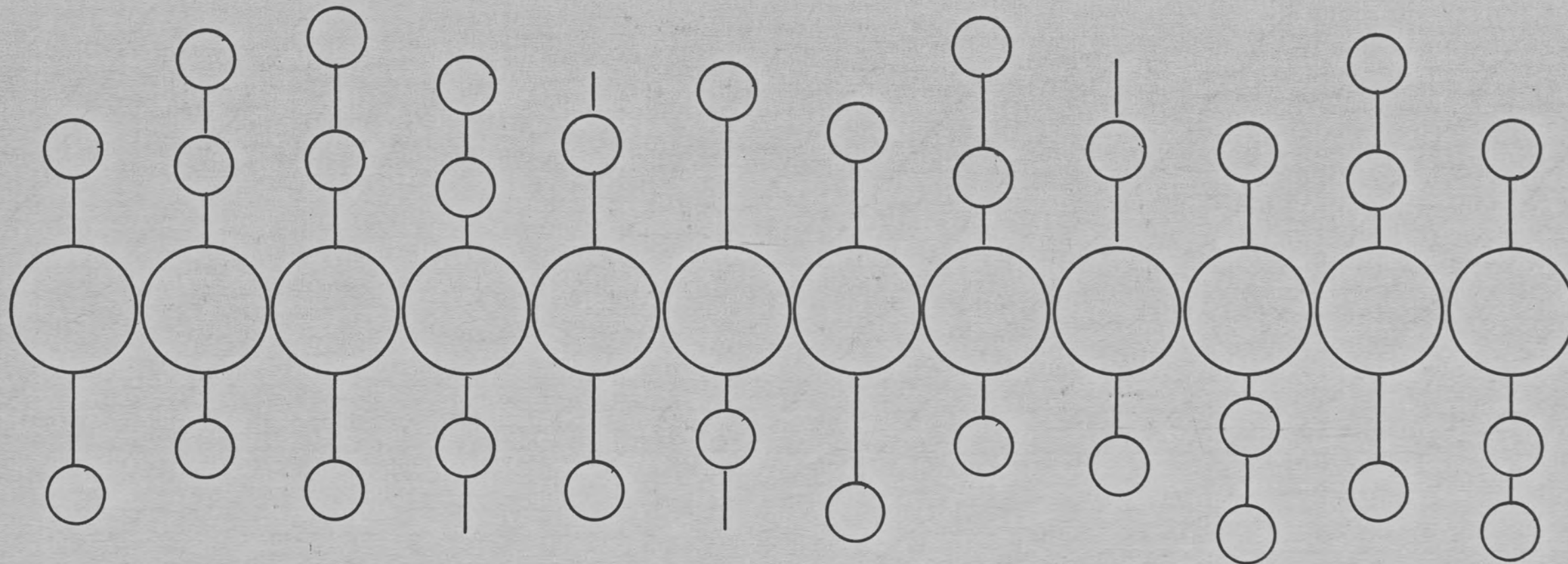


# OMNIBUS (2)

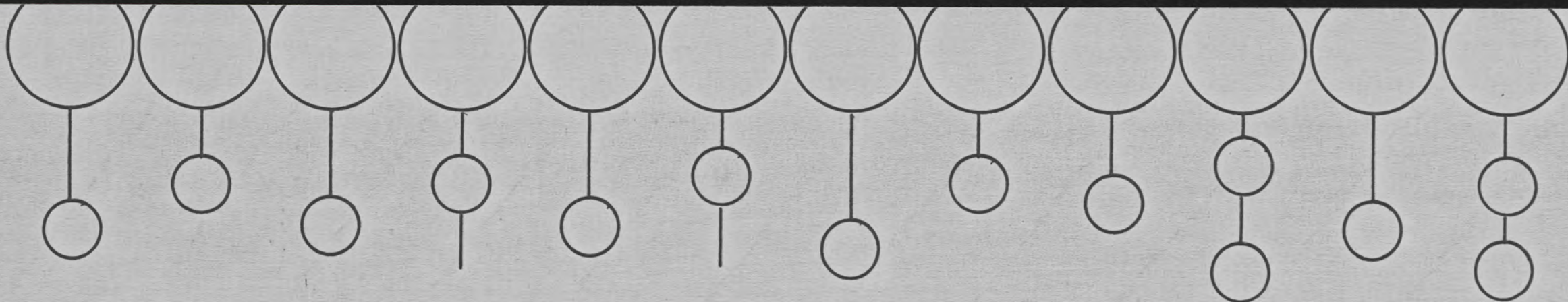
an ensemble for an indeterminate number  
of percussionists and percussion instruments

OTTO HENRY  
(1971)



- TREMOLO (SUSTAIN) EACH NUMBERED INSTRUMENT (pp) UNTIL NEXT IS LOCATED. MAINTAIN CONSTANT TREMOLO, TRY NOT TO BREAK.
- STRIKE NUMBERED INSTRUMENTS ONCE (ff), THEN QUICKLY STRIKE INSTRUMENTS TO ONE OR BOTH SIDES (p).
- MAINTAIN EVEN EIGHTH-NOTES (TRIPLETS, DOTTED NOTES) ON EACH NUMBERED INSTRUMENT. MAINTAIN RHYTHM. VARY DYNAMIC LEVEL.
- INSTRUMENT NO. 1 IS RESTRUCK IMMEDIATELY AFTER ALL OTHER INSTRUMENTS. NO. 1 BEGINS fff, BECOMES SOFTER WITH EACH REPETITION. THE OTHER INSTRUMENTS ARE ALWAYS mp.
- SHORT TREMOLOS ON EACH NUMBERED INSTRUMENT BECOME LONGER, LOUDER EACH TIME.
- STRIKE EACH NUMBERED INSTRUMENT ONCE (ff), THEN STRIKE DOWN ROW RIGHT OR LEFT (VARY) TO END. BEGIN FAST, SLOW DOWN, DECRESC.
- SINGLE OR DOUBLE STROKES ON EACH NUMBERED INSTRUMENT ARE IMMEDIATELY DAMPENED. DYNAMIC LEVEL IS DIFFERENT EACH TIME.
- STRIKE EACH NUMBERED INSTRUMENT IN MEASURED ACCELERANDO OR DECELERANDO (VARY), SOFT TO LOUD OR LOUD TO SOFT (VARY).

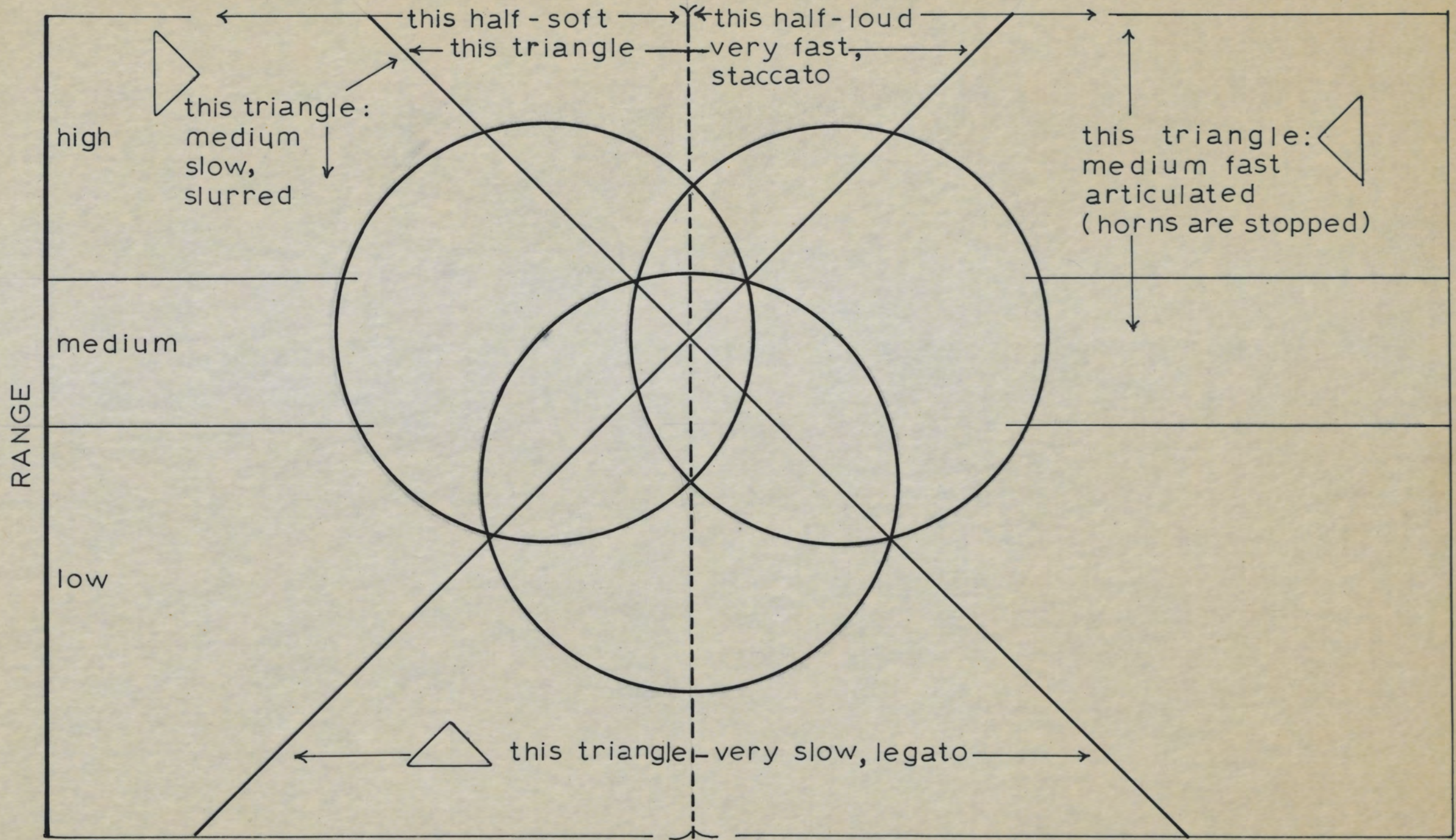
OMNIBUS (2) can be used in conjunction with OMNIBUS (1), or performed as an independent percussion ensemble with a minimum of four players. The players are grouped into pairs. Two percussionists perform on opposite sides of the same row of instruments. The rows of instruments can be continuous across the stage or separated to either side. Each group assembles



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OMNIBUS (2) can be used in conjunction with OMNIBUS (1), or performed as an independent percussion ensemble with a minimum of four players. The players are grouped into pairs. Two percussionists perform on opposite sides of the same row of instruments. The rows of instruments can be continuous across the stage or separated to either side. Each group assembles twelve different percussion instruments in a row. Multiple instruments, such as timpani or bongos, count as one instrument. Slapsticks, maracas and instruments that must be picked up should be avoided. Having decided upon the instruments, each group then inscribes the names or symbols of the selected instruments in the twelve large circles of the score from left to right, according to their relative playing positions. Each individual player then numbers the smaller circles from one to twenty or thirty-one in an aleatoric manner, avoiding conscious patterns. The symbols and numbers should be penciled in and changed for different performances, or when the numbered order begins to be predictable. The performance consists of at least one complete cycle in which the instruments are played in numerical order according to the eight procedures outlined on the score. The order of procedures is decided upon by the whole ensemble and penciled in the small circles to the left. This numbering may also be changed for different performances, but all players and groups should follow the same order. The performers should play each instrument consecutively as numbered without omissions. Durations and rates are a function of the time consumed in locating the next number in the sequence and will vary according to mental acuity and emotional tension.



