

Ben Jameson

**Power Chord Study**  
(after Black Sabbath)

for piccolo, clarinet in B $\flat$ , violin, violoncello and piano



## **Power Chord Study-Performance Notes**

### Dynamics

The piccolo, violin and cello are required to play long notes (including string harmonics) in high registers throughout the piece, with varying dynamic markings. Some of these notes may not 'speak' easily at lower dynamic levels. If any of the quieter dynamics in the piece cause certain notes to be excessively difficult to produce, the performers should use their discretion in adapting the dynamics to allow these notes to sound securely. However, care should be taken to maintain the original dynamic contours (crescendos and diminuendos), and to ensure that these altered dynamics are balanced with the rest of the ensemble appropriately.

### Clarinet multiphonics

The clarinet part includes several multiphonics, which are simply indicated as one pitch with an arrow and the letter 'M' (boxed text) above. This indicates that the player should choose a multiphonic that can easily be produced and 'emerge' out of the notated pitch. The desired sound quality is a rough, dissonant multiphonic. In some cases, I have specified that the multiphonic should be produced by singing into the clarinet, rather than through air pressure and fingerings. In these instances, the player should take care to ensure that the multiphonic has a similar quality to the other multiphonics, and is sounded at an appropriate volume (the technique used may be closer to shouting into the clarinet than singing!). If there are any other places in the score where I have asked for multiphonics that are not possible using conventional methods, then this 'singing' technique should be used also.



# Power Chord Study (after Black Sabbath)

♩ = c. 110

**Piccolo**  
ff  
5  
7  
fff

**Clarinet in Bb**  
p  
ff  
M(sung)  
fff

**Violin**  
ppp  
ff  
gliss.  
fff

**Violoncello**  
ppp  
ff  
gliss.  
fff

**Piano**  
fff  
Ped.

**Picc.**  
4  
mf  
p  
mf

**Cl.**  
mp  
3  
3  
3  
3

**Vln.**  
mp  
ff  
mf > p  
mf

**Vc.**  
mp  
ff  
mf  
p  
mf

**Pno.**  
f  
ff  
5  
7  
8va  
5

9

Picc. *mf* *p*

Cl. *f* *mp*

Vln. *fff* *mp* *ff* *mf* *p*

Vc. *fff* *mp* *ff* *mf* *p*

Pno. *fff* *f*

14

Picc. *mf* *mf*

Cl. *f* *mp*

Vln. *mf* *fff* *mp* *ff*

Vc. *mf* *fff* *mp* *ff* *mf*

Pno. *ff* *fff* *f*

18

Picc. *p* *mf*

Cl. *f*

Vln. *mf* *p* *mf* *fff* *ff*

Vc. *p* *mf* *fff* *ff*

Pno. *ff* *ff* *ff*

8va

22

Picc. c. 10"

Cl. c. 10"

Vln. *mf* *ff* c. 10"

Vc. *mf* *ff* c. 10"

Pno. *mf* *fff secco* c. 10"

Red.

27 **A**

Picc. *ff* *fff*

Cl. *p* *ff* *fff* **M** (sung)

Vln. *ppp* *ff* *gliss.* *fff*

Vc. *ppp* *ff* *gliss.* *fff*

Pno. *fff*

31

Picc. *mf* *p*

Cl. *mp*

Vln. *mp* *ff* *mf* *p*

Vc. *mp* *ff* *mf* *p*

Pno. *f* *mf* *8va*



35

Picc. *mf*

Cl. *f*

Vln. *mf* *fff*

Vc. *mf* *fff* *mf*

Pno. *ff* *fff* *f* *mf*

8va

38

Picc. *p* *mf*

Cl. *mp* *f*

Vln. *mf* *p* *mf* *fff*

Vc. *p* *mf* *fff*

Pno. *f* *fff*

8va

42

Picc.

Cl.

Vln.

Vc.

Pno.

mf

p

mf

mp

mf

mf

p

mf

f

mf

ff

8<sup>va</sup>

5

7

5

45

Picc.

Cl.

Vln.

Vc.

Pno.

f

fff

ff

fff

ff

fff

ff

48

Picc.

Cl.

Vln.

Vc.

Pno.

*fff*

*fff*

*fff*

Ped.

52

Picc.

Cl.

Vln.

Vc.

Pno.

