

# **Petrichor**

for Cello, Saxophone, Percussion and Accordion

Yang Song (2019/2021)

“Petrichor” describes a pleasant smell that frequently accompanies the first rain after a long period of warm, dry weather. This piece tries to ignore the limitation from the tempo and the rhythm, and pays more attention on the communication among the players.

**Instrumentation:**

Cello

Soprano Saxophone

Percussion: Tam-tam (metal stick, metal brush, bow, super ball mallet), Maracas, Bass Drum ( soft mallet, wood stick), Metal Bow

Accordion

Ca.10 ”



# Petrichor

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**Molto Rubato, calm but with tension**

Score for Petrichor, featuring Cello, Bariton Saxophone, Percussion, and Accordion.

**Cello:** Part I (marked with \*), Part II (marked with \*), and Part III (marked with III). Dynamics include *pp*, *mp*, and *p*. Glissando markings are present.

**Bariton Saxophone:** Part I (marked with \*\*), Part II (marked with \*\*\*), and Part III (marked with III). Dynamics include *pp*, *p*, *mp*, and *p*. Glissando markings are present. Chord diagrams for A, C, and Eb are shown.

**Percussion:** Includes Tam-Tam, metal stick, l.v., rim, mid, and metal brush. Dynamics include *p* and *mp*.

**Accordion:** Part I (marked with \*), Part II (marked with \*), and Part III (marked with III). Dynamics include *pp*, *p*, and *mp*. A *8va* marking is present.

**Other markings:** *pp*, *p*, *mp*, *gliss.*, *8va*, and *B.V.*

- \* Change bow imperceptibly and freely where necessary.
- \*\* Impreceptible changes of register.
- \*\*\* Changes of timbre of the pitch, without restriking but with some kind of accent.

The musical score consists of four staves: Cello, B.Sax., Perc., and Accord. The Cello staff has a dynamic marking *p* and a crescendo leading to *ff*. The B.Sax. staff has dynamic markings *p*, *mp*, *ff*, and *mf*, with a section labeled "air sound only" indicated by a wavy line. The Perc. staff has dynamic markings *pp* and *mp*, with instructions "arco" and "mute with hand \*\*\*". The Accord. staff has dynamic markings *p*, *mf*, and *pp*, with a section labeled "gliss." and a wavy line. There are three boxed callouts: 1) Cello: \* m.s.p. 15<sup>ma</sup> ric. 15<sup>ma</sup> pizz. +; 2) B.Sax.: \* gliss. p > p >; 3) Accord.: \* tr & tr pp < p pp < p > pp. The score also includes performance instructions like "B.V." and "air sound only".

Cello.

B.Sax.

Perc.

Accord.

B.V.

B.V.

air sound only

arco mute with hand \*\*\*

*p* *mp* *ff* *mf*

*pp* *mp*

*p* *mf* *pp*

*pp* *p* *pp* *p* *pp*

*p* *pizz.* +

*gliss.* *gliss.*

*tr* *tr*

*gliss.*

*pp* *p* *pp* *p* *pp*

*m.s.p.* *15<sup>ma</sup>* *ric.* *15<sup>ma</sup>*

*p* *pizz.* +

*gliss.* *gliss.*

*tr* *tr*

*pp* *p* *pp* *p* *pp*

- \* Repeat the objects in block, they should be played in Tempo 60, the length of the rest between two objects should be changed without order (for example: no rest, 0.5", 1", 1.5" and so on).
- \*\* The Pitch could be changed from the extreme high range.
- \*\*\* Change the pressure of the bow, also the position of muting, trying out different sound effects.



Accord.





ord. . . o.p. . . otd.

4 "

Cello.

*f*

m.s.t. . . . s.p. s.p. . . m.s.t.

*p* *f* *p* *f*

B.Sax.

*f*

key noise only

*mf*

arco the metal bow on the timpani slightly,  
and wait for the end of the resonance.

Perc.

*sf* *mp* *p*

sim. sim.

Accord.