30 *ff* *mp* *ff* *sf* *sf* *sf* *sf*

35 *ten-3* *tempo* *mp* *commodo e fu legato* *mf*

40 *f* *sf* *sf* *sf* *f marc.* *sfz*

45 *sfz* *ava ad lib* *ad lib!* *ff*

50 *f* *Quasi cadenza*

56 *fff*

60 *Rit.....*

1. Sinister  
♩ = ca. 50

Tenor Sax  
in Bb

pp 3 (no vib.) | mute st.  
+ at bridge (14) rit.

Amplified Piano

Ped 1  
semp re

A  
tap  
bass sts.  
hard  
(l.h.)

B  
mute st.  
nr. damper  
(l.h. f.t.)  
pull slowly  
off

(Pleading)

gliss. on sts.

accel. decell. off

tap  
ffz

(Threateningly)

pp 3 3 3 5 ff

ff 8va p ff p i.v.

15

pp 3 f 3 p

accel. rit.

(Like an echo)

pp 3 6 f pp

f (Precise, insistent)

f gliss. tap f

Let pedal up slowly (off)

(echo)

pp3 pp f 6 pp ppp

mf i.v.

gliss. on sts f pizz. (t) kybd.

f Ped. sempre

This musical score consists of two systems, each with a piano (p) part and a string (sts.) part. The piano part is written in treble clef, and the string part is in bass clef. The first system begins with a piano part marked *p* and an *8 va* (8va) marking. The string part starts with a *mf* dynamic and includes the instruction "gliss on sts." followed by a glissando. The second system features a piano part with a *pp* dynamic and a 12-measure passage marked "12 B" above it. The string part continues with a *mf* dynamic and another "gliss on sts." instruction. The second system's piano part includes a *ppp* dynamic and another 12-measure passage marked "12 B". The score concludes with a double bar line.

5. Very freely and exaggerated like a dramatic ritual

Depress silently hold w/ Ped 2 throughout

Ball point pen-strike on beam (r.h.)

ca. 10"

4"

mp vib.

(at f.t.) accel. (draw down to tip)

4"

Wood door wedge struck l.h. on beam nr. dampers.

ffz

Ped 1

Tenor sax neck- see notes H

mp vib.

gliss w/ r. index f. on back of nail

Ped1 off!

f

tr.

mp

(ff) accel.

hit large end w/ palm

back of r.h. thumb nail

mf

vib.

f

b p pen

(ff) accel.

decell

ffz

Ped.1

(ff) accel.

decel

ffz

Ped 1

Angrily

ff

p

J mute nr. bridge

ffz drop wedge on sts!

remove silently

Ped 1

Ped1 off!

w/ guitar pick



**System 1:**  
 Treble clef: *p*, *vib.*, *f*, *K rattle register key*  
 Bass clef: *pp*, *(1.5")*

**System 2:**  
 Treble clef: *r. index (gliss)*, *(7)*, *p*, *vib.*, *p*, *(←)*, *p*  
 Bass clef: *p*, *r. thumb (pluck)*

**System 3:**  
 Treble clef: *(ca. 10-12")*, *(2")*, *f*, *(←)*, *p*, *(←)*, *ff*, *ffz drop wedge on high sts!*, *off*, *p*, *(3")*, *(remove wedge silently)*  
 Bass clef: *b.p. pen accel*, *Ped.1*, *r.h.3-back of nail*

**System 4:**  
 Treble clef: *(ca. 12-14")*, *(2")*, *b.p. pen accel*, *rit*, *(3")*, *off*, *rattle key*, *hit end*  
 Bass clef: *p*, *(ff)*, *M*, *ff*  
 Annotations: *Metrically even, like a slow dance*, *ca tremolo w/ folded cardboard or felt plectrum, gliss b/tw notes*

**System 5:**  
 Treble clef: *(tremolo)*, *key*, *hit end*, *(ff)*, *(ca. 8")*, *accel*, *(2")*  
 Bass clef: *p*

**System 6:**  
 Treble clef: *hit end*, *(ff)*, *(ca. 8")*, *accel*, *(2")*, *(play)*, *p*, *hit end*, *(ca. 8")*, *(2")*, *(ff) accel*  
 Bass clef: *p*, *(2")*, *p*

System 1: Treble and bass staves. Treble clef has notes with dynamics *p*, *f*, *p*, and *(ff)* *accel*. A trill (*tr*) is marked. A bracket above the treble staff indicates a duration of *ca. 8"* with a *hit end* symbol. The bass staff has notes with dynamics *p* and *(ff)*. A vocal line *sing (mf)* is written above the treble staff.

System 2: Treble and bass staves. Treble clef has notes with dynamics *(ff)* *accel*, *hit end*, *key*, *(ff)*, and *hit end*. A vocal line *sing (mf)* is written above the treble staff. The bass staff has notes with dynamics *p* and *(ff)*. A separate staff on the right shows a *wedge on beam* and *Ped.1* marking.

System 3: Treble and bass staves. Treble clef has notes with dynamics *(f)* *accel*, *ca. 8"*, *hit end*, *key*, *(ff)*, *hit end*, and *ca. 16"*. A vocal line *sing (mf)* is written above the treble staff. The bass staff has notes with dynamics *p*, *(f)* *accel*, *rit*, and *molto*. Pedal markings *(Ped.1)* and *(Ped.1)* are present.

System 4: Treble and bass staves. Treble clef has notes with dynamics *(ff)* *key*. The bass staff has notes with dynamics *(rit)*.

25 Dec. 1976  
 East Carolina University  
 Greenville, N.C.

1 17 70

Handwritten musical notation for the first system. It consists of three staves. The top staff is in treble clef and contains a few notes with a handwritten 'x' above one of them. The middle and bottom staves are in bass clef and contain a series of notes, some with accidentals. The system concludes with a double bar line and a final note.

Handwritten musical notation for the second system. The top staff is in treble clef and features a long, flowing melodic line with a slur over it. The bottom staff is in bass clef and contains a dense, rhythmic accompaniment consisting of many sixteenth notes.

Handwritten musical notation for the third system. The top staff is in treble clef and contains a melodic line with a slur. The bottom staff is in bass clef and features a complex accompaniment with many sixteenth notes and some rests.

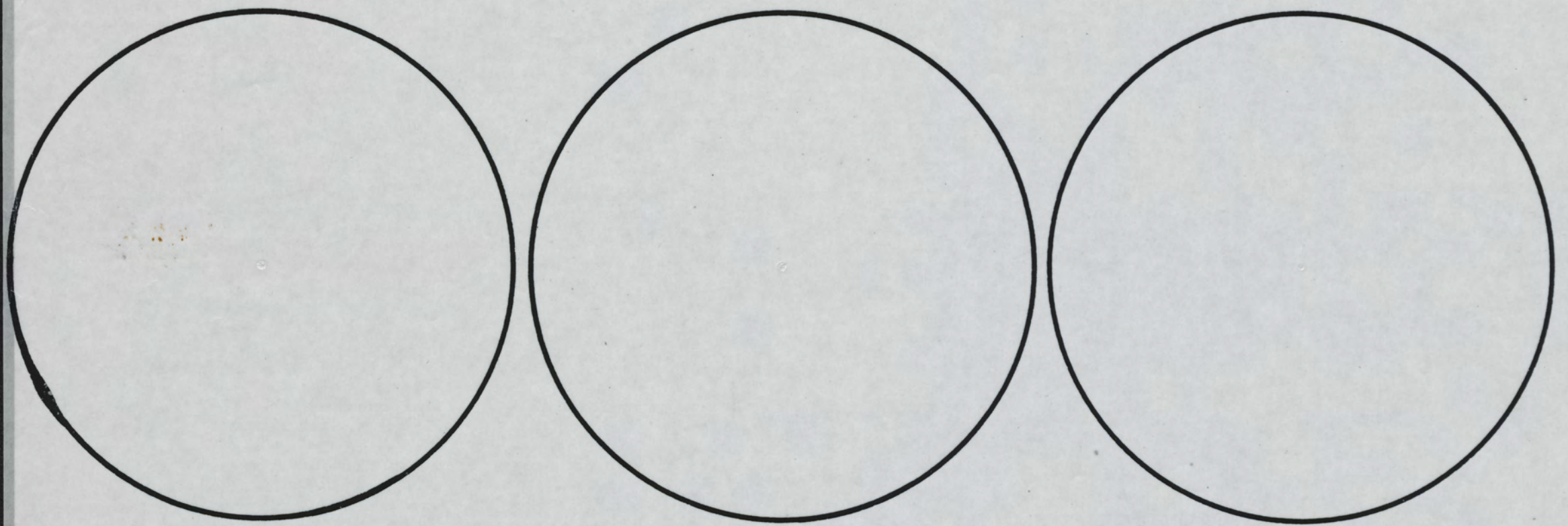
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Handwritten musical notation for the fourth system. It starts with a treble clef staff containing a few notes, with a handwritten '4' above it. Below this is a complex accompaniment in bass clef with many sixteenth notes. The system continues with a treble clef staff containing a melodic line with a slur and a handwritten 'x' above it. The system ends with a section labeled 'Chro' (Chromatic) in the treble clef, showing a chromatic scale.

