

Gary Lloyd Noland

# ACCESS OF OIL

for French Horn, Violin, Cello, Piano & Percussion

Op. 114

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for French Horn, Violin, Cello, Percussion & Piano

Music by Gary Lloyd Noland, Op. 114

## Adagio ma non troppo

Horn in F

Violin

Violoncello

Police Whistle

Triangle

Ratchet

Wood Blocks

Gong

Marimba

Tambourine

Cymbals

Snare Drum

Bass Drum

**Adagio ma non troppo**

**Mocking, playful, frivolous**

*with gravitas*  
*molto espressivo*

*p*

**Adagio ma non troppo**

6

Vln.

Vc.



13

Vln.

Vc.

Whist.

Tri.

Tamb.

A

**A**

**A with gravitas**

Pno.



19

Hn.

Vln.

Vc.

Tamb.

Pno.

**with gravitas**

*espr.*

pizz.

mf

dim.

tr.

pp

25

Hn. - *sforz.*

Vln. - *dim.* *mp* *f*

Vc. -

Whist. - *f*

Tri. - *f*

Tamb. - *(tr)* *ff*

Pno. - *mf*

==

28

Hn. - *b* *b*

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

Vc. -

Tri. - *mf*

Pno. - *sfz* *sfz* *sfz*

31

Hn. *mf*

Vln. *poco dim.* *mp* *cresc.*

Vc. *sul pont. arco* *mf*

Pno. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*



34

Hn. *espr.*

Vln. *f* *mf* *f espr.* *mf* **B**

Vc. *ord.*

Cym. **Frolicsome**

S. D. *pp* *mf* **Frolicsome**

Pno. *sfz* *sfz* *mf* *f* **B**

**With tongue-in-cheek sentimentality**

Musical score for orchestra and piano, page 6, measures 38-42. The score includes parts for Hn., Vln., Vc., Tri., Mar., Cym., S. D., B. D., and Pno. Measure 38 starts with Hn. and Vln. playing eighth-note patterns. Vc. and Mar. enter with sustained notes. Tri. and Cym. provide rhythmic support. Measures 39-40 show various instruments taking turns with sustained notes and eighth-note patterns. Measure 41 features a prominent piano solo with complex chords and sixteenth-note patterns. Measure 42 concludes with a return to the sustained-note patterns from earlier measures.



Continuation of the musical score for orchestra and piano, page 6, measures 42-46. The instrumentation remains the same: Hn., Vc., Mar., and Pno. Measure 42 continues the sustained-note patterns established in measure 41. Measure 43 introduces eighth-note patterns in the bassoon and cello. Measures 44-45 show a transition where the piano takes over with a series of chords and sixteenth-note patterns. Measure 46 concludes with a return to the sustained-note patterns, similar to the beginning of the section.

46

Hn. Vln. Vc. Mar. [Mar.] Pno.

**C**

mp

mp

p

**C**

mp

p



49

Hn. Vln. Cym. S. D. B. D. Pno.

f

mp

mf

f

pp — mp

mf

f

**8va**

f

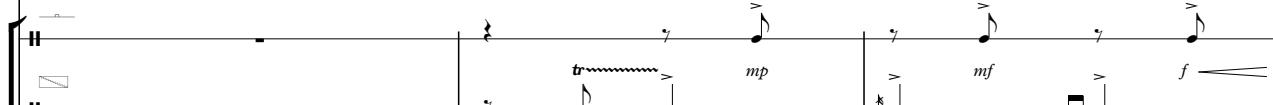
p — f — mp

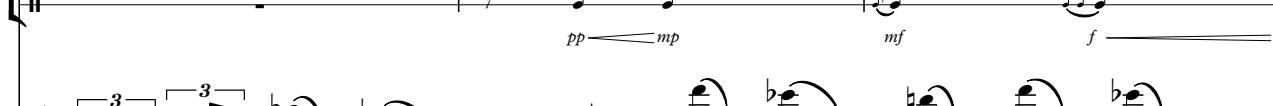
3

52

Hn. 

Vln. 