*mf*

*mf*

*mp*

*f*

*mf*

*mp*

*f*

*f*

*ff*

8va

7

5

7

5

55

Picc. *mf* *mp*

Cl. *ff* *mf*

Vln. *fff* *mf* *mp*

Vc. *fff* *mf* *mp*

Pno. *fff* *f* *8va*

58

Picc. *f*

Cl. *ff*

Vln. *f* *fff* *ff*

Vc. *f* *fff* *ff*

Pno. *ff* *fff* *ff* *8va*

62

Picc.  $\frac{11}{16}$   $\frac{9}{16}$   $\frac{2}{4}$   $\frac{3}{16}$

Cl.  $\frac{11}{16}$   $\frac{9}{16}$   $\frac{2}{4}$   $\frac{3}{16}$

Vln.  $\frac{11}{16}$   $\frac{9}{16}$   $\frac{2}{4}$   $\frac{3}{16}$

Vc.  $\frac{11}{16}$   $\frac{9}{16}$   $\frac{2}{4}$   $\frac{3}{16}$

Pno.  $\frac{11}{16}$   $\frac{9}{16}$   $\frac{2}{4}$   $\frac{3}{16}$

66

Picc.  $\frac{3}{16}$   $\frac{4}{4}$

Cl.  $\frac{3}{16}$   $\frac{4}{4}$

Vln.  $\frac{3}{16}$   $\frac{4}{4}$  *mp* *ff*

Vc.  $\frac{3}{16}$   $\frac{4}{4}$  *mp* *ff*

Pno.  $\frac{3}{16}$   $\frac{4}{4}$  *mp* *ff*

70 **B**

Picc. *mp* *pp* *mf*

Cl.

Vln. *mp* *pp* *mf*

Vc. *mp* *pp* *mf*

Pno. *p sub* *mp* *p* *mp*

*poco rubato (non rit.)*

*Con ped ad lib.*

76

Picc. *mp* *pp* *mf* *mp* *pp*

Cl.

Vln. *mp* *pp* *mf* *mp* *pp*

Vc. *mp* *pp* *mf* *mp* *pp*

Pno. *mp* *pp* *mf* *mp* *pp*



**C**

A tempo (♩=c.110)

89

Picc. *fff* *mf*

Cl. *fff* *mf*

Vln. *fff*

Vc. *fff* *mf*

Pno. *fff* *ff*

8va 9

91

Picc. *ff*

Cl. *ff*

Vln. *mf* *fff*

Vln. *fff*

Pno. *fff*

8va

3 6 7

Red.



93

Picc. *mf* *ff*

Cl. *mf* 3 6 7

Vln. *mf*

Vc. *mf* 3

Pno. *ff* *fff* 3 8va 9

Red. \_\_\_\_\_

95

Picc. *mf* 3

Cl. *ff* *mf*

Vln. *fff*

Vc. *fff* 3 *mf*

Pno. *ff* 3 8va 9

97

Picc. *ff*

Cl. *ff*

Vln. *mf* *fff* *ff*

Vc. *fff* *ff*

Pno. *fff* *ff*

8va

3

3

Ped.

100

Picc.

Cl.

Vln. *mf*

Vc. *mf*

Pno. *mf*

Ped.

105

Picc.

Cl.

Vln.

Vc.

Pno.

*fff*

*f*

*fff*

*f*

*fff*

8va

9

8va

Detailed description: This system of musical notation covers measures 105 to 108. The Piccolo (Picc.) part has rests in measures 105-107 and a triplet of eighth notes in measure 108, marked *f*. The Clarinet (Cl.) part has rests in measures 105-107 and a quarter note in measure 108, marked *f*. The Violin (Vln.) part features a triplet of eighth notes in measure 105, followed by a melodic line in measure 106 marked *fff*, and a half note in measure 107. The Violoncello (Vc.) part features a triplet of eighth notes in measure 105, followed by a melodic line in measure 106 marked *fff*, and a half note in measure 107. The Piano (Pno.) part consists of dense chordal textures in measures 105-107, marked *fff*, and a melodic line in measure 108 with an 8va marking. The bottom staff is labeled 'Ped.'.

109

Picc.

Cl.

Vln.

Vc.

Pno.

*ff*

*ff*

*f*

*fff*

*fff*

6

7

8

3

3

3

3

8va

8vb

Detailed description: This system of musical notation covers measures 109 to 112. The Piccolo (Picc.) part has a half note in measure 109, followed by rests in measures 110-112, marked *ff*. The Clarinet (Cl.) part has a melodic line in measure 109 marked *ff*, followed by rests in measures 110-112. The Violin (Vln.) part has a half note in measure 109 marked *f*, followed by a melodic line in measure 110 marked *fff*, and a half note in measure 111. The Violoncello (Vc.) part has a half note in measure 109 marked *f*, followed by a melodic line in measure 110 marked *fff*, and a half note in measure 111. The Piano (Pno.) part features chordal textures in measures 109-110, marked *fff*, and a melodic line in measure 111 with an 8va marking. The bottom staff is labeled 'Ped.'.