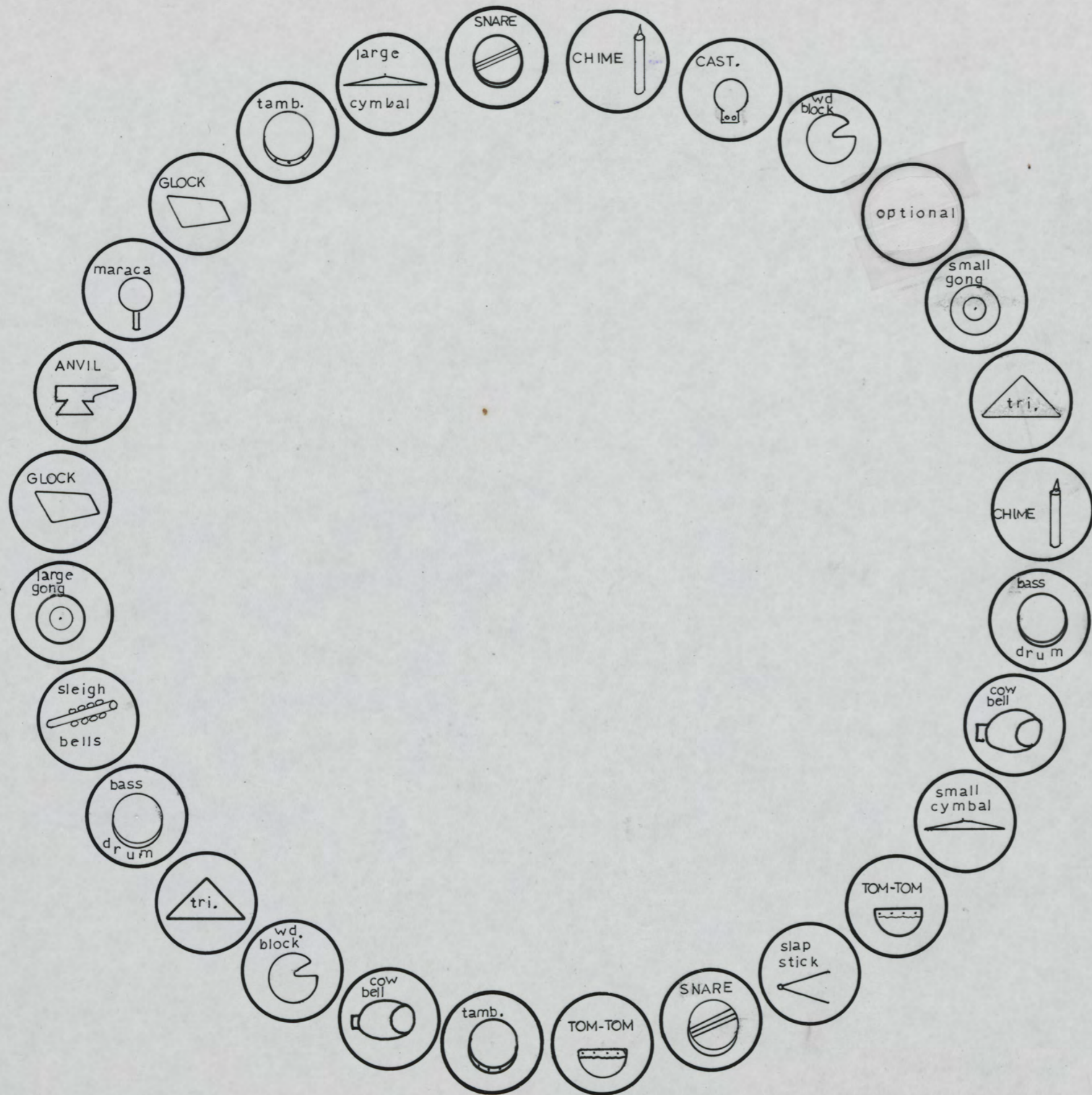
Handwritten musical score system 1. It features a vocal line at the top with a treble clef and a key signature of one flat. Below it are three staves for piano accompaniment. The piano part includes a complex texture with many sixteenth notes and some chords. The system concludes with a fermata over the vocal line.

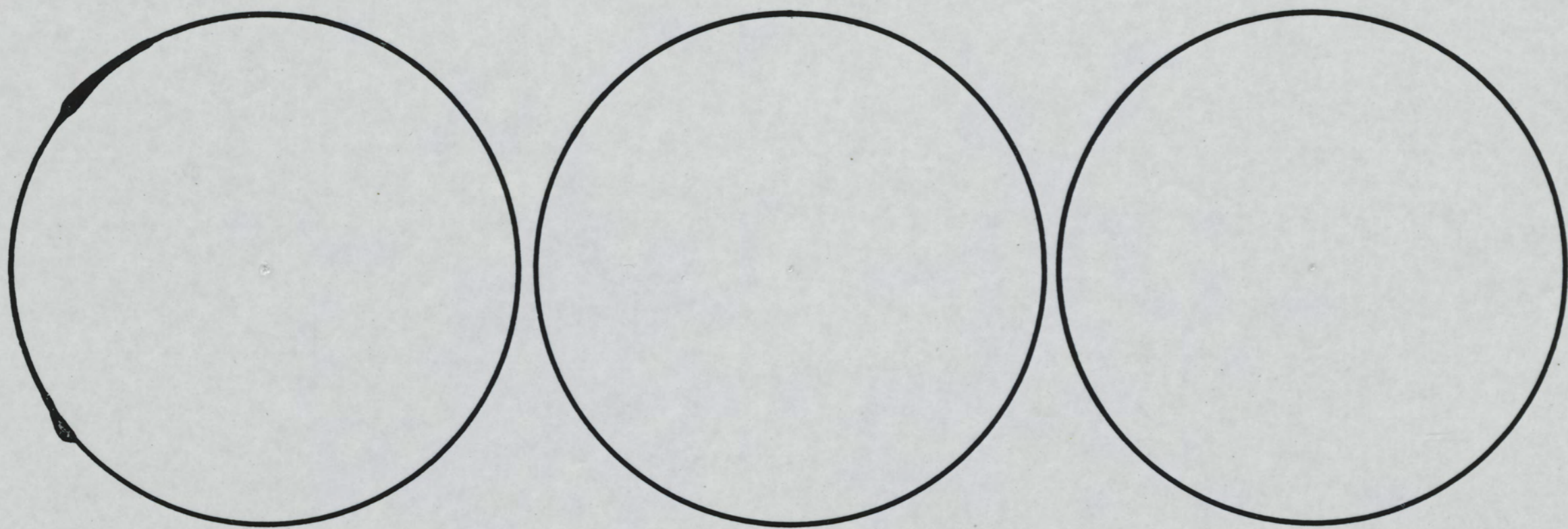
Handwritten musical score system 2. It continues the vocal line from the previous system. The piano accompaniment is more sparse, with some chords and a few melodic lines. The word "cho" is written in the piano part. The system ends with a fermata over the vocal line.

Handwritten musical score system 3. It begins with a circled 'X' in the left margin. The system contains a vocal line and piano accompaniment. The piano part has a dense texture with many sixteenth notes. The system concludes with a fermata over the vocal line and a question mark in the right margin.

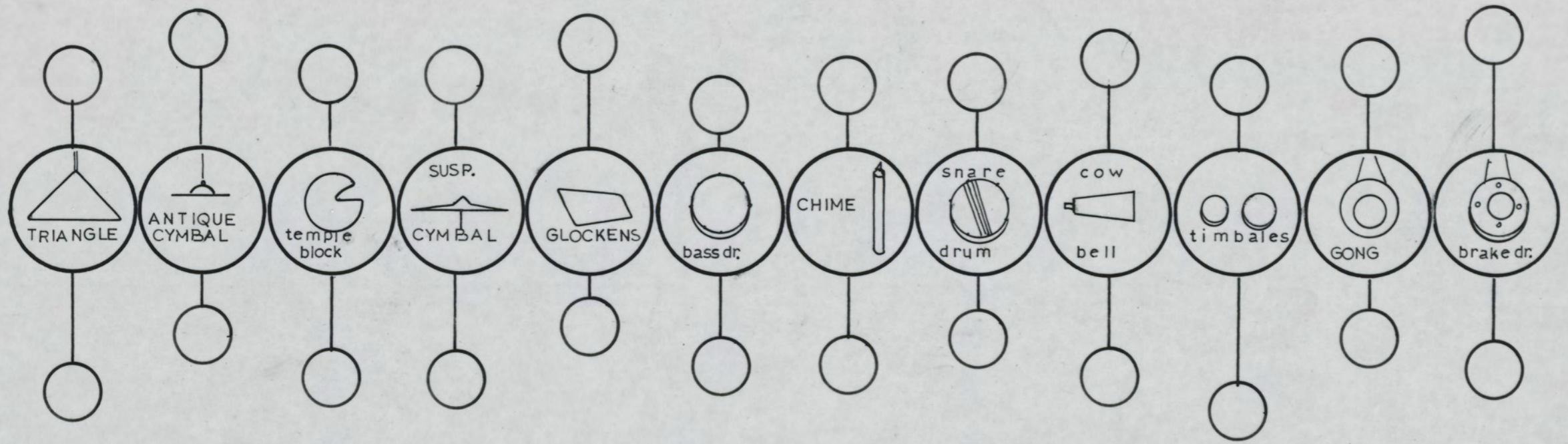


A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains 29 notes, each connected to a numbered circle (1-29) by a vertical line. The notes are arranged in a sequence that spans two octaves. The notes are: F#4 (circle 14), G4 (circle 26), A4 (circle 8), B4 (circle 2), C5 (circle 10), D5 (circle 16), E5 (circle 13), F#5 (circle 1), G5 (circle 5), A5 (circle 11), B5 (circle 4), C6 (circle 19), D6 (circle 12), E6 (circle 23), F#6 (circle 27), G6 (circle 25), A6 (circle 28), B6 (circle 3), C7 (circle 17), D7 (circle 22), E7 (circle 9), F#7 (circle 20), G7 (circle 7), A7 (circle 24), B7 (circle 6), C8 (circle 15), D8 (circle 4), E8 (circle 19), F#8 (circle 12), G8 (circle 23), A8 (circle 27), B8 (circle 25). The notes are connected to circles 1-29 in the following order: 14, 26, 8, 2, 10, 16, 13, 1, 5, 11, 4, 19, 12, 23, 27, 25, 28, 3, 17, 22, 9, 20, 7, 24, 6, 15, 4, 19, 12, 23, 27, 25.