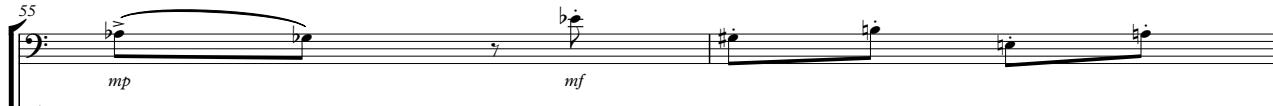
Cym. 

S. D. 

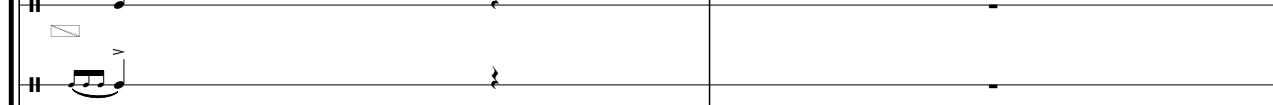
Pno. 

==

55

Hn. 

Vln. 

Cym. 

S. D. 

B. D. 

Pno. 

57

Hn.

Vc.  $\text{B}_\flat$ , *mf*

Gong

S. D.

B. D.

Pno. *mp*

**D**

Vc.  $\text{B}_\flat$ , *f*, *mf*

Gong

**D**

Pno. *mf*

67

Vc. *f*, *mf*

Pno. *f*

72

Hn.

Vc.

Pno.



77

Hn.

Vln.

Vc.

Pno.



82

Hn.

Vln.

Vc.

Pno.

87

91

96

100

Hn. *f* *mp*  
Vln. *f ff* *mf*  
Vc. *mf* *f* *mf* *f*  
Pno. *mf* *f* *mf* *f*

|||

104 E

Hn. *f* *mf* *f* *3* *3*  
Vln. *mf*  
Vc. *mp* *f* *mf* *f*  
S. D. *pp*  
B. D. *f* *f*  
Pno. *mp* *f* *mf* *3* *3* *ff* *f*

|||

E

Hn.  
Vln.  
Vc.  
Pno.

109

Hn.  
Vln. *poco dim.*  
Vc.  
Pno.

114

Hn. *mf*

Vln. *mf* *cresc.* *poco a poco*

arco

Vc. *mf* *cresc.* *poco a poco*

Cym.

S. D. *pp* *f* *tr* *p* *tr* *p* *pp*

B. D. *f* *pp* *p* *f*

Pno. *mf* *f* *S.P.*



119

Hn. *b>*

Vln. *b>* *b>* *b>*

Vc. *b>* *b>* *b>*

Cym. *mp* *(tr)*

S. D. *mp* *pp* *mf* *pp* *mf* *tr* *mf* *tr* *f* *tr*

B. D. *f*

Pno. *b>* *b>* *b>* *b>* *b>* *b>*

124

Hn. *f*

Vln. *fff*

Vc. *ff*

Cym. *(tr)*

S. D. *f*

B. D. *pp*

**F**

Pno. *ff*

**F**

129

Hn. *mp*

Vln. *mp*

Vc. *mp*

Pno. *mp*

135

Hn. *mp*

Pno. *mf*

*f*

*ff*

*mf*

*f*

*ff*

140

Hn. *mp*

Vln.

Pno. *ff* *mf cresc.* *poco* *a poco*



145

Hn. *f* *ff*

Vln. *f* *ff*

Pno. *ff* *mf* *f*



150

Hn. *mp* *cresc. poco a poco*

Vln. *mf* *f* *ff* *fff* *mf*

Vc. *mf* *f* *ff*

Pno. *ff*

155

Hn. ff f mf  
Vln. f mf f  
Vc. mf  
Pno. mf ff mf ff mf



160

Hn. mp mf f mf  
Vln. ff mf f f ff f  
Vc. ff mf f  
Pno. f ff ff mf



165

Hn. f ff  
Vln. f ff  
Vc. mf f ff  
Pno. f ff f ff mf

Musical score for orchestra and piano, page 17, system 170. The score includes parts for Horn (Hn.), Violin (Vln.), Cello (Vc.), and Piano (Pno.). The piano part features a basso continuo line. The score shows dynamic markings such as *mf*, *f*, and *ff*. Measure 170 consists of six measures of music.



