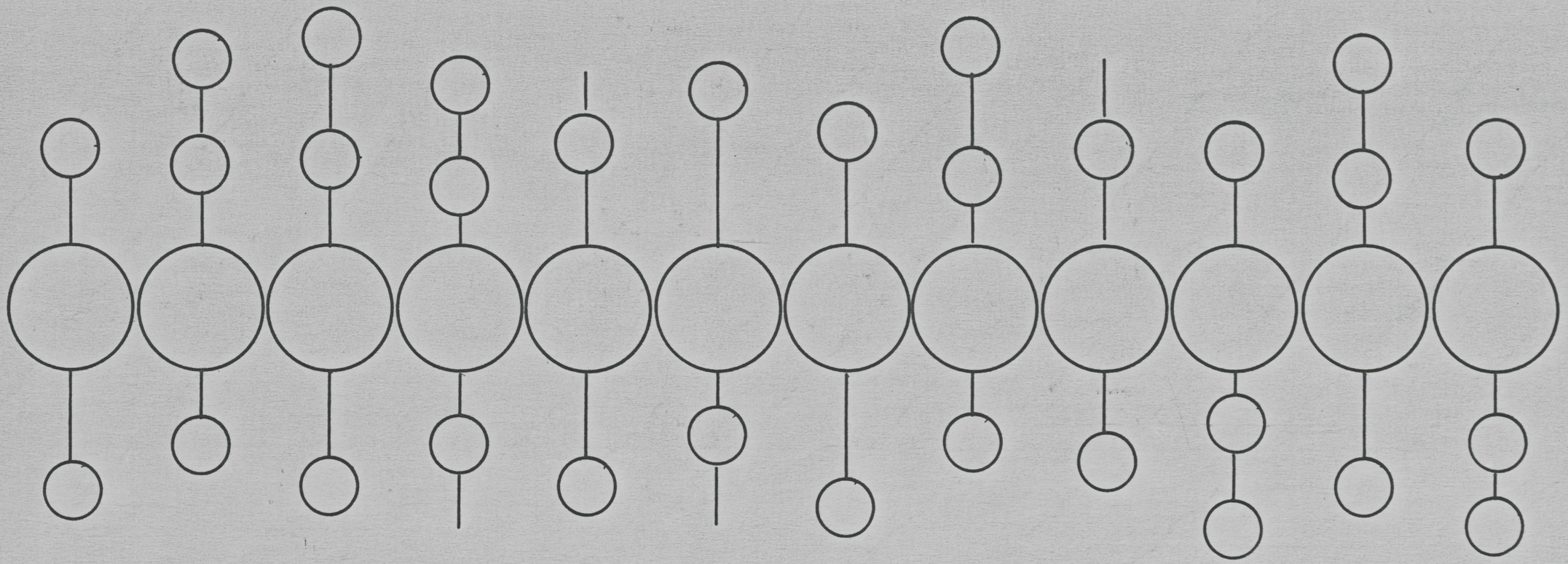
OMNIBUS (2)

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.

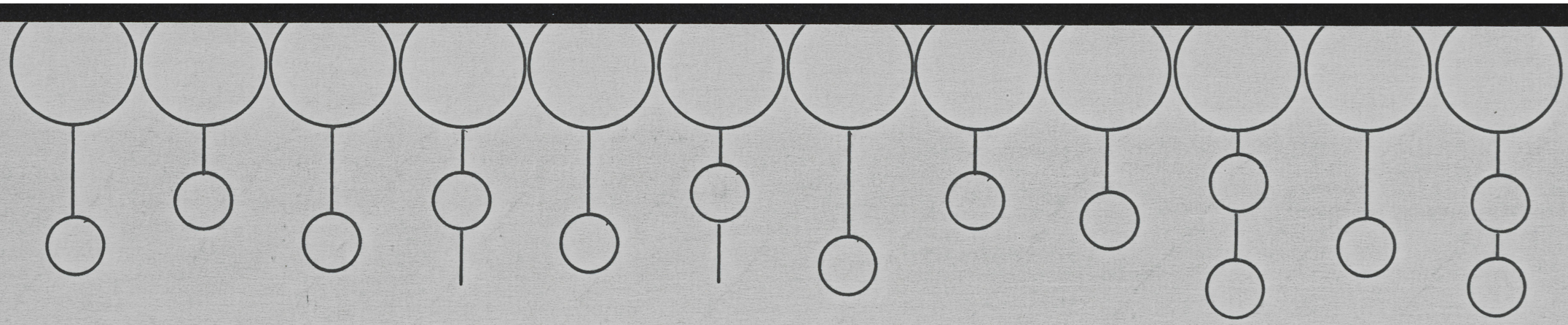
SHORT TREMOLOS ON EACH NUMBERED INSTRUMENT BECOME LONGER, LOUDER EACH TIME.