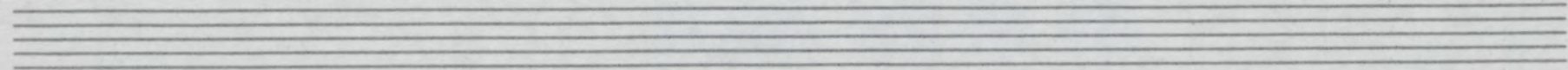
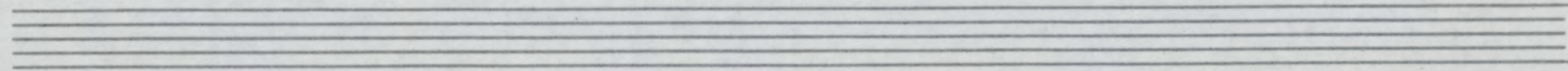
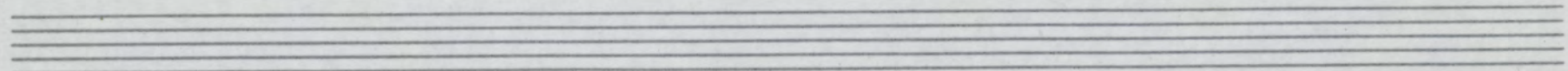
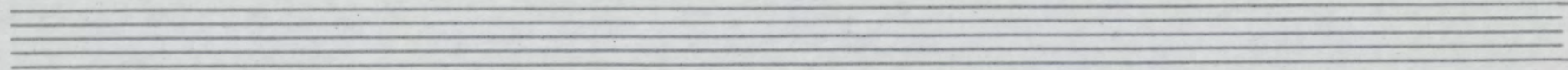
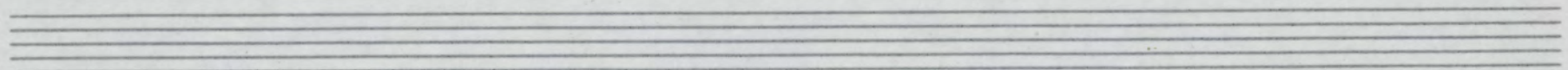
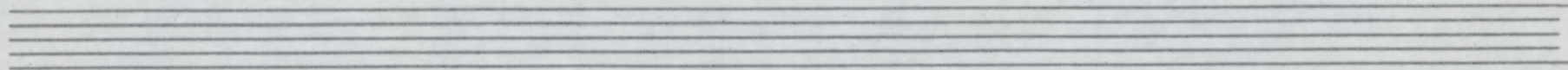
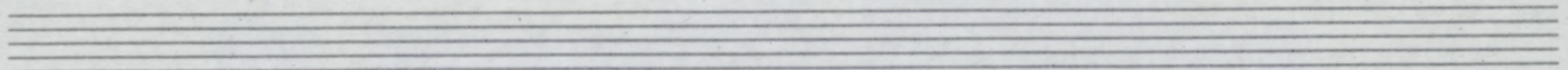
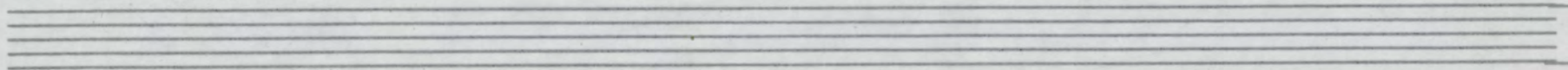
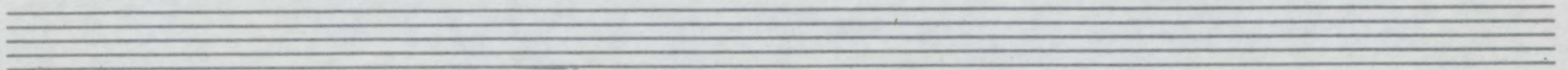
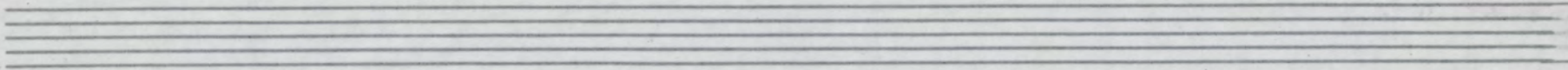
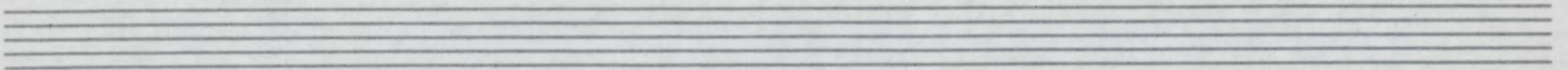
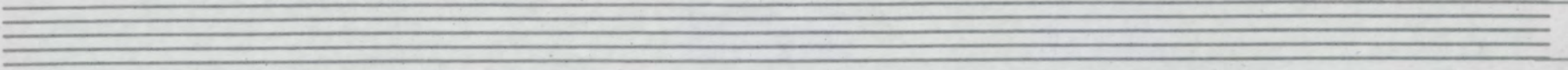