G

Musical score for orchestra and piano, page 175. The score includes parts for Horn (Hn.), Violin (Vln.), Cello (Vc.), Triangle (Tri.), Snare Drum (S. D.), Bass Drum (B. D.), and Piano (Pno.). The piano part features a prominent bass line. Various dynamic markings such as *mf*, *ff*, *fff*, *pp*, and *f* are used. A section for the triangle is labeled "Droll". Measure numbers 175 and 176 are indicated at the top. The piano part is highlighted with a large letter "G" in a box.

179

Hn. *f*

Vln. *pizz.* *poco dim.*

Vc. *f*

Whist.

Tri. *ff*

Rt.

Tamb. *tr* *pp ff*

Pno. *f* *f poco dim.*

**H**

183

Hn. *ff* *mf* *ff* *f*

Vln. *mf* *ff* *f* *ff* *ff*

Vc. *arco* *ff* *f*

Tri. *mf*

S. D.

B. D. *pp* *f*

Pno. *mp* *ff* *f*

**H**

Musical score for orchestra and piano, page 187-190. The score includes parts for Hn., Vln., Vc., Tri., S. D., B. D., and Pno. The piano part features a basso continuo line. The score shows various dynamics (ff, f, mp, mf, pp) and time signatures (4/4, 9/16, 2/4). Measure 187 starts with a dynamic ff. Measure 188 begins with a dynamic f. Measure 189 starts with a dynamic mp. Measure 190 starts with a dynamic f.

二

Musical score for orchestra and piano, page 192. The score includes parts for Hn., Vln., Vc., Whist., Cym., S. D., B. D., and Pno. The piano part is shown in two staves. Measure 192 begins with a dynamic of *mf*. The woodwind section (Horn, Violin, Cello) plays eighth-note patterns. The brass section (Trumpet, Trombone, Bass Drum) provides rhythmic support. The piano part features eighth-note chords. Measures 193-194 show the woodwinds continuing their eighth-note patterns, while the brass and piano provide harmonic foundation. Measure 195 begins with a dynamic of *f*, followed by *ff* at the end of the measure. Measures 196-197 continue with eighth-note patterns and harmonic support from brass and piano. Measure 198 begins with a dynamic of *mf*, followed by *mf* at the end of the measure. Measures 199-200 continue with eighth-note patterns and harmonic support. The score concludes with a dynamic of *mf*.

197

I

Hn.

Vln.

Vc.

Whist.

Tri.

Tamb.

Cym.

B. D.

Pno.

=

201

Hn.

Vln.

Vc.

Pno.

21

206

Hn. *mp* *mf* *f*

Vln. *mf* *ff* *f*

Vc. *mf* *f* *ff* *dim.* *poco a poco*

Cym. *f*

S. D. *pp* *f* *pp* *< mp* *p* *mp* *p*

Pno. *mf* *crescendo* *poco a poco*

≡

211

Hn. *ff* *ff*

Vln. *ff* *ff*

Vc. *mf* *ff* *dim.* *poco a poco*

Cym. *(tr.)* *mf* *mp* *mf* *p < f* *mf* *ff*

S. D. *mf* *mp* *mf* *p < f* *mf*

Pno. *mf* *ff*

216

Hn. *fff* *diminuendo poco a poco*

Vln. *fff* *diminuendo poco a poco*

Vc. *f* *ff* *mf*

Cym.

