

OIL MAN

FOR TWO FLUTES, CLARINET, PIANO, DRUMS, BASS, AND
NARRATOR

BY KYLE GANN
1981

Oil Man (1981)

for two flutes, clarinet, piano, drums, bass, and narrator

Performance Instructions:

The form is cumulative, adding a measure each time (rather, each third time), and constantly returning to the beginning.

Play:

m. 1	3 times, first time piano only
mm. 1-2	3 times
mm. 1-3	3 times
mm. 1-4	3 times
mm. 1-5	3 times
mm. 1-6	3 times
mm. 1-7	3 times
mm. 1-8	3 times
mm. 1-9	3 times
mm. 1-10	3 times
mm. 1-11	3 times
mm. 1-12	4 times, fading out and slowing down slightly the final time

Flutes and clarinet:

During most repetitions, you may play any of your four or five given lines. At the beginning, start with the top lines that only contain sustained notes, tending further and further toward the more melodic options as the piece progresses. In the very last repetition, play the line in your lowest system.

Drums and bass:

Improvise, tracking the meter and (on the bass) piano bass notes.

Narrator:

The text below is correlated to the piece's 12 sections, during each of which a certain number of measures is repeated three times. The narrator is silent during sections 1 and 6, which means no narration during the first three measures, nor during the section wherein mm. 1-6 are being repeated. At some point while mm. 1-2 are being repeated three times, text no. 2 is spoken. During the three repetitions of mm. 1-3, text no. 3 is spoken, and so on. Slashes in the text indicate pauses. The narration style is to be mellow, comforting, and impassive; no sense of drama should be implied.

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Oil Man is an homage to my father, Marvin Gann (1925-2006). The text, which I arranged myself, is drawn from letters my father wrote from Saudi Arabia when he was working there in 1981-3 as an office manager for Mobil Oil, and from other stories and texts relating to his life.

-Kyle Gann

Score is in C

Duration: 8 minutes

World premiere:

April 30, 1981, at Regenstein Hall, Northwestern University

Marcus McDaniel, narrator; Eugenia Smith, flute; Mary Beth Skaggs Malek, clarinet; Jim Gley, drums; John Miller, bass; Kyle Gann, piano

Oil Man: Text

1.

2. Hair receding at the temples.

3. The farm. / “Come away with me and you’ll never have to pick cotton again.” She did. It didn’t work. She was still picking cotton a week later.

4. Preaching to the neighborhood children, keep the money. The yard is covered with pecans in the fall. / Hola Ponda. / Deliver the telegrams on a bicycle. / The black band means death in the family.

5. My brother’s voice. The French girls wore too much makeup.

6.

7. Net income slipped to \$181.3 million, or \$2.20 a share, from \$189.2 million, or \$2.29 a share in the like period a year earlier. Sales rose to \$2.95 billion from \$2.79 billion. In the nine months, operating profit rose 3% to \$534.7 millions, or....

8. Arabia. / Likely to be 16 to 18% below the levels the company was projecting before the announcement of Canada’s national energy program last October. Gas discoveries offshore Sable Island could be commercial and may still.... / What am I doing?

9. Yanbu is an old city. / There were so many things I wanted to say. Ten minutes goes by so fast. / In the afternoon it always gets dusty here. The wind comes up quickly. The young guys here think, “That old geezer is just showing off.” Some also believe Jeddah was the Garden of Eden. Tell Rita “happy birthday” on the 21st.

10. The wind. / Koreans are the best workers. Bachelors are not allowed to swim, see a camp movie, etc., with family-status men. Designated times are set for families and bachelors. Sometimes our work is mass confusion.

11. Ten minutes goes by so fast. / Yanbu is an old city.

12. As D says, “It’s a whole new world out there.”

To my father, Marvin Gann

Oil Man

With a mellow energy,
not too fast
♩ = 116

Kyle Gann
1981

The musical score for "Oil Man" is arranged for Flute I, Flute II, Clarinet, and Piano. The piece is in 7/4 time, with a tempo of 116 beats per minute. The score is divided into three measures, each with a different time signature: 7/4, 2/4, and 3/4. The Flute I part starts with a piano (*p*) dynamic and a melodic line. The Flute II part starts with a mezzo-piano (*mp*) dynamic and a similar melodic line. The Clarinet part starts with a piano (*p*) dynamic and a melodic line. The Piano part starts with a piano (*p*) dynamic and provides harmonic support. The score includes various musical notations such as notes, rests, and dynamic markings.

Flute I

p

mp

mf

p

f

Flute II

p

mp

mf

p

Clarinet *

p

mp

mf

Piano

p

Fl. I

Fl. II

Cl.

Pno

The musical score is arranged in four systems. Each system contains staves for Flute I, Flute II, Clarinet, and Piano. The key signature is B-flat major (two flats) and the time signature is 5/4. The score is divided into two measures by a double bar line. The first measure is in 5/4 time, and the second measure is in 4/4 time. The Flute I part features a melodic line with a trill in the second measure. The Flute II part has a similar melodic line. The Clarinet part provides harmonic support with sustained notes and a trill. The Piano part features a bass line with chords and a trill in the second measure.

Fl. I

Musical score for Flute I (Fl. I) in 6/4 time, transitioning to 4/4 and 3/4. The score consists of five staves: a grand staff (treble and bass clefs) and three single treble clef staves. The first staff has a whole note with a flat. The second and third staves have eighth-note patterns. The fourth staff has a whole note with a flat. The fifth staff has a whole note with a flat. The piece changes to 4/4 time at the first bar line and to 3/4 time at the second bar line.

Fl. II

Musical score for Flute II (Fl. II) in 6/4 time, transitioning to 4/4 and 3/4. The score consists of five staves: a grand staff (treble and bass clefs) and three single treble clef staves. The first staff has a whole note with a flat. The second and third staves have eighth-note patterns. The fourth staff has a whole note with a flat. The fifth staff has a whole note with a flat. The piece changes to 4/4 time at the first bar line and to 3/4 time at the second bar line.

Cl.

Musical score for Clarinet (Cl.) in 6/4 time, transitioning to 4/4 and 3/4. The score consists of five staves: a grand staff (treble and bass clefs) and three single treble clef staves. The first staff has a whole note with a flat. The second and third staves have eighth-note patterns. The fourth staff has a whole note with a flat. The fifth staff has a whole note with a flat. The piece changes to 4/4 time at the first bar line and to 3/4 time at the second bar line.

Pno

Musical score for Piano (Pno) in 6/4 time, transitioning to 4/4 and 3/4. The score consists of two staves (treble and bass clefs). The first staff has a whole note with a flat. The second and third staves have eighth-note patterns. The fourth staff has a whole note with a flat. The fifth staff has a whole note with a flat. The piece changes to 4/4 time at the first bar line and to 3/4 time at the second bar line.

Fl. I

Fl. II

Cl.

Pno

The musical score is organized into three measures. The first measure is in 6/4 time, the second in 2/4, and the third in 5/4. The Fl. I part features a melodic line with a trill in the first measure and a sustained note in the second. The Fl. II part has a similar melodic line with a trill. The Cl. part consists of sustained notes with a trill in the second measure. The Pno part provides harmonic support with chords and moving lines in both hands.