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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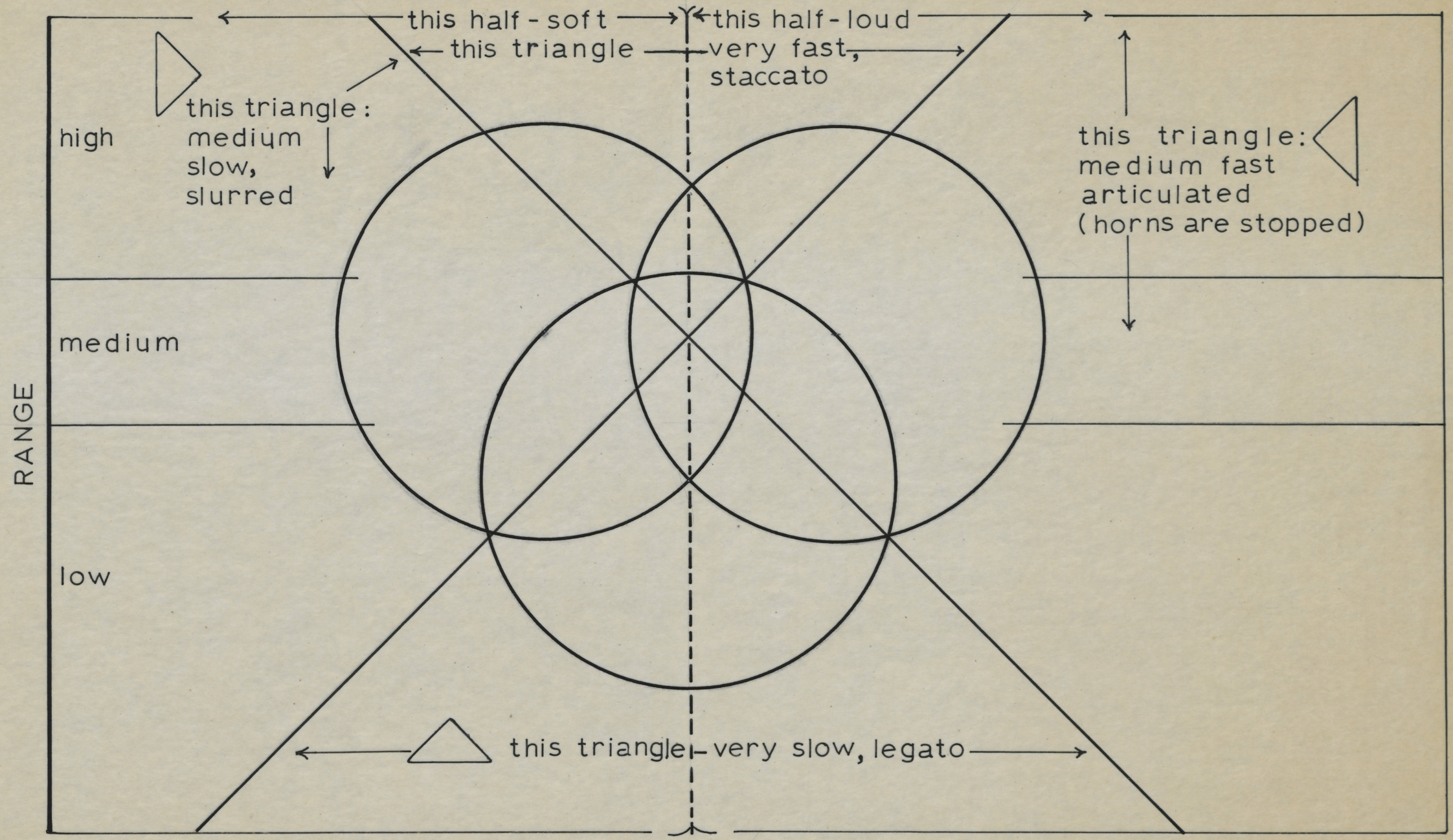
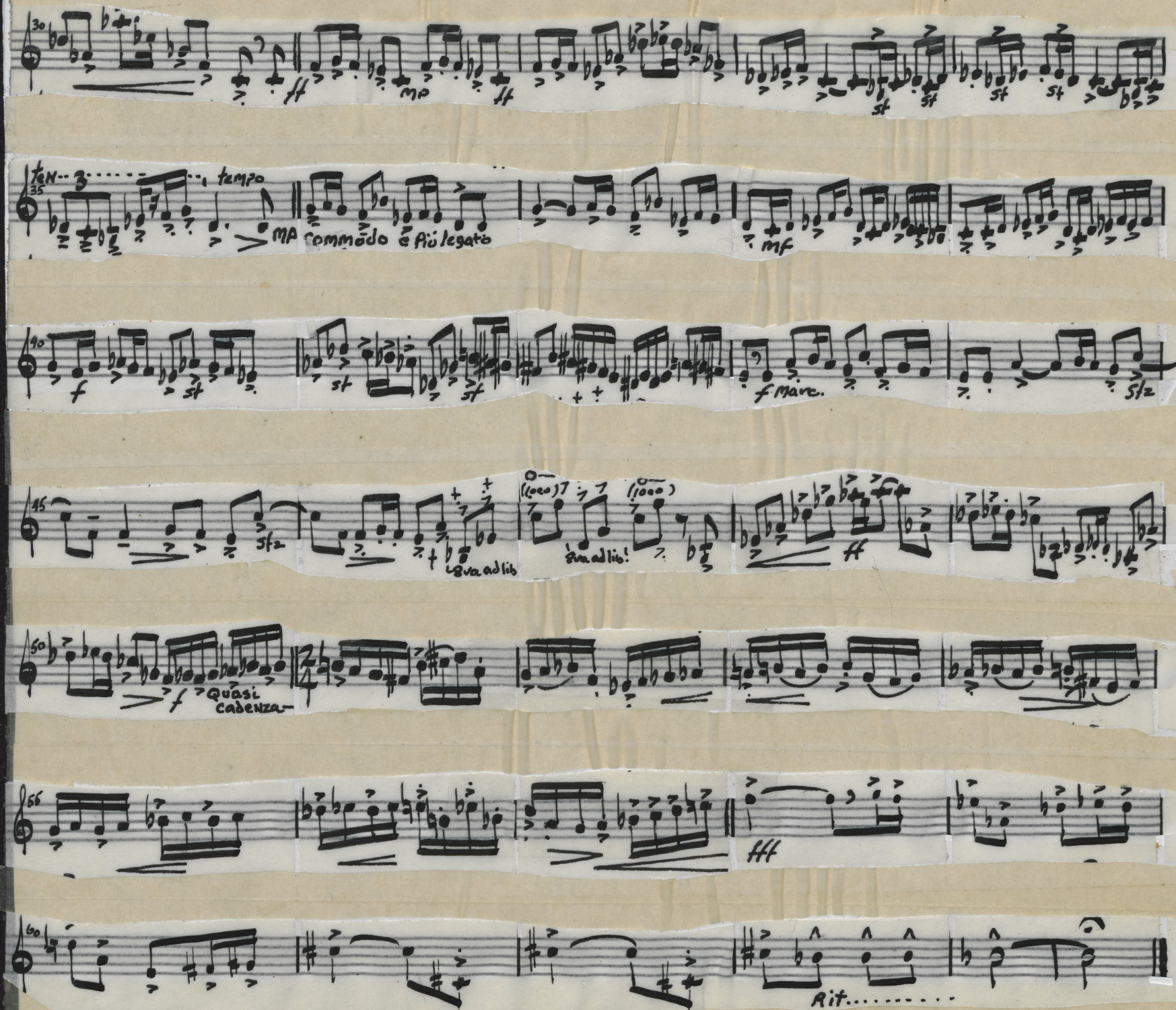
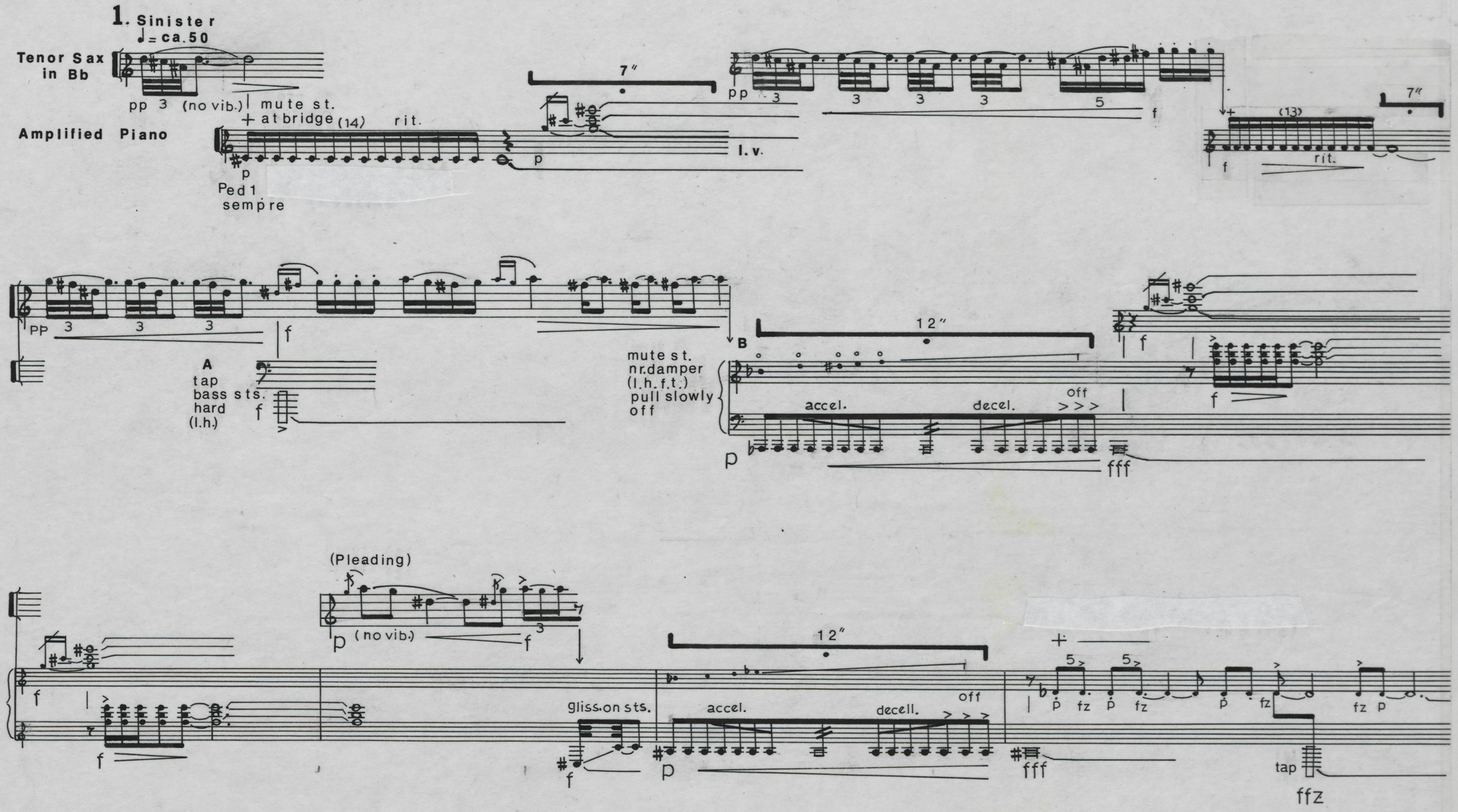
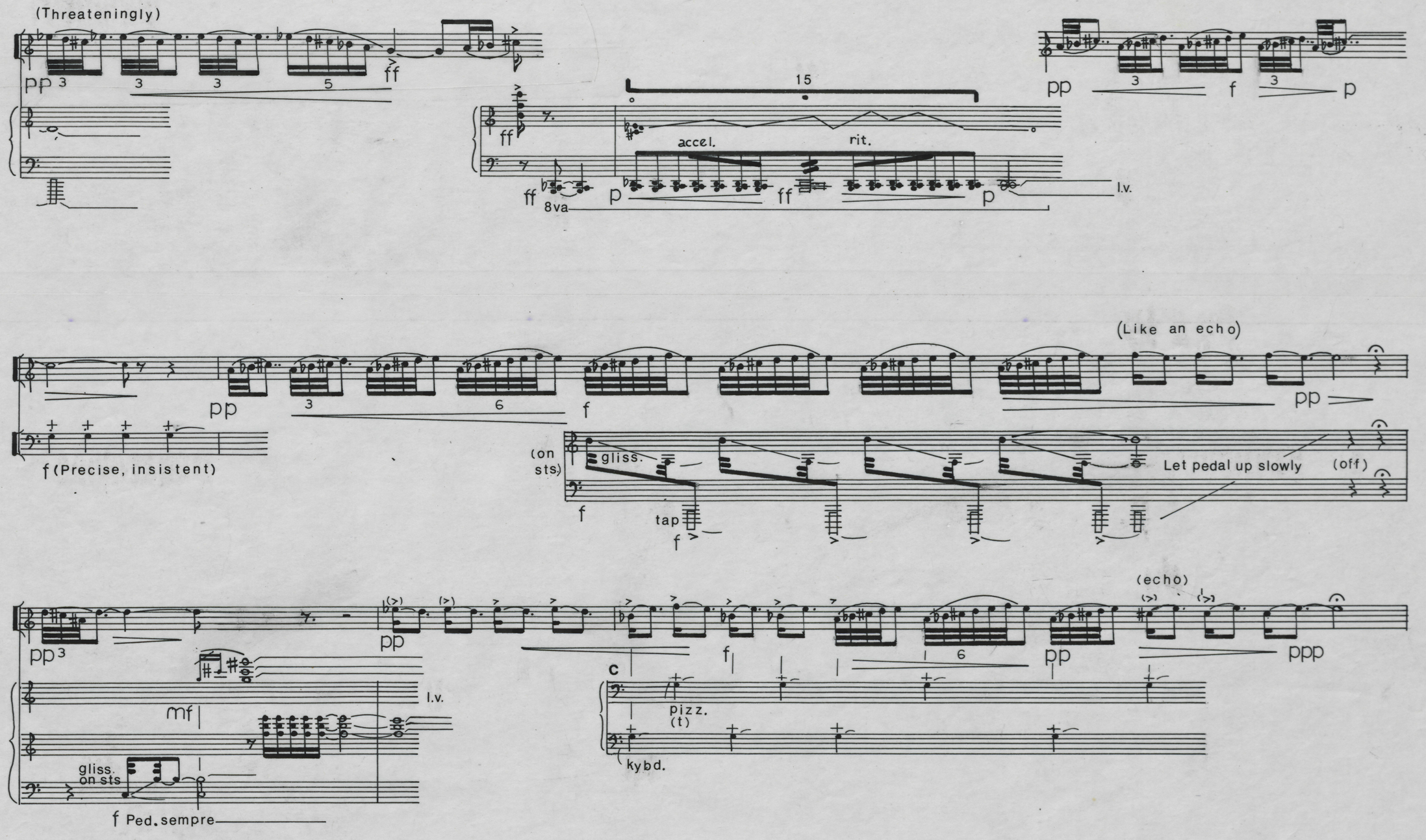
STRIKE EACH NUMBERED INSTRUMENT IN MEASURED ACCELERANDO OR DECELERANDO (VARY),SOFT TO LOUD OR LOUD TO SOFT (VARY).