S. D. *mp* *p* *f* *mf* *mp* *p* *f*

Pno. *fff* *diminuendo poco a poco*

=

219

Hn. *ff* *3*

Vln. *3* *mf*

Vc. *ff* *3* *3*

Rt. *p* *tr*  *$\frac{2}{4}$*   *$\frac{5}{8}$*

S. D. *pp*  *$\frac{2}{4}$*   *$\frac{5}{8}$*  *tr*  *$\frac{2}{4}$*   *$\frac{5}{8}$*

B. D.  *$\frac{2}{4}$*   *$\frac{5}{8}$*

Pno. *mp* *3* *3* *pp*

222 **J**

Hn.  $\text{Bass} \frac{3}{8}$  *mf*

Vln.  $\text{G} \frac{5}{8}$  *f*

Vc.  $\text{Bass} \frac{5}{8}$  *f* *ff*

Whist.  $\frac{5}{8}$  *mf*

Tri.  $\frac{5}{8}$  *ff* *mp*

Rt.  $\frac{5}{8}$

Gong  $\frac{5}{8}$  *fff* *(tr)*

S. D.  $\frac{5}{8}$  *ff* *(tr)*

B. D.  $\frac{5}{8}$  *ff*

**J**

Pno.  $\text{Bass} \frac{5}{8}$  *mf* *crescendo poco*  $\frac{2}{4}$  *a poco*  $\frac{2}{4}$  *8va*

227

Vln. *f*

Vc. *ff*

Whist. *ff*

Gong *ff*

Pno. *ff dim.*  $\frac{3}{8}$

233

Hn. Vln. Vc. Tri. Cym. S. D. B. D.

**K**

Hn. Vln. Vc. Tri. Cym. S. D. B. D.

**K**

Pno.

239

Hn. Vln. Vc. Tri. Cym. S. D. B. D.

*mf*

*fff* *diminuendo* *poco* *a* *poco* *ff*

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

**Pno.**

244

Hn. *mf*

Vln.

Vc. *fff* *diminuendo* *poco* *a poco*

Whist. *ff* *ff*

Tri. *ff* *mp*

S. D.

B. D. *f*

Pno. *mp* *p*

249

Hn. *p* *mp* *espr.* *p*

Vln. *p* *espr.* *mf* *mp*

Vc. *espr.* *3* *3* *mf* *mp*

Whist. *p* *3* *3* *mf* *mp*

Pno. *p* *molto espr.* *mp*

256

Hn. *mf*

Vln. *mf* *f* *5* *mp*

Vc. *mf* *f* *3*

263

Hn. Vln. Vc. Whist. Tri. Tamb. Pno.



270

Hn. Vln. Vc. Whist. Tri. W.B. Tamb.

**M**

Tamb.

**M**

Pno.

275 pizz.

Vc. f

Tri. f — mp

W.B. High f  
Low f

Tamb. pp — mf

Pno. mp — f — mp



280

Vln. f — mf

Vc. f — mf

Tri. f — mf

W.B. High f  
Low f

Tamb. pp — mf

Pno. f — ff — mf

284

Hn. ff dim. *p*

Vln. *ff* *dim.* *mp*

Vc. *mp*

Whist. *f*

Tri. *f* *mp*

Tamb. *f*

Cym. *mp* *f*

S. D. *mp* *mf* *pp* *mf*

B. D. *mf*

Pno. *ff* *poco dim.* *mp* *f*



288

Hn. *mf* *f* *mf* *arco*

Vc. *mf*

Mar. *ff*

Pno. *mf* *f* *mf* *f*

Musical score for orchestra and piano, page 292. The score includes parts for Hn., Vln., Vc., Mar., and Pno. The Marimba part is labeled "Mar." with dynamic "ff". The Piano part features sixteenth-note patterns with dynamics ff, mf, and mp. Measure numbers 292 and 293 are indicated at the top right.



