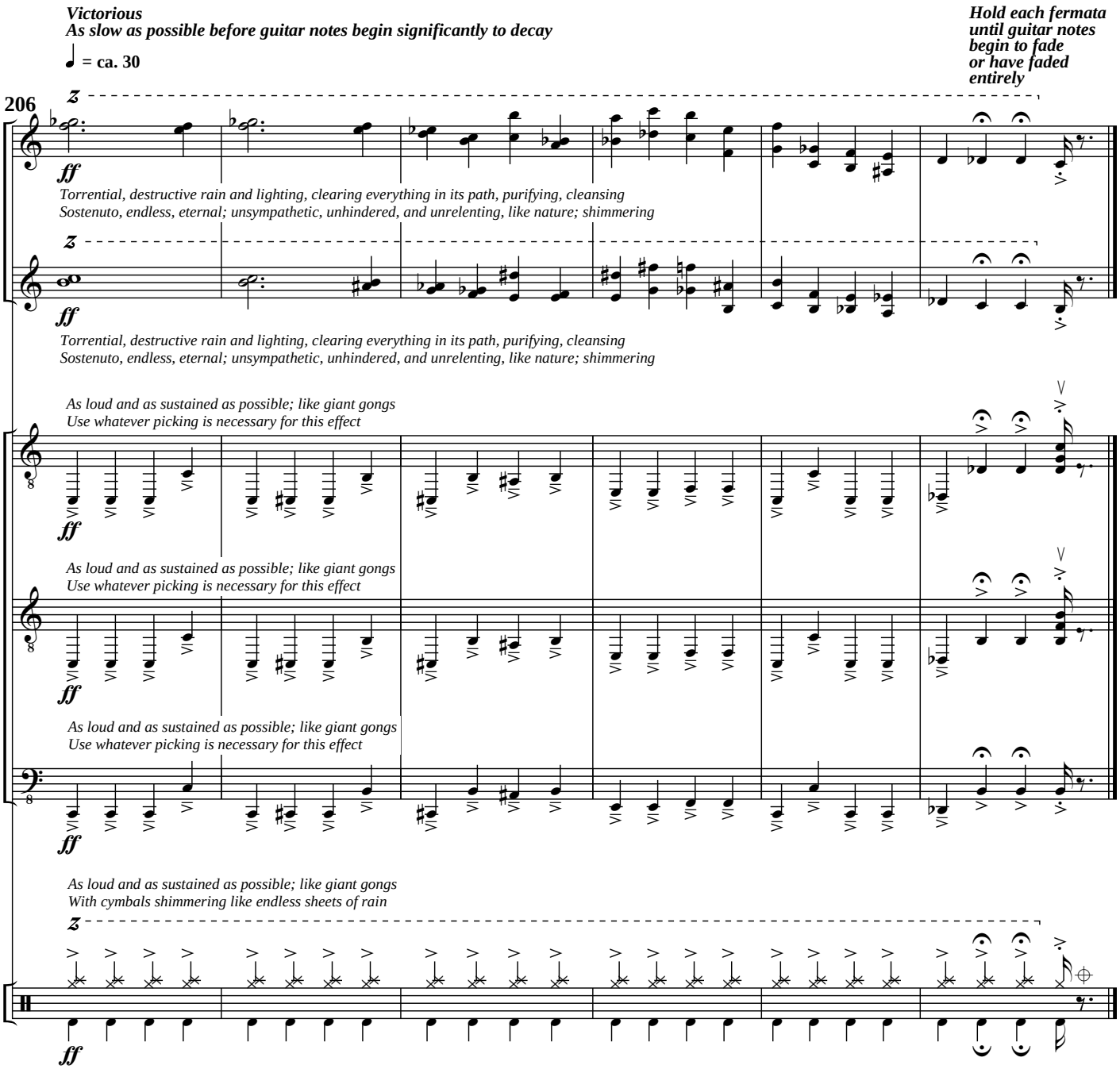

189

♩ = 100
191
Resume using only downpicks except where indicated otherwise
Resume using only downpicks except where indicated otherwise
Resume using only downpicks except where indicated otherwise


194
2
Use alternate picking except where indicated otherwise
Use alternate picking except where indicated otherwise


197


♩ = 160
199
D.S. al Coda
ff
Frantic, like lightning
Resume using only downpicks except where indicated otherwise
(f)
202
Drum set solo ad lib.


Victorious
As slow as possible before guitar notes begin significantly to decay
♩ = ca. 30
Hold each fermata
until guitar notes
begin to fade
or have faded
entirely
206
ff
Torrential, destructive rain and lighting, clearing everything in its path, purifying, cleansing
Sostenuto, endless, eternal; unsympathetic, unhindered, and unrelenting, like nature; shimmering
ff
Torrential, destructive rain and lighting, clearing everything in its path, purifying, cleansing
Sostenuto, endless, eternal; unsympathetic, unhindered, and unrelenting, like nature; shimmering
As loud and as sustained as possible; like giant gongs
Use whatever picking is necessary for this effect
ff
As loud and as sustained as possible; like giant gongs
Use whatever picking is necessary for this effect
ff
As loud and as sustained as possible; like giant gongs
Use whatever picking is necessary for this effect
ff
As loud and as sustained as possible; like giant gongs
With cymbals shimmering like endless sheets of rain
ff