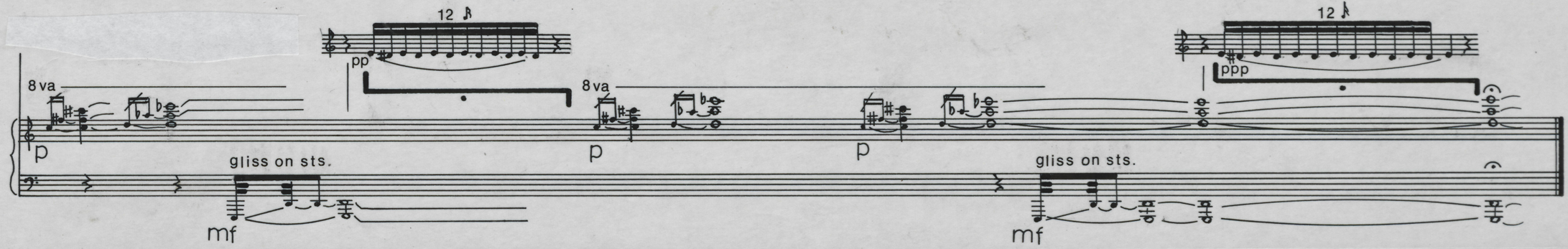
OMNIBUS (2) can be used in conjunction with OMNIBUS (1), or performed as an independent percussion ensemble with a minimum of four players. The players are grouped into pairs. Two percussionists perform on opposite sides of the same row of instruments. The rows of instruments can be continuous across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


this half - soft
this triangle
this half - loud
very fast, staccato
this triangle: medium slow, slurred
high
this triangle: medium fast articulated (horns are stopped)
medium
RANGE
low
this triangle - very slow, legato


30
ff
mp
ff
st
st
st
st
35
tempo
MA commodo e più legato
mf
40
f
st
st
sf
f marc.
sfz
45
sfz
8va ad lib
8va ad lib
(loco)
(1000)
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
p
Ped 1 sempre
7″
p
l. v.
pp 3 3 3 3 5
f
(13)
7″
f
rit.
pp 3 3 3
f
A
tap bass sts. hard (l.h.)
f
B
12″
mute st. nr.damper (l.h.f.t.) pull slowly off
accel.
decel.
off
p
fff
f
f
(Pleading)
p (no vib.)
f
3
f
f
gliss.on sts.
f
12″
accel.
decell.
off
p
fff
5 5
p fz p fz p fz fz p
tap
ffz


(Threateningly)
pp
ff
15
accel.
rit.
8va
l.v.
f
p
(Like an echo)
f (Precise, insistent)
(on sts.)
gliss.
tap
Let pedal up slowly
(off)
(echo)
ppp
mf
gliss. on sts
f Ped. sempre
C
pizz. (t)
kybd.


8va
p
gliss on sts.
mf
12
pp
8va
p
p
12
ppp
gliss on sts.
mf

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"

4"

G

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

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

Ped 1
off !

f

mp

tr.

(=)

(ff) accel. ———

hit large end w/ palm

back of r.h. thumb nail

f

mf vib.

b p
pen

(ff) accel ——— decell ———

ffz
Ped. 1

(ff) accel ——— decel ———

ffz
Ped 1

Angrily

ff (=) p (=)

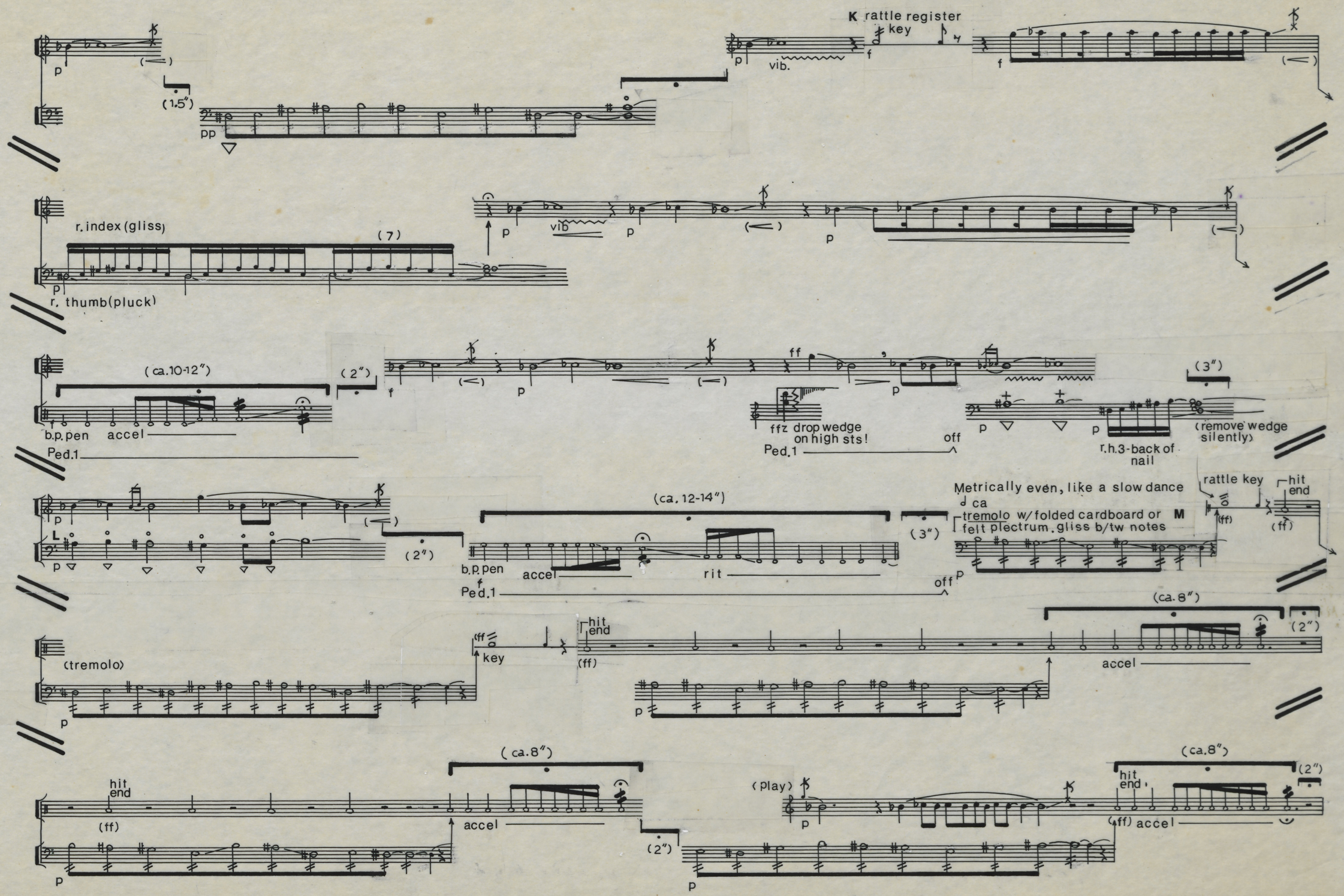
fffz
drop wedge on sts ! ——— remove silently
Ped 1