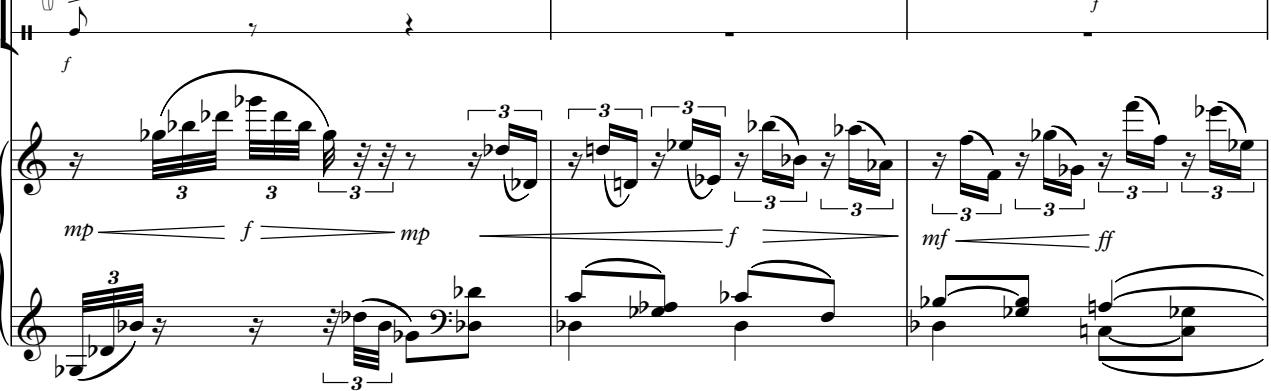
299

Hn. 

Vln. 

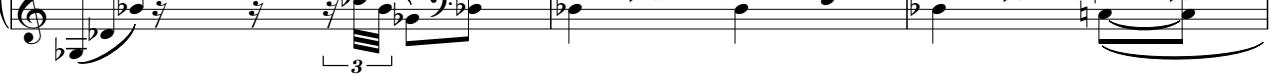
Vc. 

Tamb. 

Cym. 

S. D. 

B. D. 

Pno. 



302

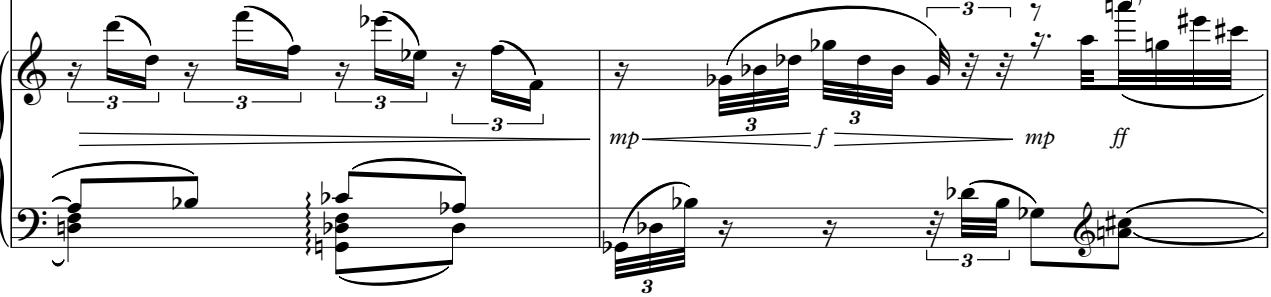
Hn. 

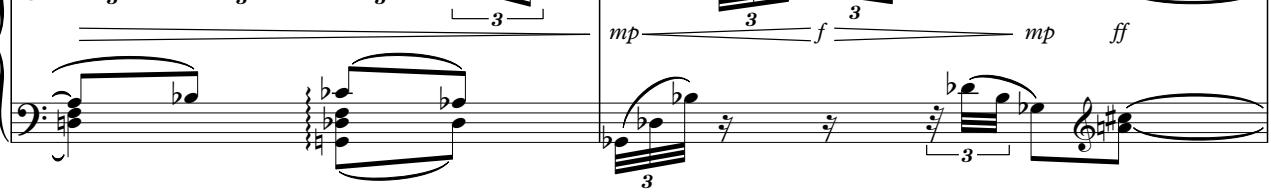
Vln. 

Vc. 

Cym. 

S. D. 

B. D. 

Pno. 

304

Hn. *dim.*

Vln.

Vc. *dim.*

Pno. *dim.* *mp* *f*

306

Hn. *mp*

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

Vc. *mp*

Gong

B. D.

O

Pno. *dim.* *p* *mf* *3*

308

Vln. *f* *mp*

Gong

Pno. *mp* *f* *mf* *ff* *mf crescendo* *poco a poco* *8va*

310

Hn. 

Vln. 

Vc. 

Gong 

(8) 1

Pno. 