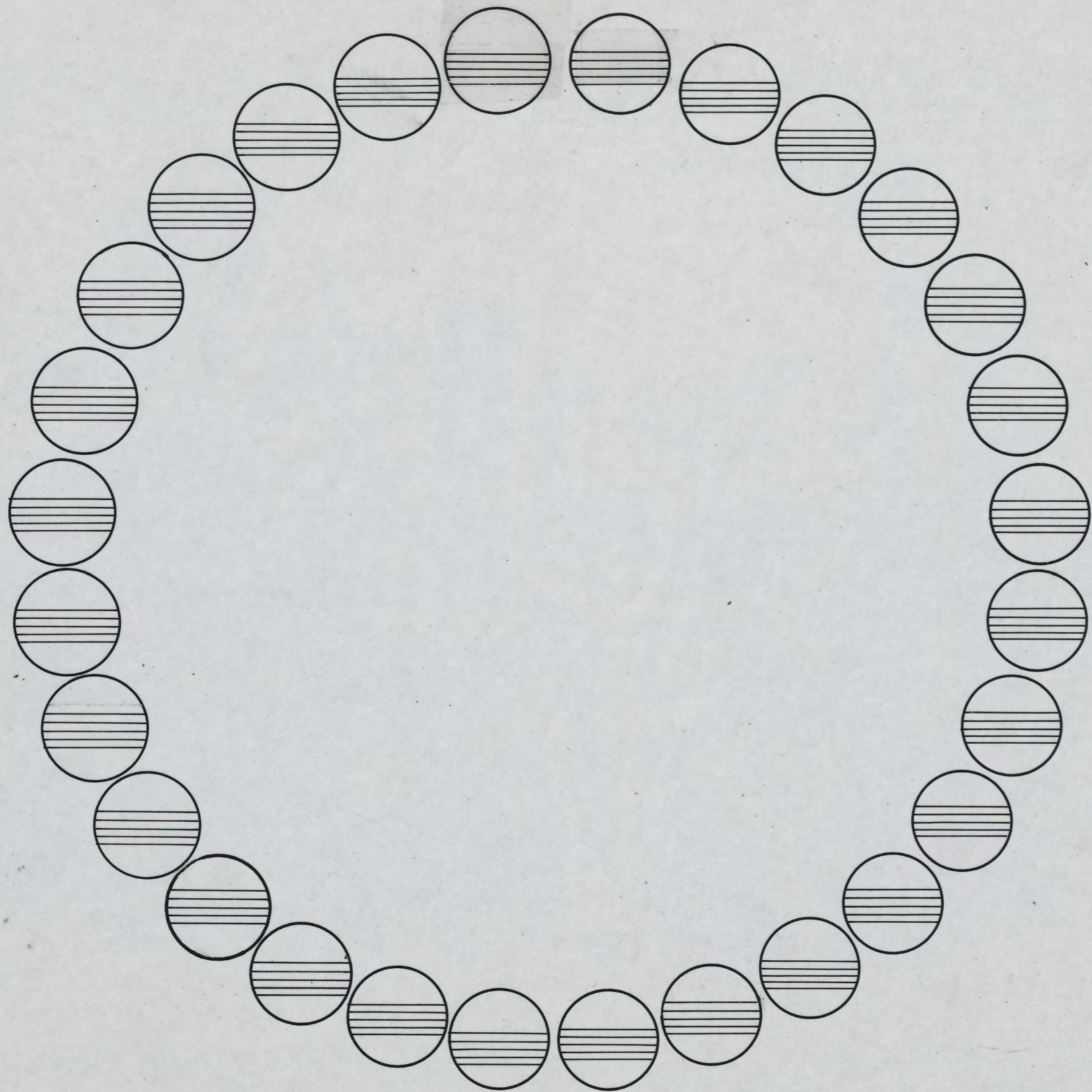


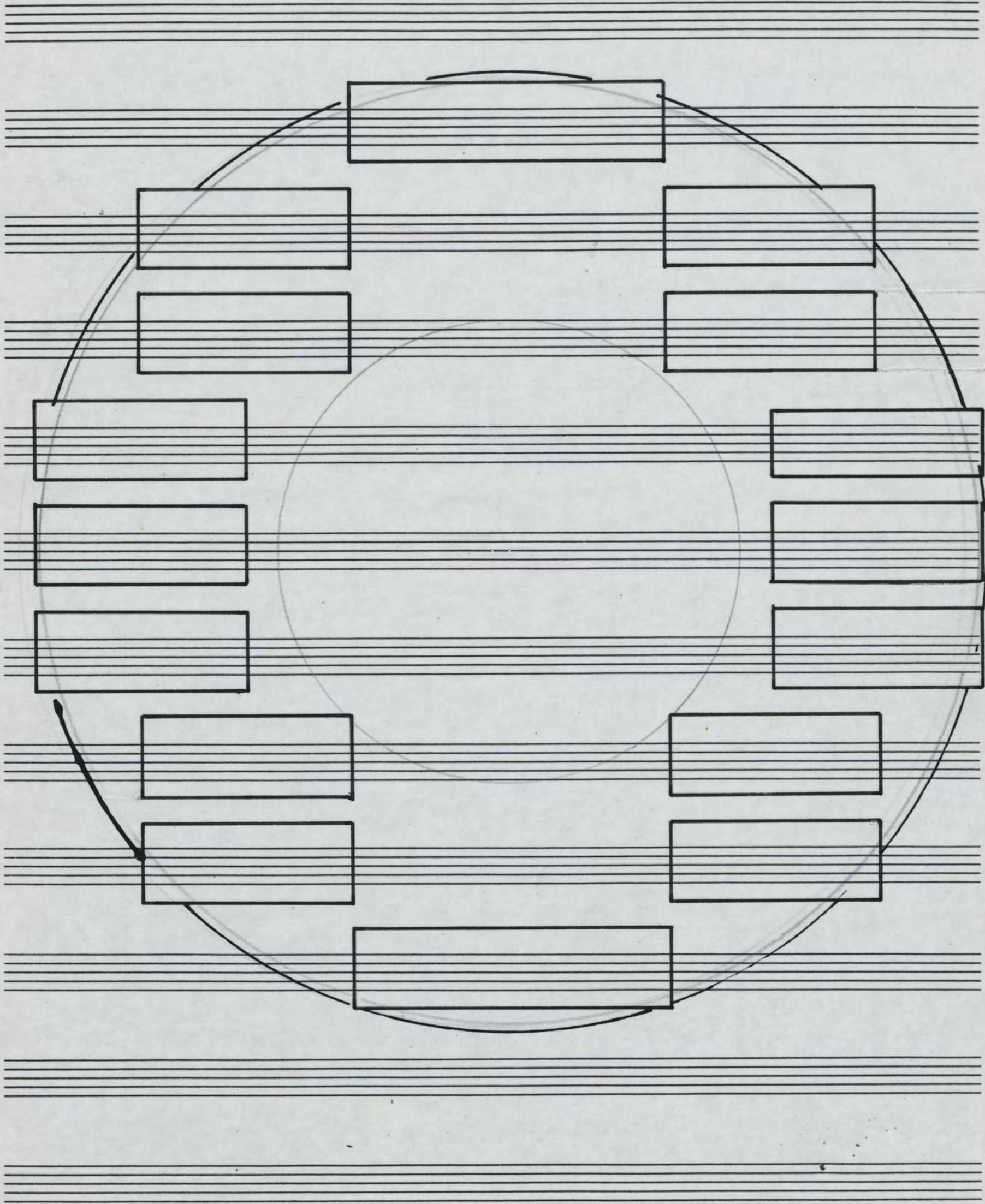


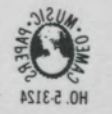
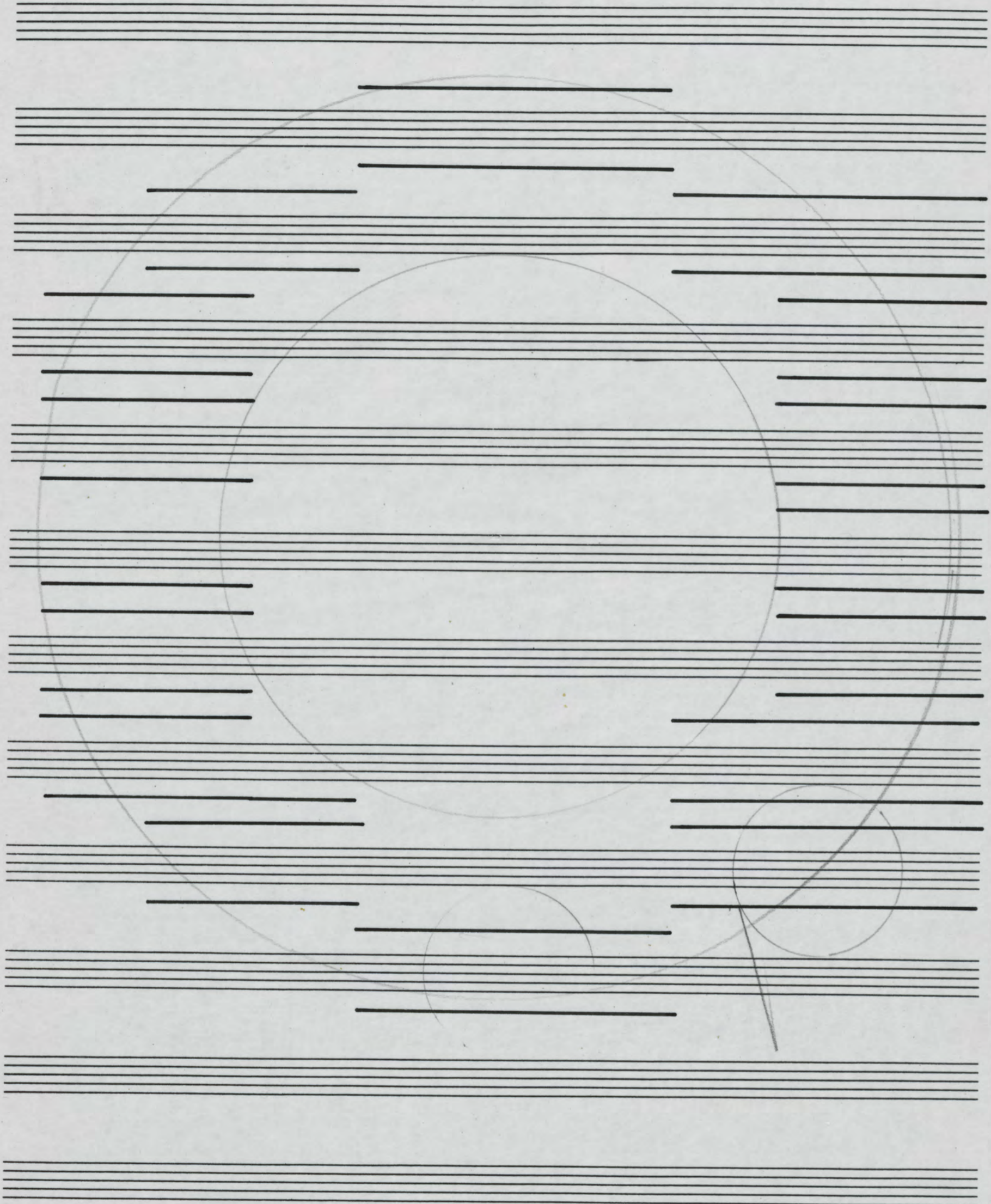