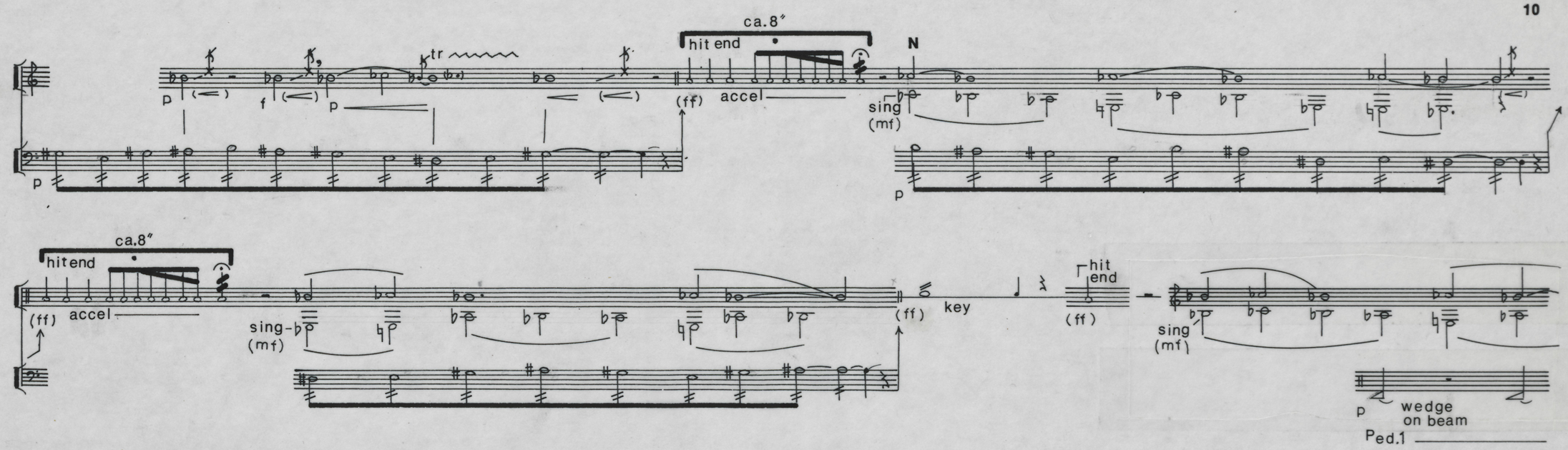
J mute nr. bridge

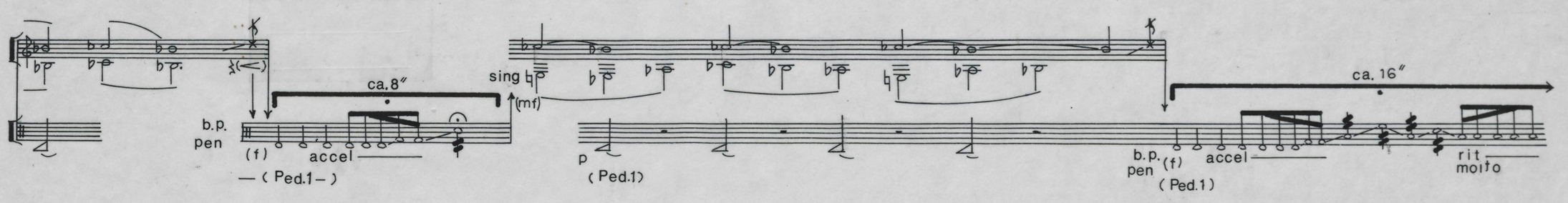
p

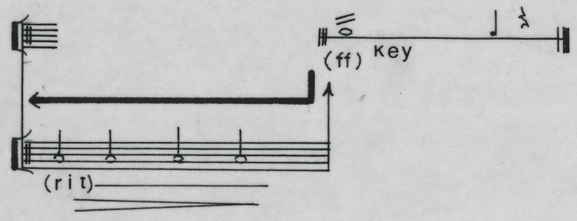
Ped 1
off !

w/ guitar pick

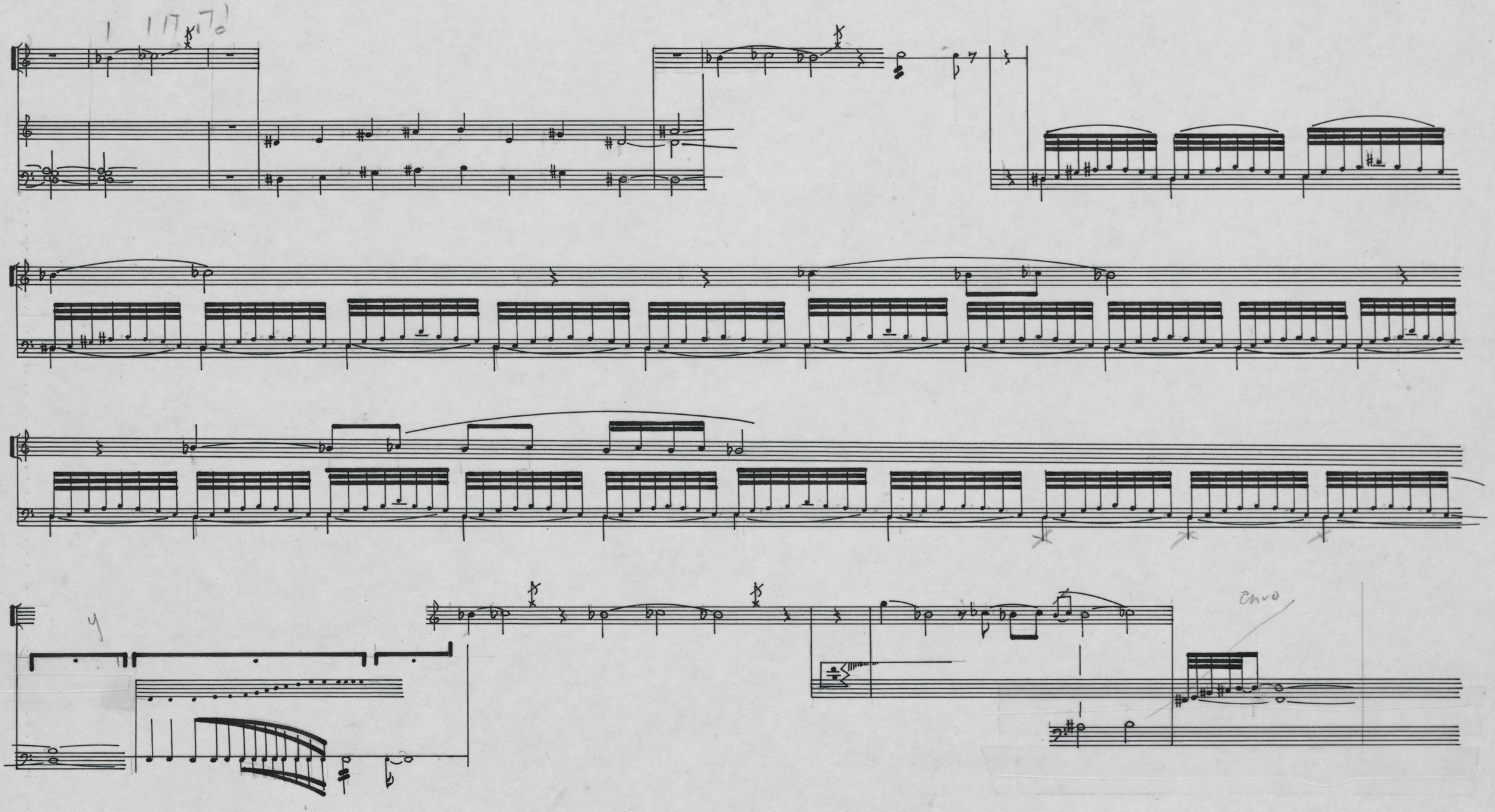

K rattle register
key
vib.
(1.5")
pp
r. index (gliss)
(7)
r. thumb (pluck)
vib
(ca.10-12")
(2")
b.p. pen
accel
Ped.1
ff
ffz drop wedge
on high sts!
off
(3")
r.h.3-back of
nail
(remove wedge
silently)
(ca. 12-14")
b.p. pen
accel
rit
Ped.1
off
Metrically even, like a slow dance
ca
tremolo w/folded cardboard or
felt plectrum, gliss b/tw notes
M
rattle key
hit
end
(ff)
(tremolo)
key
hit
end
(ff)
(ca. 8")
accel
(2")
hit
end
(ff)
(ca. 8")
accel
(2")
(play)
hit
end
(ff)
(ca. 8")
accel
(2")