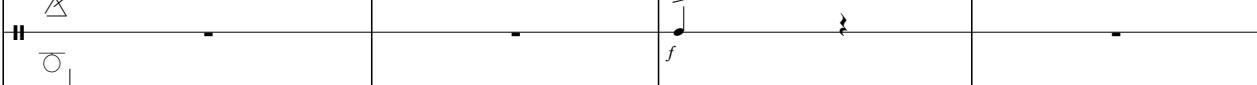
314

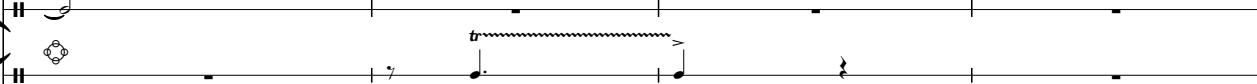
Hn. 

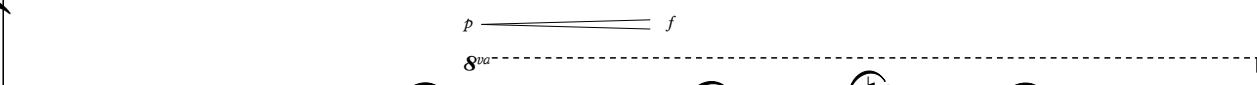
Vln. 

Vc. 

Whist. 

Tri. 

Gong 

Tamb. 

Pno. 

318

Hn. *ff* *mp* *f* *mf*

Vln. *sforz.* *fff*

Vc. *ff* *mp*

Mar. *Mar.* *mf* *ff*

Pno. *mp* *f*



322

Hn. *f* *mf* *f* *mf*

Vln. *mf* *ff* *sul pont.* *mp*

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

Mar. *Mar.* *poco diminuendo* *mp* *ff*

Pno. *mp* *mf* *3* *ff*

**P**

**P**

327

Hn. *ord.* *pizz.* *mp* *f* *fff* *tr.* *mf*

Vln. *ff*

Vc. *arco* *f*

S. D. *pp* *p* *pp* *p*

B. D. *p*

**Q**

Pno. *ff* *mf*



331

Hn. *p* *mf* *p* *mf* *p*

Vln. *arco* *f* *mp* *mf* *mf* *f* *mp* *port.*

Vc. *f* *p* *f* *p* *f* *p*

Tri. *f*

S. D. *pp* *mp* *pp* *mp* *p* *mf* *p* *f* *p*

B. D. *mp* *p* *mf*

Pno. *bass clef* *mf*

336 **R**

Hn.  $\text{mf} \xrightarrow{\text{p}}$   $\text{mp} \xrightarrow{\text{f}} \text{ff}$

Vln.  $f$   $\text{p} \xrightarrow[3]{3}$   $f \xrightarrow{\text{mf}} \text{ff}$

Vc.  $mp$   $\xrightarrow{\text{f}}$   $\text{mp}$

Tri.  $\text{f}$

Mar. **Mar.**  $mf \xrightarrow{\text{ff}}$

S. D.  $\text{tr}$   $\text{mf} \xrightarrow{\text{p}} \text{f}$

B. D.  $\text{f}$

**R**

Pno.  $mp$   $\text{ff}$

Leg. \* Leg.

342

Hn. *f > mp* *p < mf == p*

Vln. *mp* *f* *pizz.* *ff*

Vc. *ff*

Whist.

Tri.

Rt.

W.B. *High* *ff Low*

Tamb. *pp <> ff*

Pno.

=====  
\* Ped. \* Ped. \*

353

Hn. *f* *mp < f > mp* *< f == p* *< mf == p*

Vln. *f* *ff*

Vc.

Whist.

Tri.

Rt.

W.B.

Tamb. *ff* *pp <> ff* *ff* *tr >* *pp <> ff*

Pno.

\* Ped. \* Ped. \*

**S**

364

Hn. *f*      *p* *mp*      *mf*      *f*

Vln. *pizz.*      *sul pont.*

Vc. *ff*      *p*

Whist. *sffz*

Tri. *ff > mp*      *sfz*

W.B.