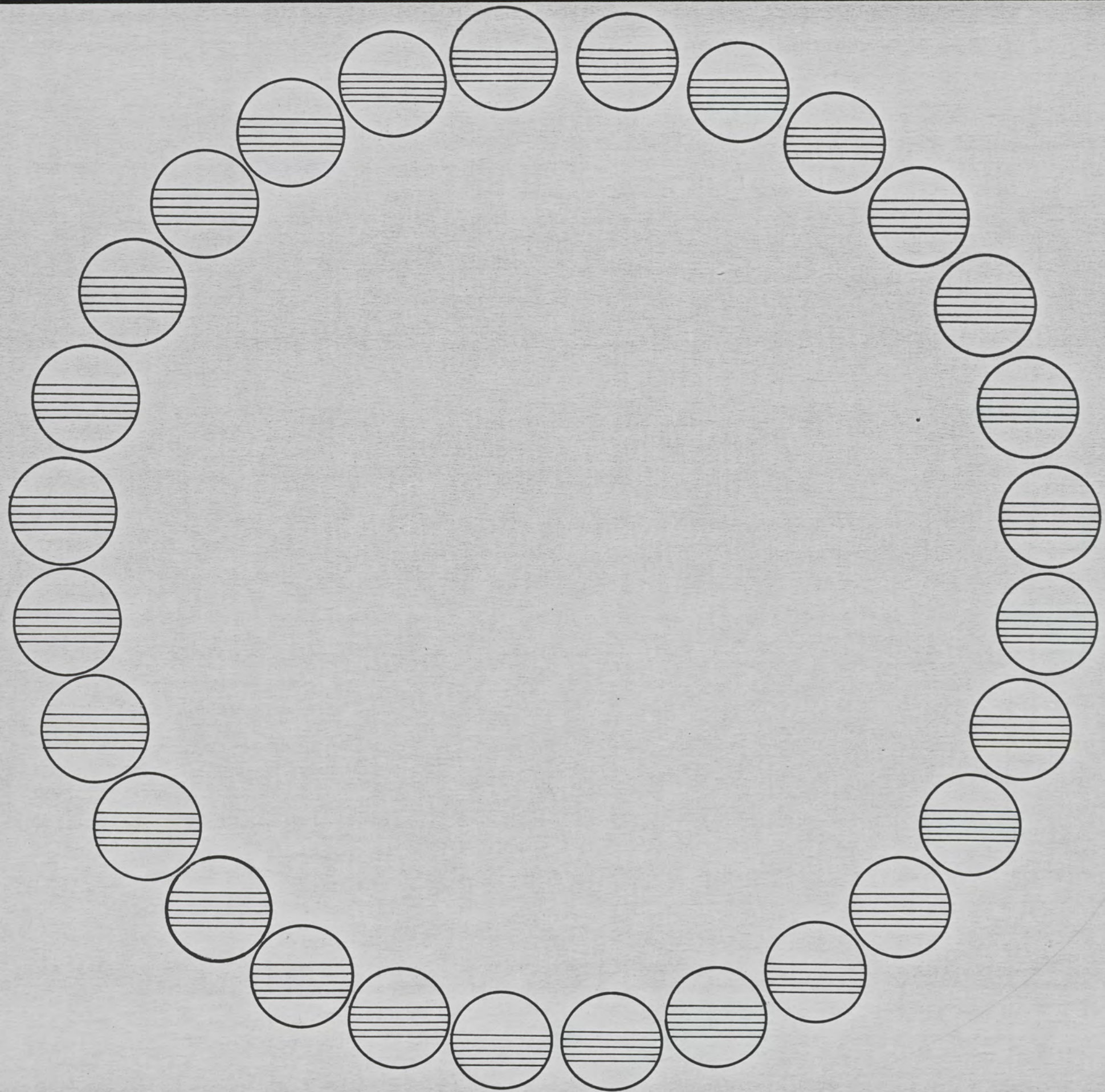


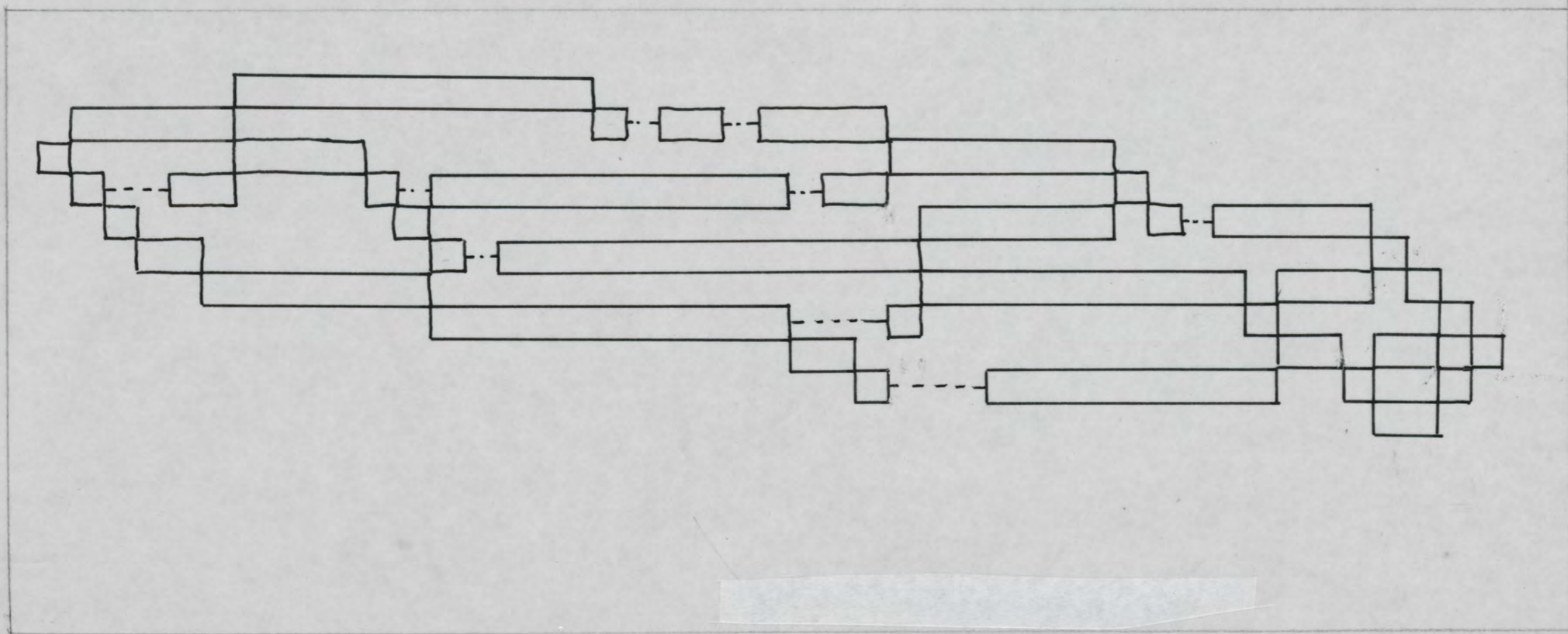
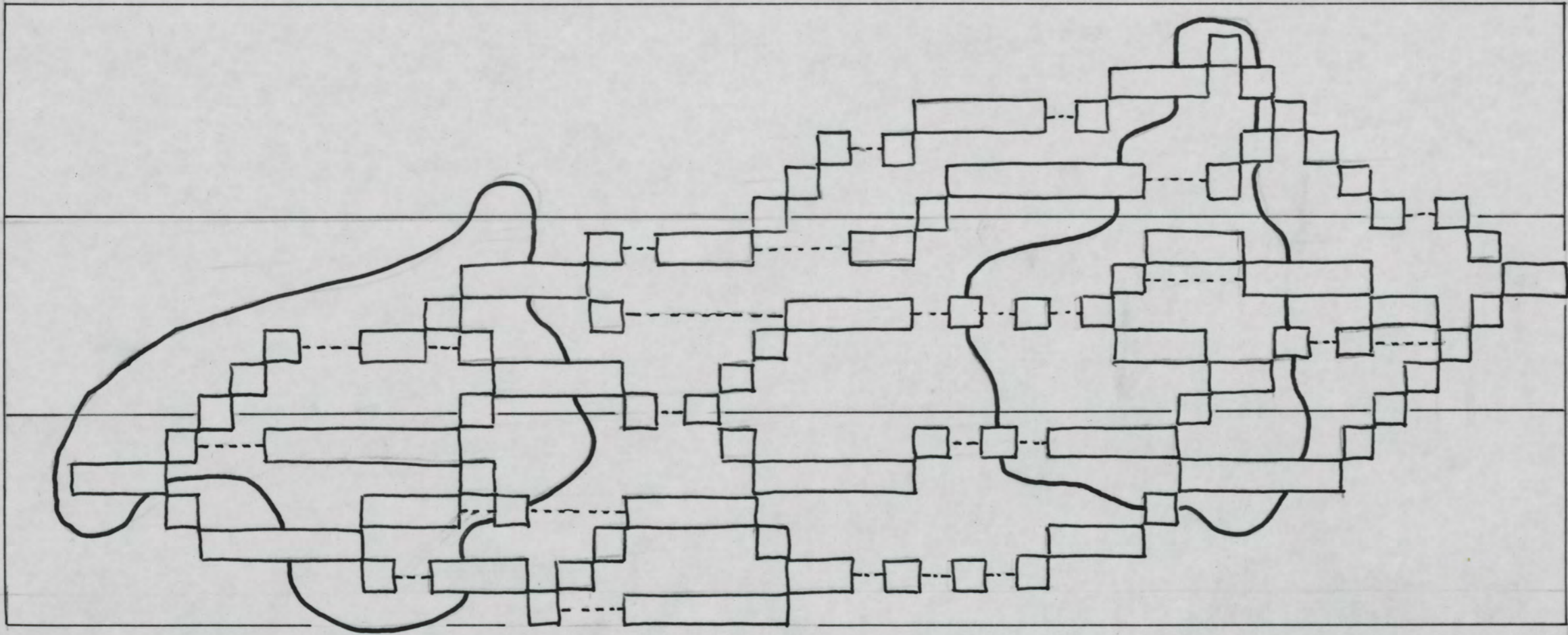