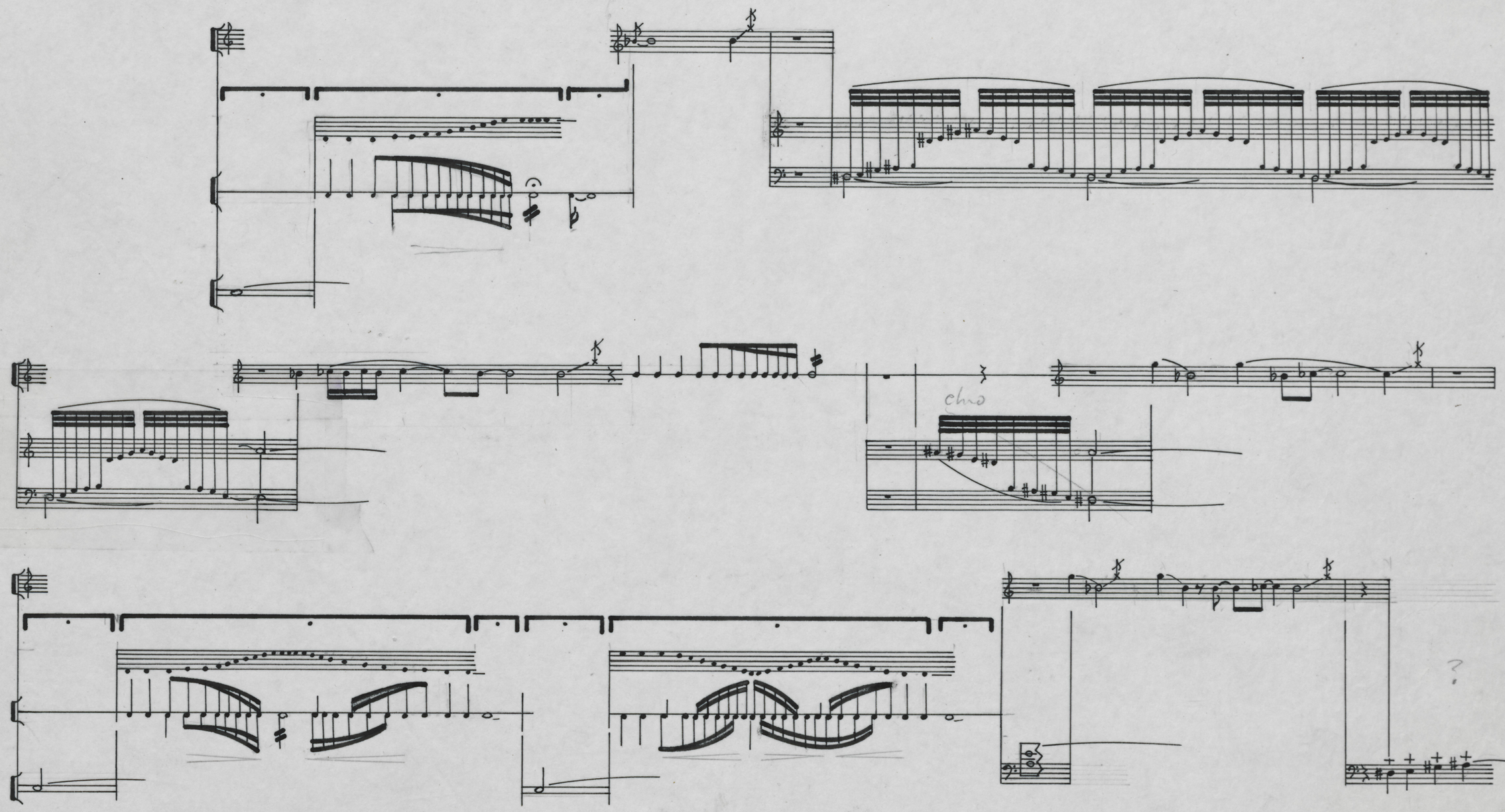


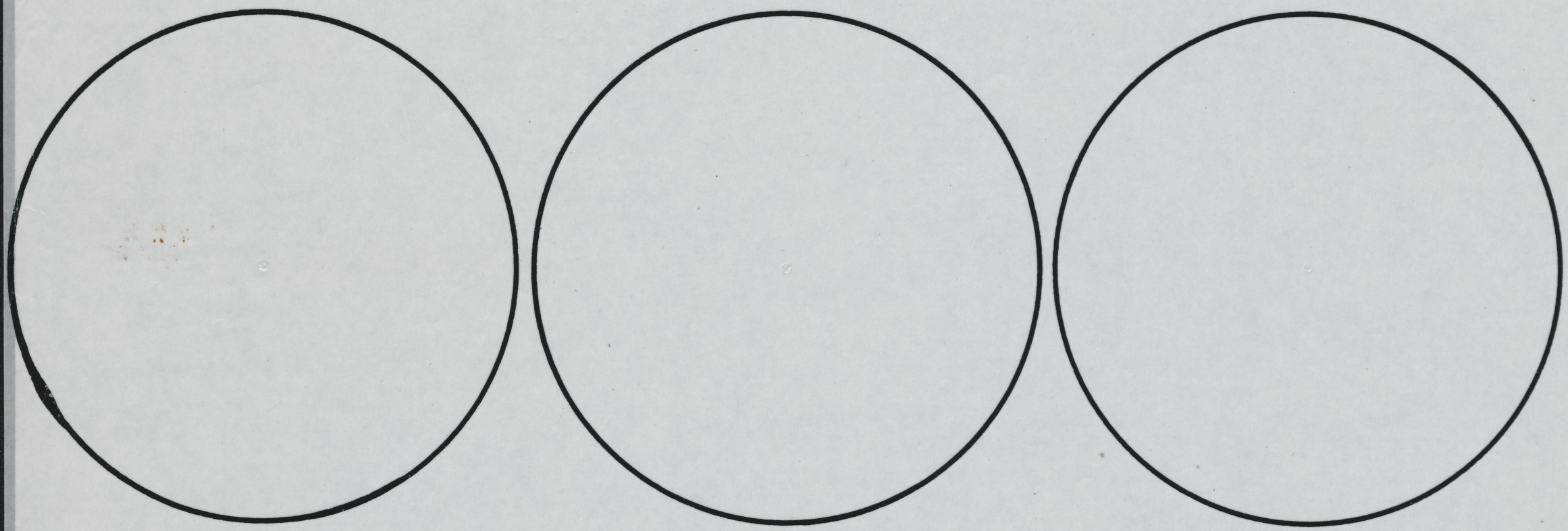


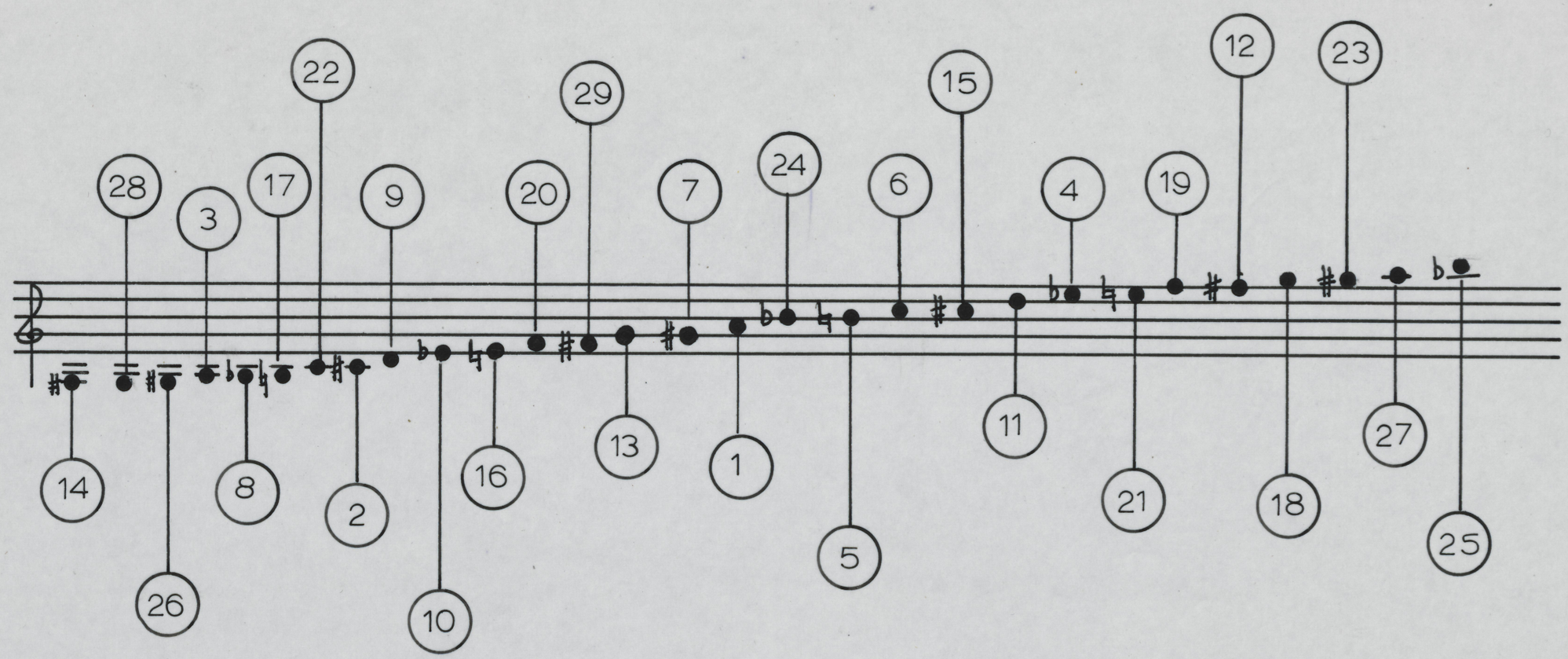


25 Dec. 1976
East Carolina University
Greenville, N.C.


Chro


chro
?