112

Picc. *f*

Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

Red.

114

Picc. *ff*

Cl. *ff* (M)

Vln. *fff* *mp*

Vc. *fff* *mp*

Pno. *mp*

117

Picc.  $\frac{9}{16}$   $\frac{2}{4}$   $\frac{3}{16}$   $\frac{4}{4}$

Cl.  $\frac{9}{16}$   $\frac{2}{4}$   $\frac{3}{16}$   $\frac{4}{4}$

Vln.  $\frac{9}{16}$   $\frac{2}{4}$   $\frac{3}{16}$   $\frac{4}{4}$  *ff* *fff*

Vc.  $\frac{9}{16}$   $\frac{2}{4}$   $\frac{3}{16}$   $\frac{4}{4}$  *ff* *fff*

Pno. *cresc.* *ff* *fff* *Ped.*

123

Picc.  $\frac{5}{4}$  *f*

Cl.  $\frac{5}{4}$  *f* *ff*

Vln.  $\frac{5}{4}$  *f*

Vc.  $\frac{5}{4}$  *f*

Pno.  $\frac{5}{4}$  *Ped.*

126

Picc.

Cl.

Vln.

Vc.

Pno.

*ff*

*fff*

*mp*

*mp*

*dim. poco a poco*

130

Picc.

Cl.

Vln.

Vc.

Pno.

*ppp*

*ppp*

136

Picc. *ff*

Cl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*

Ped. *ff*

Detailed description: This system covers measures 136 to 141. The Piccolo and Clarinet parts are mostly rests, with some notes in measure 141. The Violin and Viola parts feature melodic lines with accents and slurs, marked *ff*. The Piano part is highly textured with chords and arpeggios, also marked *ff*, and includes a Pedal section at the bottom.

142

Picc. *ff*

Cl. *f* *ff* *fff*

Vln. *ff* *fff*

Vc. *ff* *fff*

Pno. *ff* *fff*

Ped. *ff*

Detailed description: This system covers measures 142 to 145. The Piccolo part has a triplet of notes in measure 142 and a sustained note in measure 143, marked *ff*. The Clarinet part has a melodic line starting in measure 142, marked *f*, *ff*, and *fff*, with a 7-measure slur. The Violin and Viola parts have sustained notes and melodic fragments, marked *ff* and *fff*. The Piano part features complex chordal textures and triplets, marked *ff* and *fff*, with a Pedal section at the bottom.

145

Picc. *ff*

Cl. *f* *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*

Red.

148

Picc. *fff* M

Cl. *fff*

Vln. *fff*

Vc. *fff*

Pno. *fff*

Red.



151

Picc. Cl. Vln. Vc. Pno.

*f* *ff* *ff*

3 7

Detailed description: This system covers measures 151 to 153. The Piccolo part has rests in measures 151 and 152, followed by a triplet of eighth notes in measure 153 marked *ff*. The Clarinet part has rests in measures 151 and 152, followed by a melodic line starting in measure 153 marked *f*, ending with a 7-measure slur. The Violin part has eighth notes in measures 151-152 and a half note in measure 153. The Viola part has eighth notes in measures 151-152 and a half note in measure 153, followed by a 3-measure slur marked *ff*. The Piano part features complex chords and textures, with triplets in measures 151-152 and a melodic line in measure 153.

154

Picc. Cl. Vln. Vc. Pno.

*fff* *ff* *fff* *fff*

M

3 3 3 3

Red. Red. Red. Red.

Detailed description: This system covers measures 154 to 156. The Piccolo part has a dynamic marking of *fff* in measure 154. The Clarinet part has a dynamic marking of *ff* in measure 154, a melodic line with a slur and a box labeled 'M' in measure 155, and a dynamic marking of *fff* in measure 156. The Violin part has a dynamic marking of *ff* in measure 154 and *fff* in measure 155. The Viola part has a dynamic marking of *fff* in measure 155. The Piano part features complex textures with triplets in measures 154-155 and a melodic line in measure 156. The word 'Red.' is written below the piano part in measures 154, 155, 156, and 157.

157

Picc.

Cl.

Vln.

Vc.

Pno.

Ped.

160

Picc.

Cl.

Vln.

Vc.

Pno.

Ped.

*mf*

*fff*

163

Picc.

Cl.

Vln.

Vc.