Gong *ff*      *ff*

Mar. *mp*      *ff*      *f*      *mp*

S. D. *tr*      *pp* *mp*

**S**

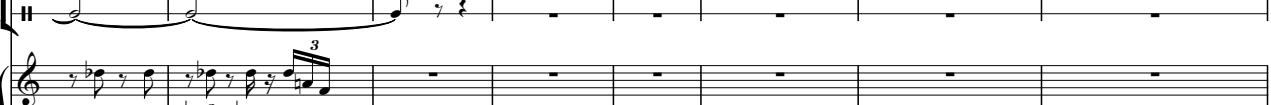
Pno. *ped.*      *\* ped.*      *\**

375

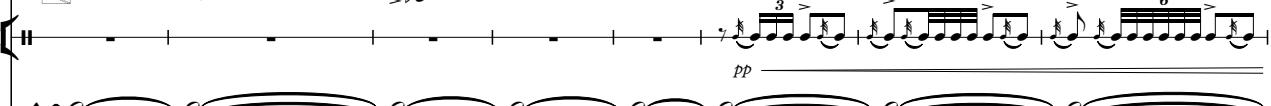
Hn. 

Vc. 

Tri. 

W.B. 

Gong 

Mar. 

S. D. 

Pno. 

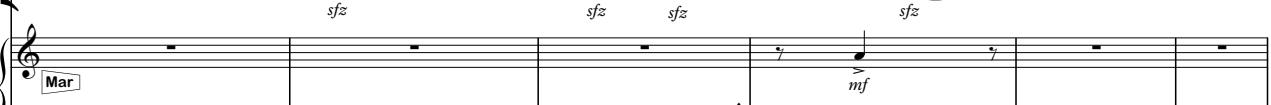


383

Hn. 

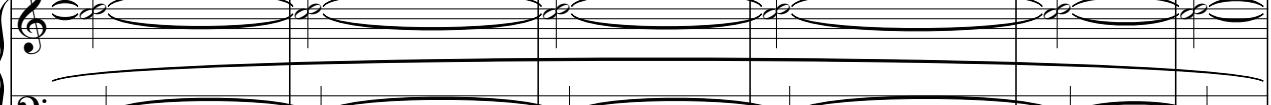
Vln. 

Vc. 

Tri. 

Mar. 

S. D. 

Pno. 

39

389

Hn.      ff      *mf*      *mp*

Vc.      ff

Whist.

Tri.

W.B.

Mar.      *f*      *mp*

S. D.

B. D.      *p*

Pno.

**T**

v



399

Hn.      *mf*      *p*

Vln.

Vc.      *sul pont.*

Whist.

Tri.

S. D.      *ff*      *mp*

Pno.

40

407

Hn. f mf

Vln. pizz. arco espr.

Vc. f

Tri. sfz ff mp

W.B. ff

S. D. (tr) mp p

B. D. p

**U**

Pno. {

=

416

Hn. f mf

Vln. mf ff

Vc. b

Tri. sfz sfz

S. D. 6 mf pp mf

B. D. mf

Pno. {

425

Hn. *f*

Vln. *mf < ff* *3* *3* *mf < ff* *3* *3* *mf < ff* *3* *3* *ff*

Vc.

Tri. *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

Mar. *Mar.* *mf* *3*

Pno. *3* *3* *3* *3* *3* *3* *3* *3*

=

431

Vln. *pizz.* **V**

Vc.

Tri. *ff* *sfp* *sfp* *sfp*

Mar. *f mf*

S. D. *mp* *f* *f* *pp* *f* **V**

Pno. *fff* *Ped.* \*

440

Vln. *mf < ff* *mf < ff 3 3* *mf < ff*

Tri. *sfs* *sfs* *sfs*

Rt.

Gong *fff*

Mar. *Mar.* *mp* *3*

Tamb. *tr* *pp ff*

B. D. *pp ff*

Pno.

447

Vln. *mf < ff* 3 3 3

Whist. *sfz* 3 3 *ff*

Tri. *sffz* *sffz* *f* *fff*

Gong

Mar. *f* *mp* *f*

Cym. *rim shot and/or pistol shot* *ffff*

S. D.

B. D. *tr* *ppp* *fff*

Pno.

\*