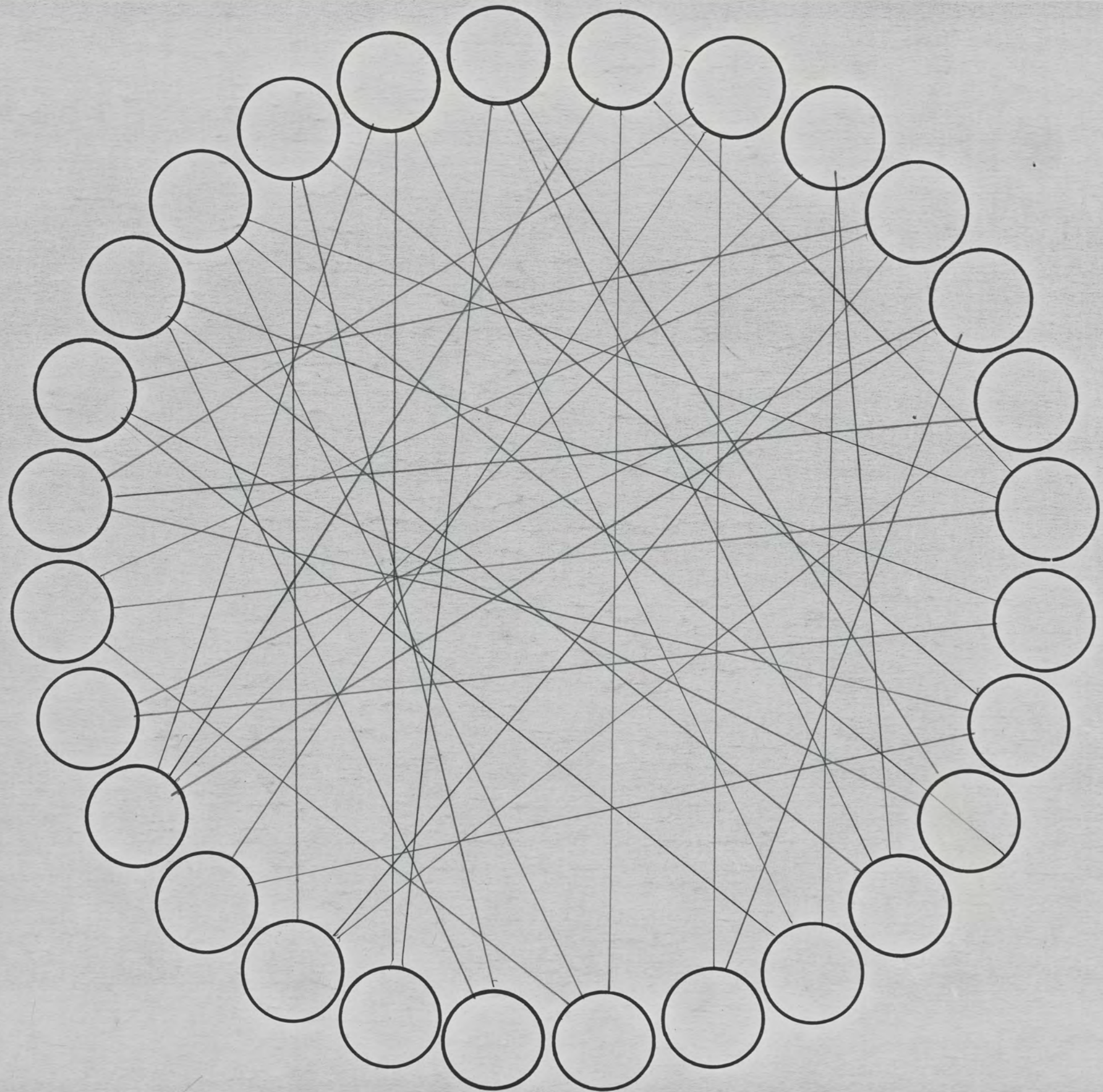


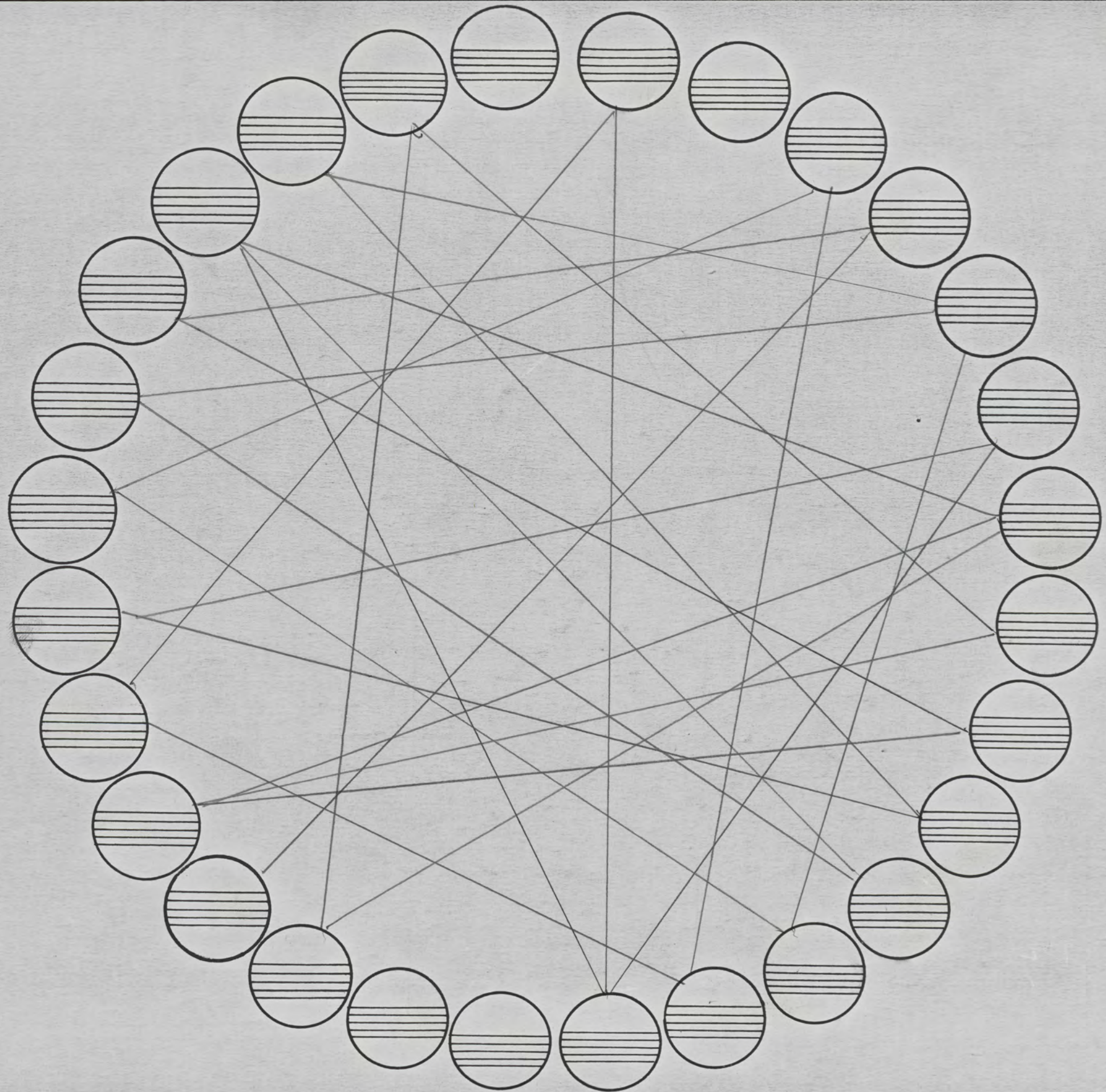




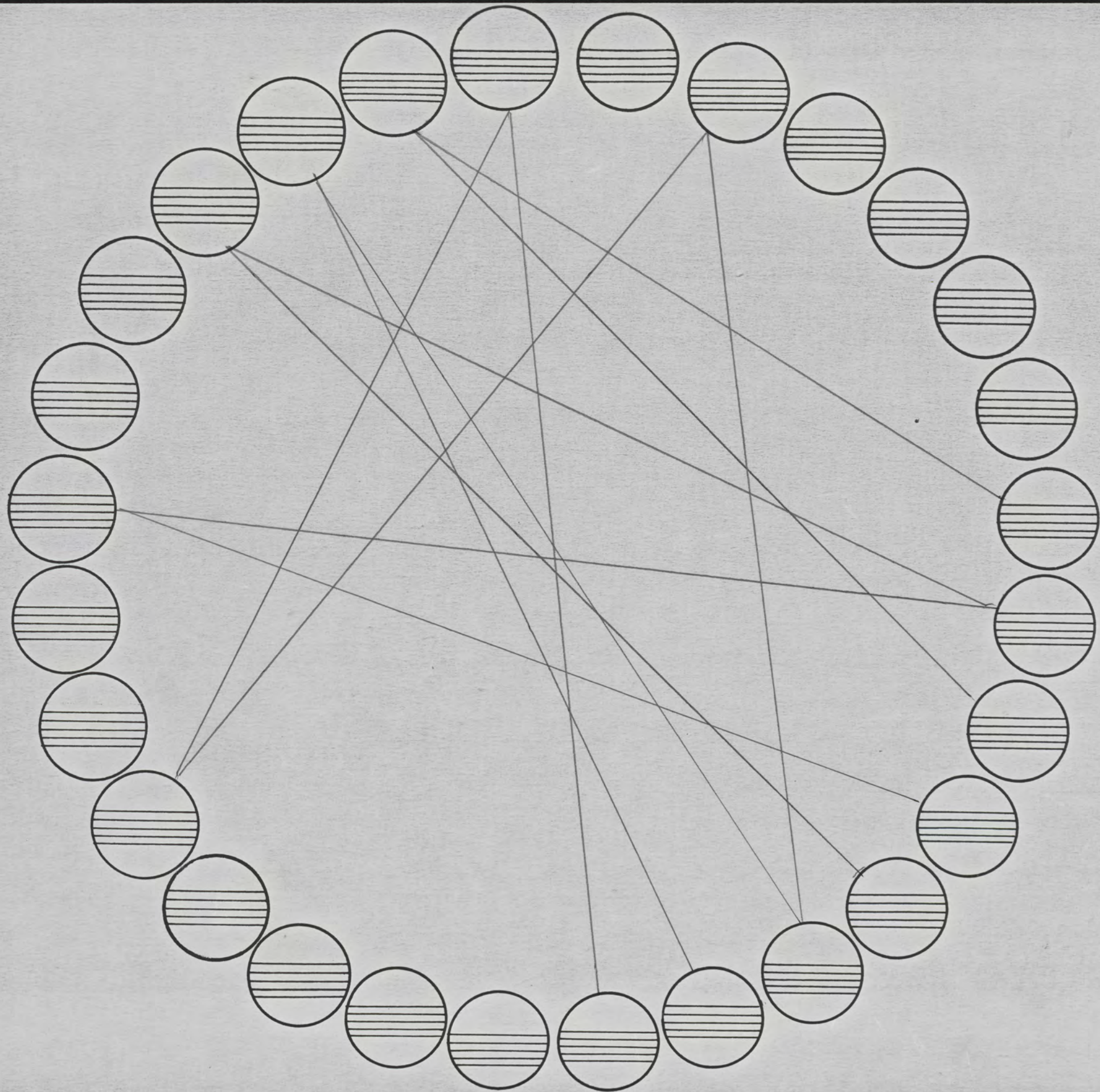


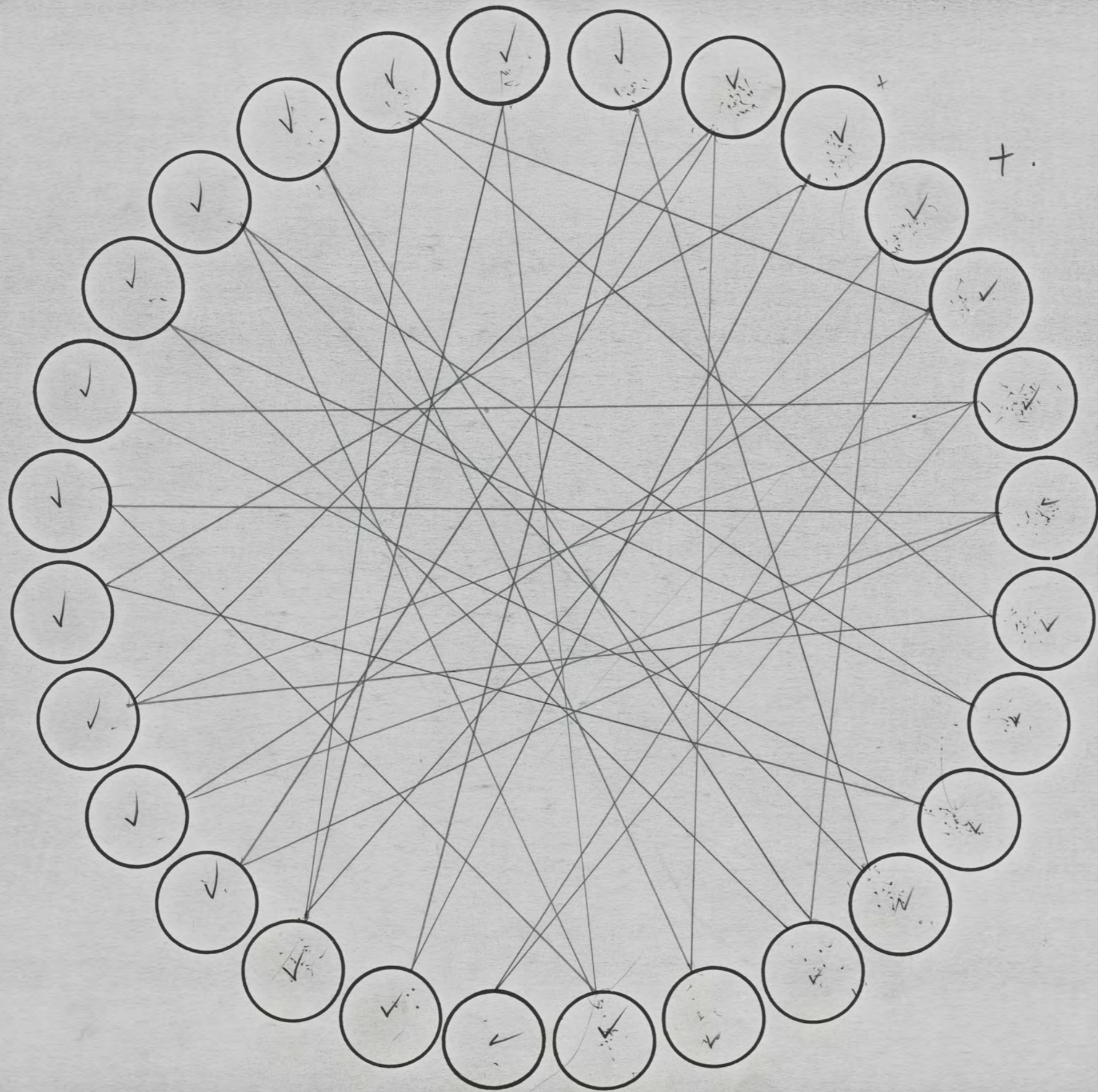






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