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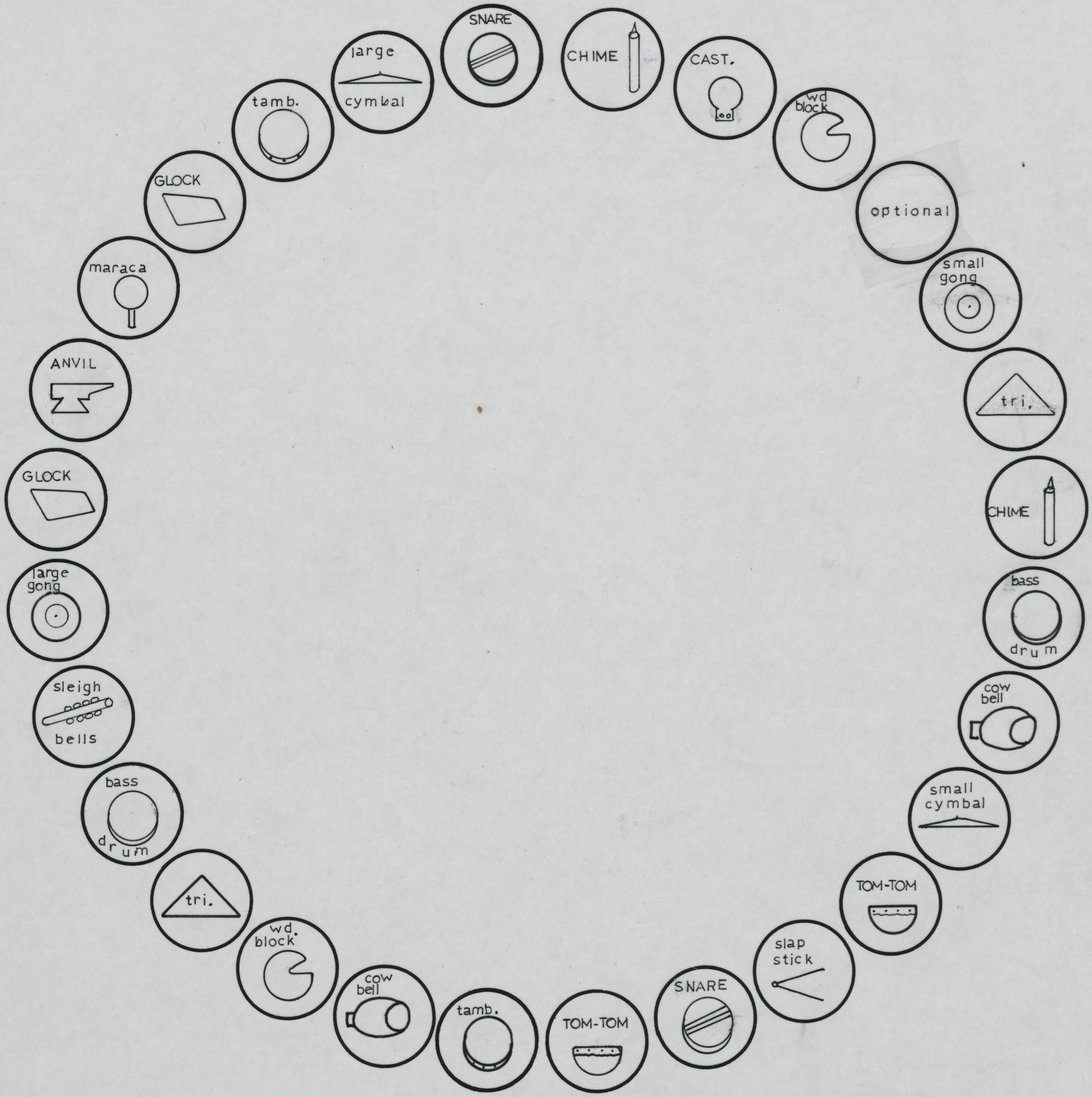
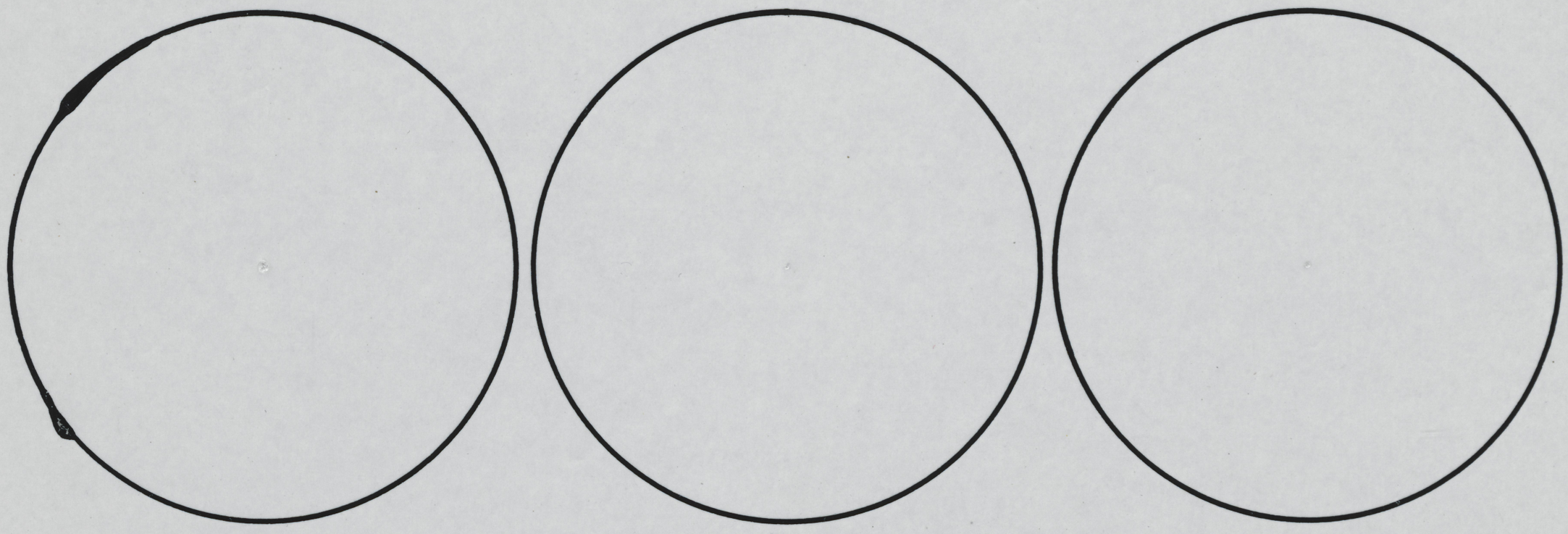
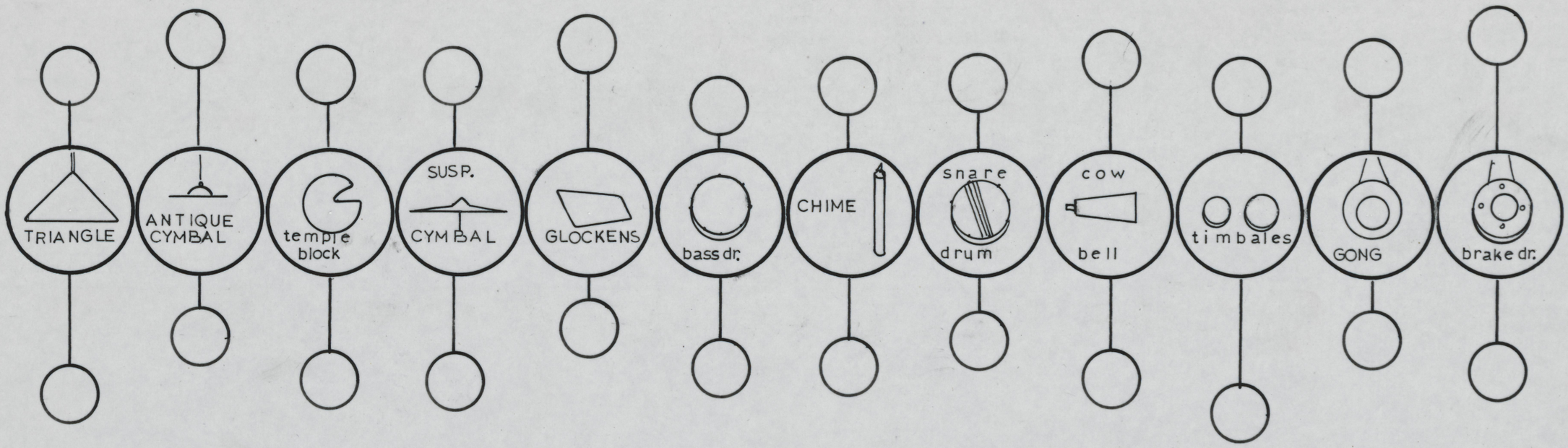
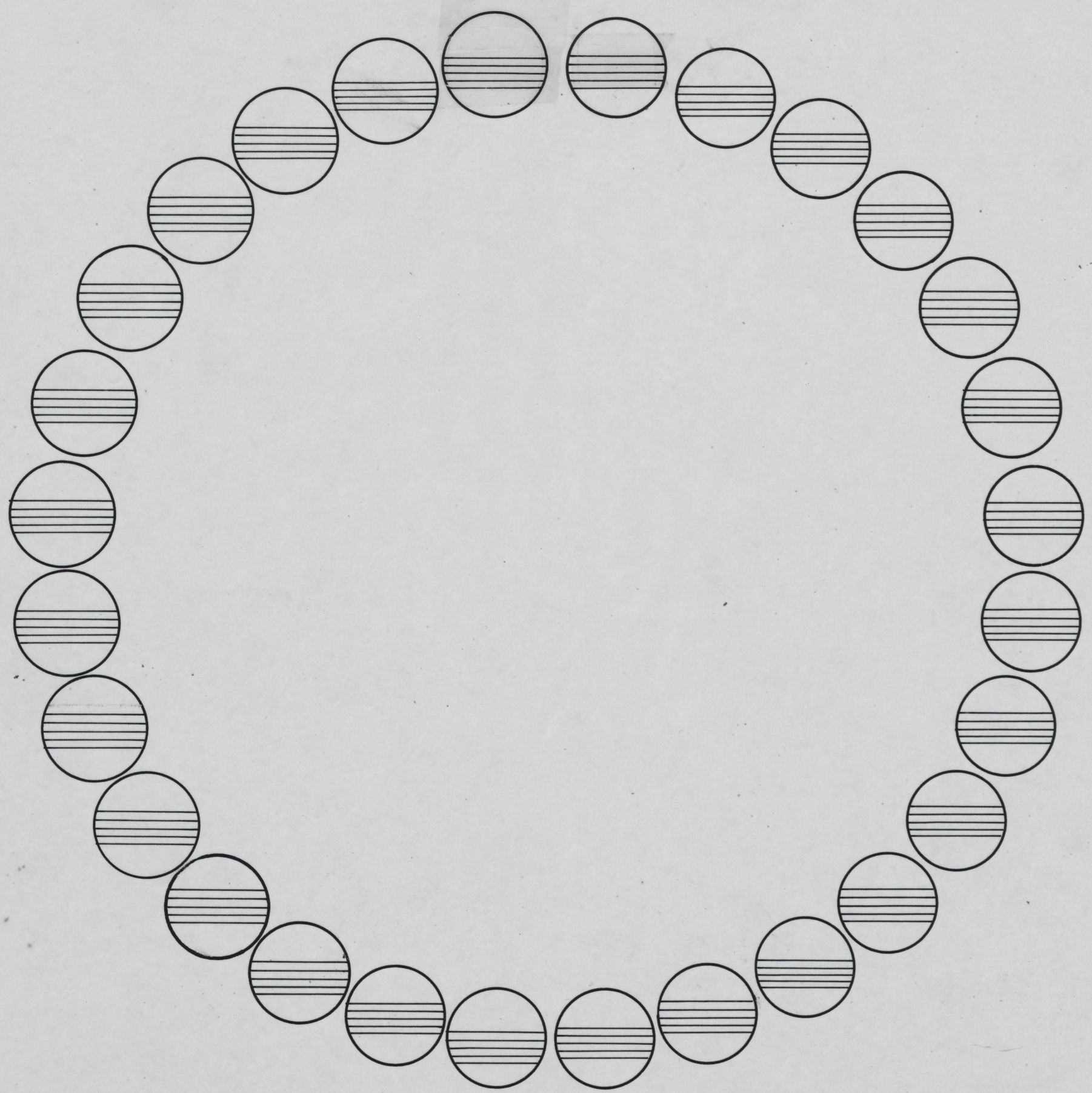