*8vb-1 ff*

air sound only

*p* *mf* *p* *f* *p*

*p*

*8vb*

The musical score is arranged in four staves. The Cello staff (bass clef) begins with a 4-second measure marked 'ord. . . o.p. . . otd.' and a forte (*f*) dynamic. It then features a box containing two measures of music with dynamics *p* and *f*, labeled 'm.s.t. . . . s.p.' and 's.p. . . m.s.t.'. The B.Sax. staff (treble clef) starts with a forte (*f*) dynamic and a box labeled 'key noise only' with a mezzo-forte (*mf*) dynamic. The Perc. staff (percussion clef) has three measures with dynamics *sf*, *mp*, and *p*, each with a 'sim.' (sustained) marking. The Accord. staff (bass clef) begins with an *8vb-1 ff* marking, followed by a box labeled 'air sound only' with dynamics *p*, *mf*, *p*, *f*, and *p*. It then continues with a *p* dynamic and an *8vb* marking.

III  
ord \_ \_ \_ o.p \_ \_ \_ ord.

gliss. gliss.

4" 3"

ord \_ \_ \_ o.p \_ \_ \_ ord.

gliss.

Cello.

IV *p* *mp* *p* *f*

B.Sax.

*pp* *p* *pp* *mp* *p* *mp* *mf* *f* *p*

gliss.

3"

Tam-Tam metal stick

rim mid

metal brush

*p* *mp*

gliss. gliss.

*f* *p* *mf*

8vb \_ \_ \_ \_ \_

B.V. B.V.

gliss.

Detailed description: This is a musical score for four instruments: Cello, B.Sax., Perc., and Accord. The Cello part (bass clef) features a melodic line with glissandos and a rhythmic section with a 4-second and 3-second interval. The B.Sax. part (treble clef) includes a melodic line with glissandos and a rhythmic section with a 3-second interval. The Perc. part (bass clef) includes a Tam-Tam section with a metal stick and a metal brush section. The Accord. part (bass clef) includes a melodic line with glissandos and a rhythmic section. Dynamics range from *pp* to *f*. Performance markings include *ord*, *o.p*, *gliss.*, and *8vb*. The score is divided into two systems, with the second system starting with a double bar line.



Cello.

gliss.

pizz. secco

*mp*

*pp*

*sf*

B.Sax.

*f*

*mp*

*pp*

secco slap

*pp*

Timp. cloth on wood stick

playing at the different point of the surface with different beat angle and dynamic

Perc.

*pp*

Accord.

*p*

*pp*

15<sup>ma</sup>

- \* To be played on extreme high pitch on different strings.
- \*\* Extreme high pitch with key noise.
- \*\*\* Extreme high pitch with key noise.

ord. \_ \_ \_ \_ \_ op. \_ \_ \_ \_ \_ ord.

repeat this pattern freely  
flaut.

m.s.p.  
microtone trill

ord.

Cello.

*mp* *gliss.* *gliss.* *p* *f*

B.Sax.

*p* *mp* *p* *p* *mp* *mf* *p* *mf* *f* *mf* *mp* *p*

mid. range  
in random

3 +1 +3  
+4 +6 +4 +6

Perc.

*mf*

8va

Accord.

*p* *FV* *f* *p*

2"

*p*

B.Sax.

*p*

Tam-Tam      super ball

Perc.

*mp*

Maracas

*p*

Accord.

*p*

\* monthpiece against the teeth

\* Extreme high pitch, the length could be changed.

12

Cello.

B.Sax.

Perc.

Accord.

2 "

pizz. arco

gliss.

gliss.

mp

p

f

sf

gliss.

gliss.

gliss.

gliss.

mp

mf

p

mf

p

mf

Norm.+

sim. 2 "

mid. low range in random

3

3

1 4 1 6 1 4 1 6

soft mallet

pedal mp

gliss.

p

f

mp

8va - - - -

8vb - - - -

4 "

ord. o.p. ord.

4 "

Cello.

*p* *mf* *mp* *ff* *p* *p* *f*

gliss. gliss.

B.Sax.

*p* *mf* *mp* *ff* *p* *f* *mf* *mp* *p* *mf* *mp* *p*

Norm. sim. 2 "

Perc.

*mf*

Accord.

gliss. gliss.

air sound only

*ff* *ff*

F.V. F.V.



\*

Cello. *mp* *p*

B.Sax. *pp* *mp* *p*

Perc. *p*

Accord. *mp* *p* gliss.

bit the metal bow with metal stick  
on the timpani slightly,  
and wait for the end of the resonance.

\* Play together at the first 3 time, then separated slowly, repeat about 9 times till the end.