Pno.

167 **D**

Picc.

Cl.

Vln.

Vc.

Pno.

*pp*  
(just audible over piano)

con sord.

*pp*

*f*

*pp*

170

Picc. *ppp* *mp* *pp*

Cl. *mp*

Vln. *ppp* *mp* *pp*

Vc. *mp*

Pno.

Detailed description: This system covers measures 170, 171, and 172. The Piccolo part starts with a *ppp* dynamic, moves to *mp* in measure 171, and returns to *pp* in measure 172. The Clarinet part features a melodic line with a triplet in measure 170 and a quintuplet in measure 171, both marked *mp*. The Violin part mirrors the Piccolo's dynamics: *ppp* in measure 170, *mp* in measure 171, and *pp* in measure 172. The Viola part has a triplet in measure 170 and a septuplet in measure 171, both marked *mp*. The Piano part consists of complex rhythmic patterns using triplets and sextuplets in both hands.

173

Picc.

Cl.

Vln.

Vc.

Pno.

Detailed description: This system covers measures 173, 174, 175, and 176. The Piccolo part has a melodic line in measure 173, rests in 174 and 175, and a melodic line in measure 176. The Clarinet part has rests in all four measures. The Violin part has a melodic line in measure 173, rests in 174 and 175, and a melodic line in measure 176. The Viola part has rests in all four measures. The Piano part continues with complex rhythmic patterns using triplets and sextuplets in both hands.

177

Picc. *ppp* *mp*

Cl. *pp* 3 5 *mp*

Vln. *ppp* *mp*

Vc. *pp* 3 7 *mp*

Pno.

180

Picc. *pp*

Cl.

Vln. *pp*

Vc.

Pno.

183

Picc.

Cl.

Vln.

Vc.

Pno.

*dim. poco a poco...*

Detailed description: This system covers measures 183 to 185. The Piccolo part (treble clef) has a melodic line starting with a dotted quarter note, followed by eighth notes, and a half note. The Violin part (treble clef) has a similar melodic line with slurs. The Clarinet and Viola parts are silent, indicated by a horizontal line with a bar. The Piano accompaniment (bass clef) consists of complex chords and triplets in both hands. The dynamic marking *dim. poco a poco...* is placed between the Piccolo and Violin staves.

186

Picc.

Cl.

Vln.

Vc.

Pno.

*(dim.)*

Detailed description: This system covers measures 186 to 189. The Piccolo part (treble clef) has a melodic line with slurs and dynamics. The Violin part (treble clef) has a similar melodic line with slurs. The Clarinet and Viola parts are silent, indicated by a horizontal line with a bar. The Piano accompaniment (bass clef) consists of complex chords and triplets in both hands. The dynamic marking *(dim.)* is placed between the Piccolo and Violin staves.

190

Picc. *pppp*

Cl.

Vln. *pppp*

Vc.

Pno.

193

Picc. *mf* rit.

Cl.

Vln. *mf*

Vc.

Pno.

**E**

196 ♩=c.90

Picc. *pp* *mp* *mf*

Cl.

Vln. *pp* *mp* *mf* senza sord.

Vc. *pp* *mp* *mf* senza sord.

Pno. *p* *mp*

(ord.)

\* (Release pedal gradually)

201

Picc. *mp* *mf*

Cl.

Vln. *mp* *mf*

Vc. *mp* *mf*

Pno. *p* *mp*

Ped.



205 ♩ = c.80

Picc. *mp* *mf*

Cl.

Vln. *mp* *mf*

Vc. *mp* *mf*

Pno. *p* *mp* *pp* *p*

Ped.

210

Picc. *mp* *mf* *f* *mp*

Cl.

Vln. *mp* *mf* *f* *mp*

Vc. *mp* *mf* *f* *mp*

Pno. *pp* *p*

Ped.

215  $\text{♩} = c.70$

Picc. *mf*  $\text{mf} \rightarrow f$  *mf* *f*

Cl. *mf*  $\text{mf} \rightarrow f$  *mf* *f*

Vln. *mf*  $\text{mf} \rightarrow f$  *mf* *f*

Vc. *mf*  $\text{mf} \rightarrow f$  *mf* *f*

Pno. *pp*  $\text{pp} \rightarrow p$

Red.

220  $\text{♩} = c.60$   $\text{♩} = c.55$

Picc. *mp* *p* (balance with strings)

Cl. *mp* *p\**

Vln. *mp* *p\**

Vc. *mp* *p\**

Pno. *pp* *ppp*

Red.

\* (quiet as possible with harmonic still reliably sounding)