large gong
sleigh bells
bass drum
tri.
wd. block
cow bell
tamb.
TOM-TOM
SNARE
slap stick
TOM-TOM
small cymbal
cow bell
bass drum
CHIME
tri.
small gong
optional
wd block
CAST.
CHIME
SNARE
large cymbal
tamb.
GLOCK
maraca
ANVIL
GLOCK

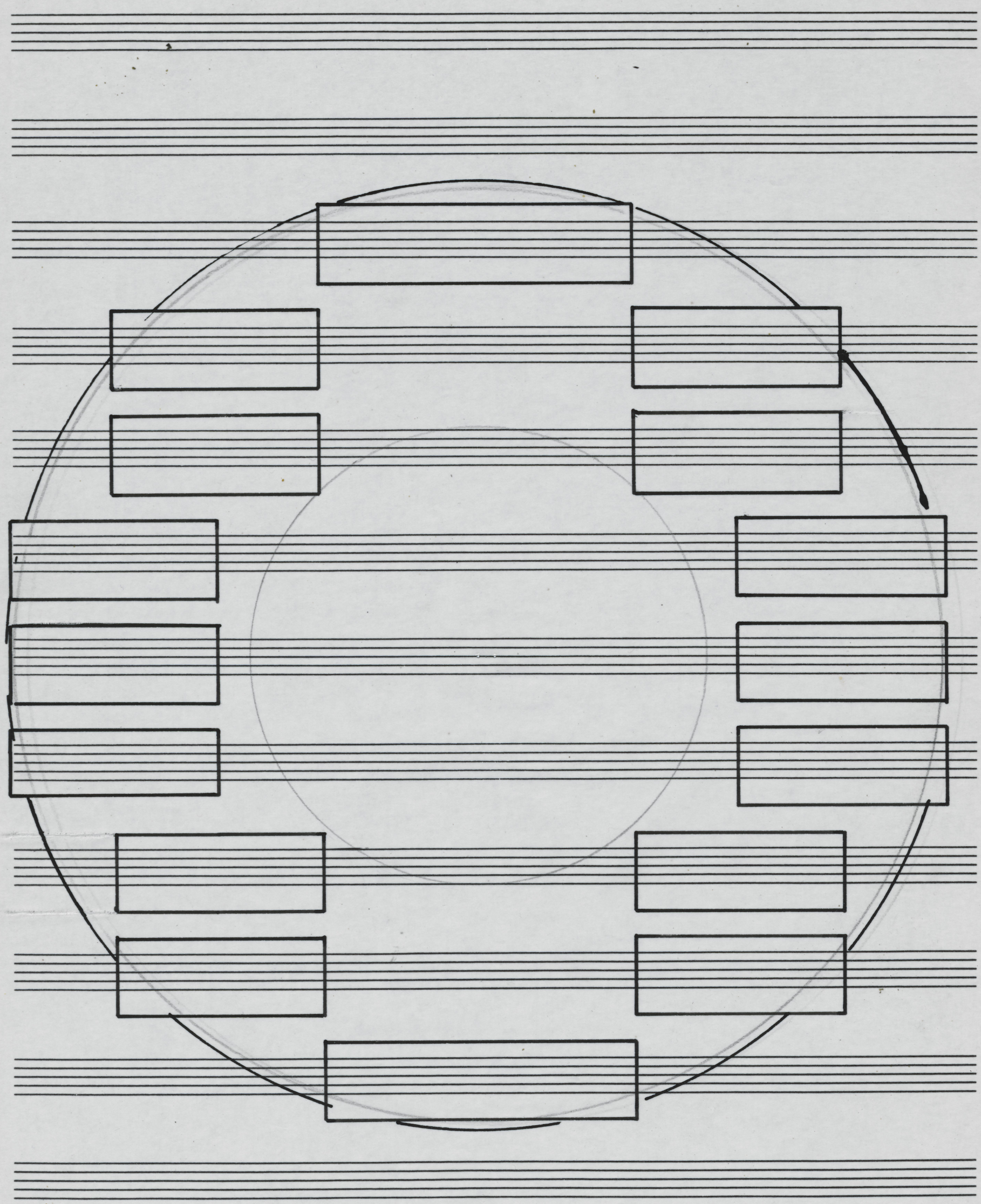



TRIANGLE
ANTIQUE CYMBAL
temple block
SUSP. CYMBAL
GLOCKENS
bass dr.
CHIME
snare drum
cow bell
timbales
GONG
brake dr.

CAMCO · MUSIC · PAPER
HO. 5-3124 1527½ Vine St. Hollywood, Calif.



MUSIC·MAC
HO. 2-3154 1257½ Vine St. Hollywood, Calif.