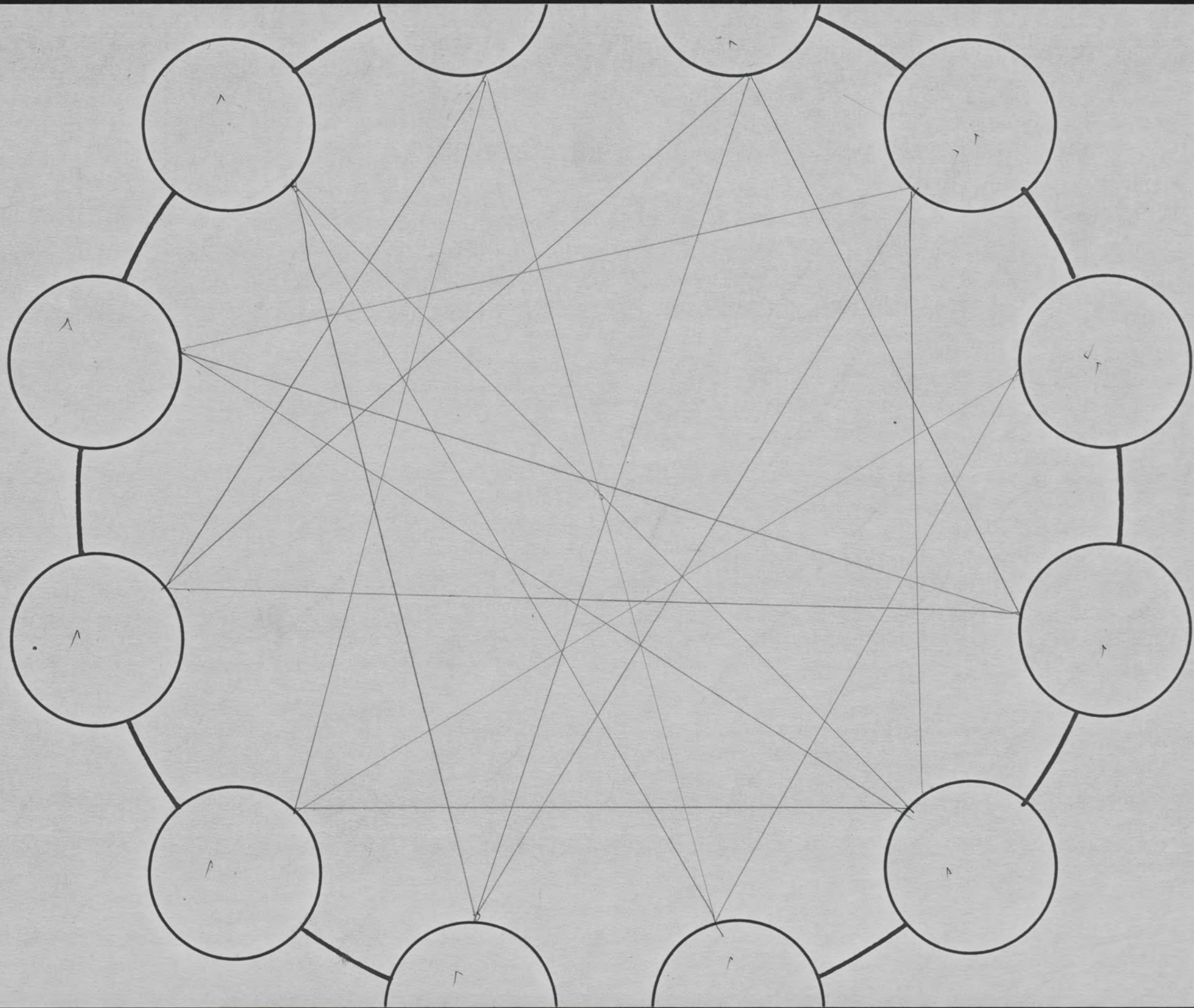


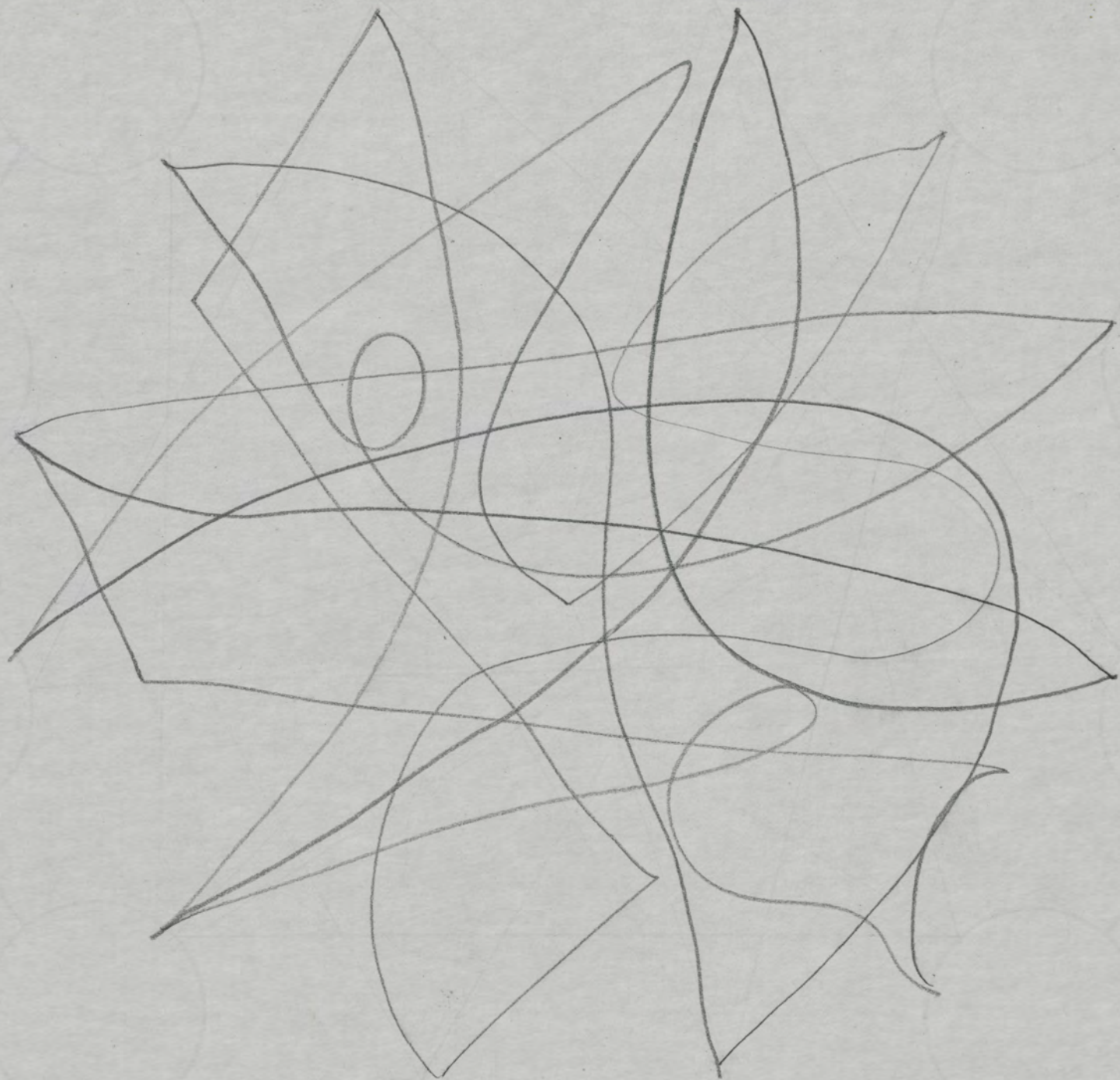


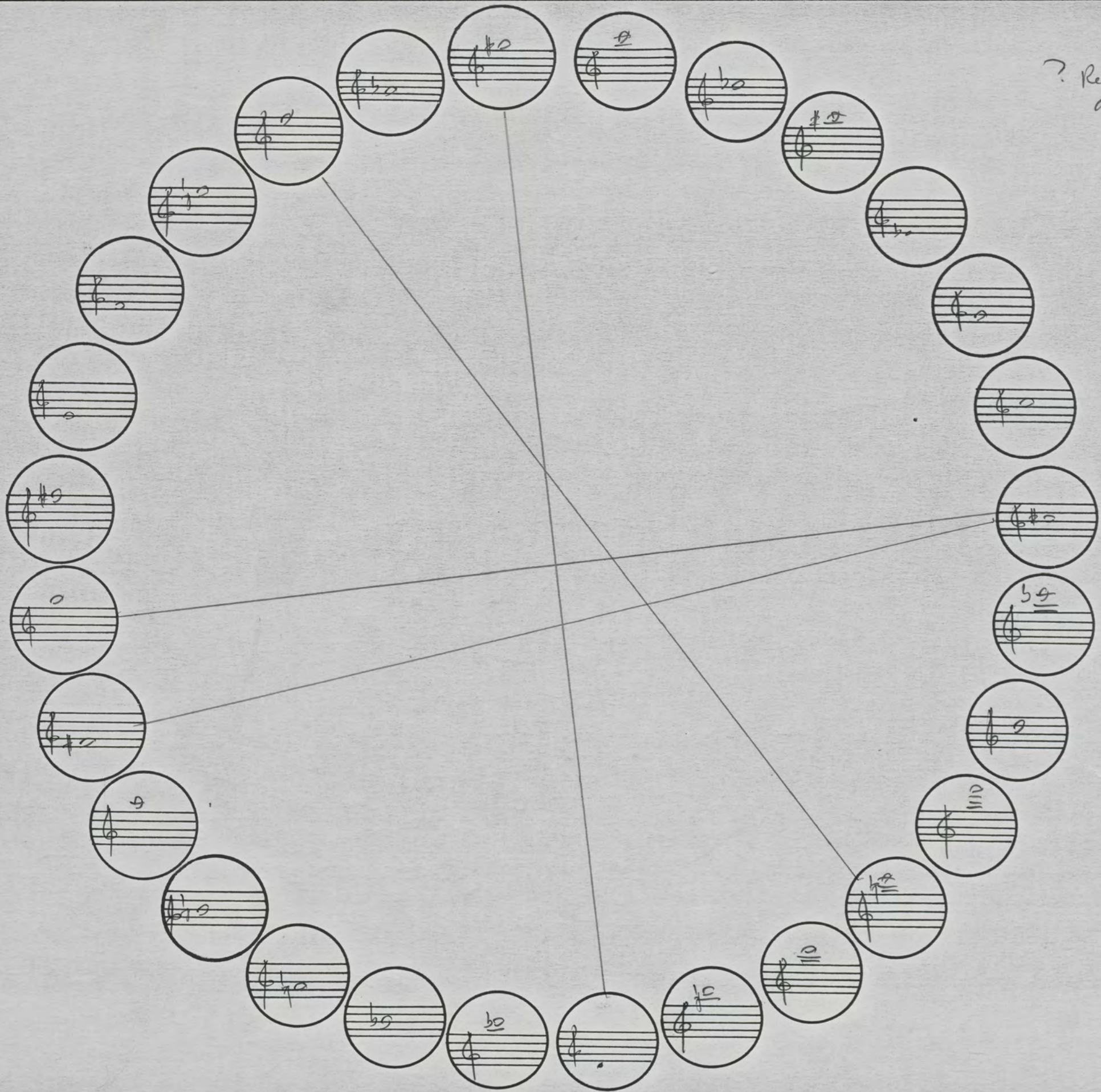
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? Read  
around  
circle