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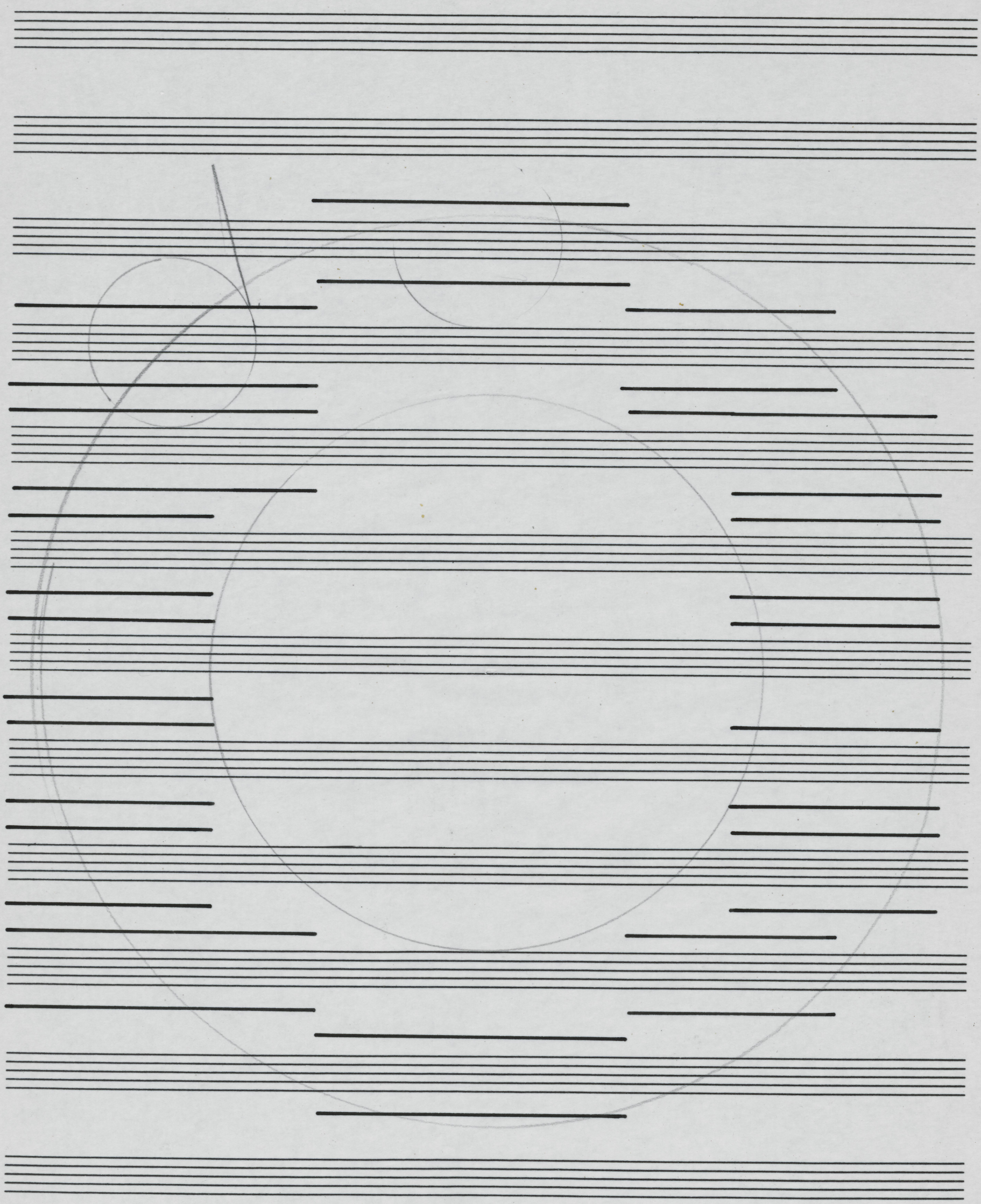
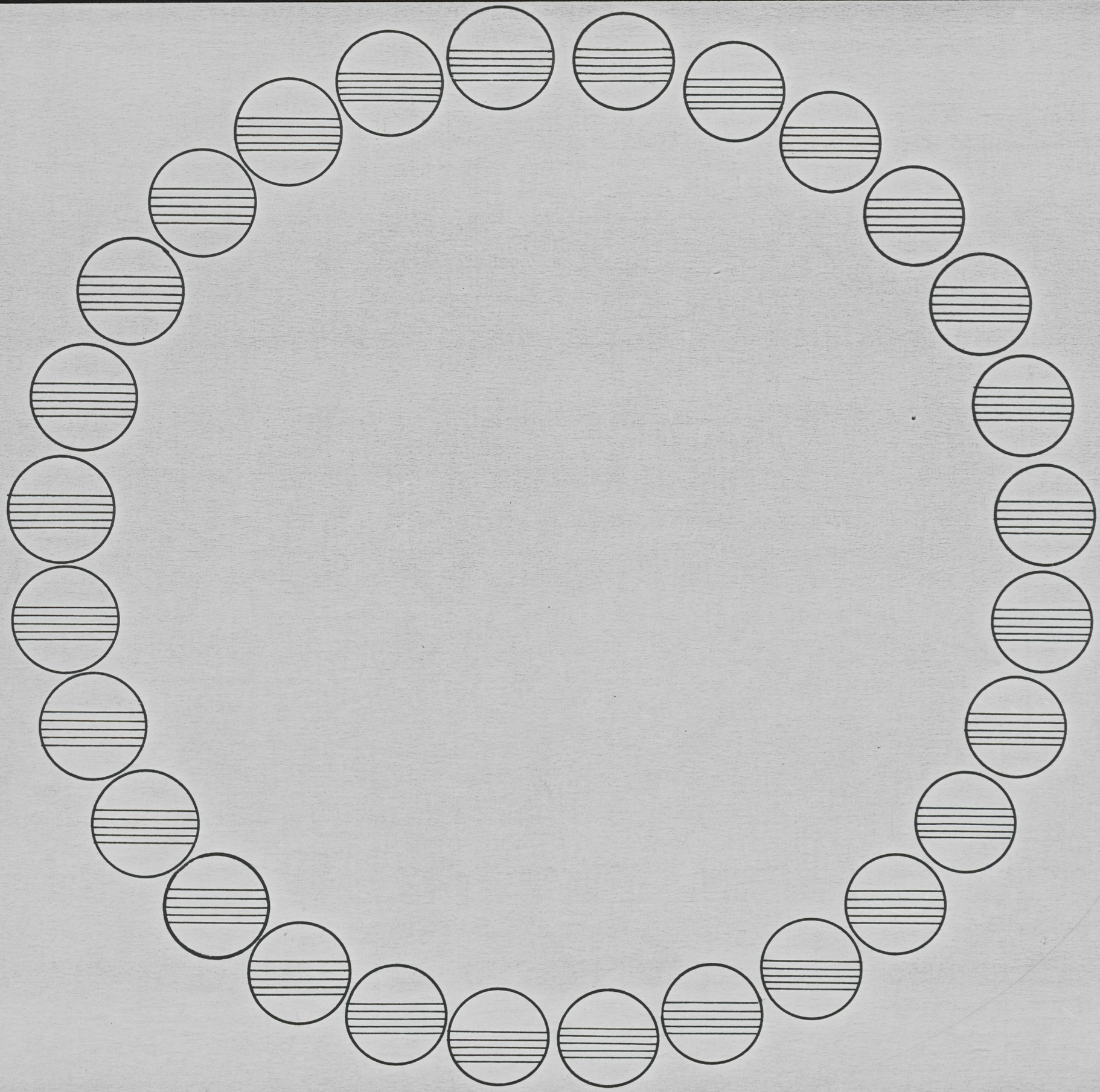
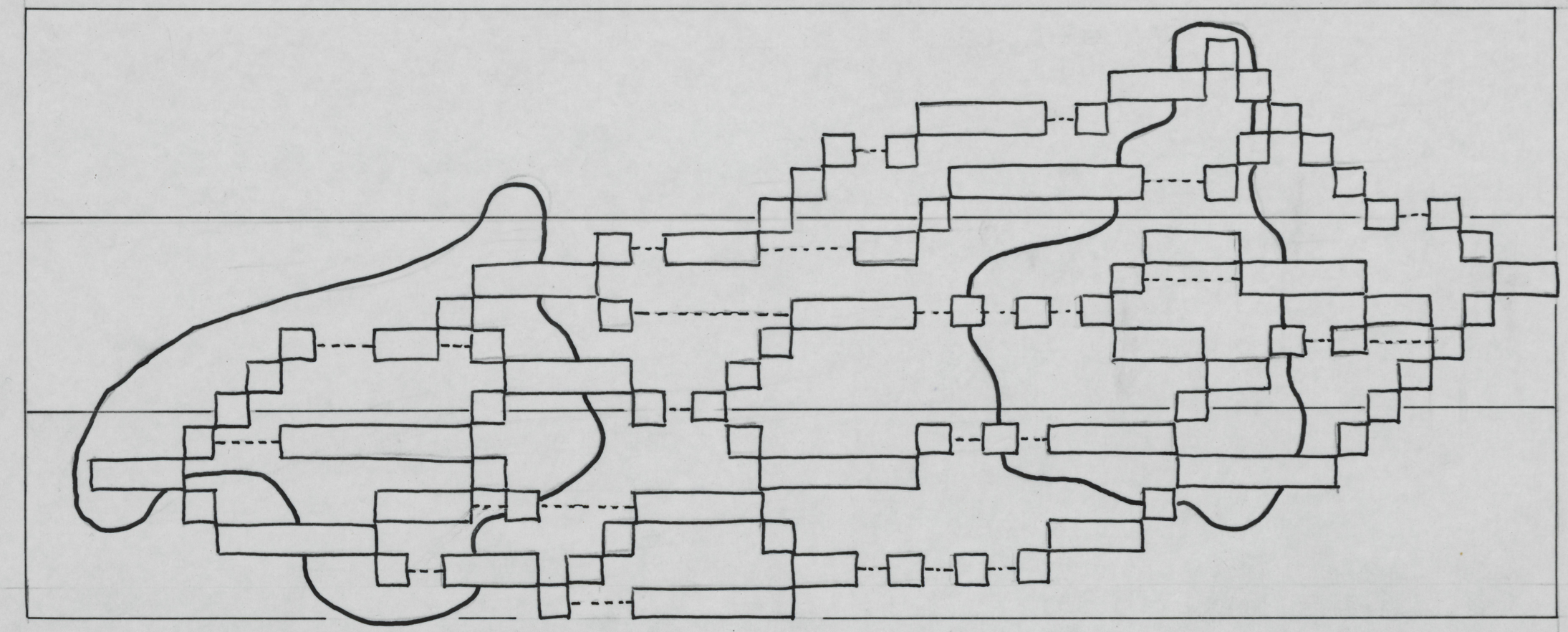
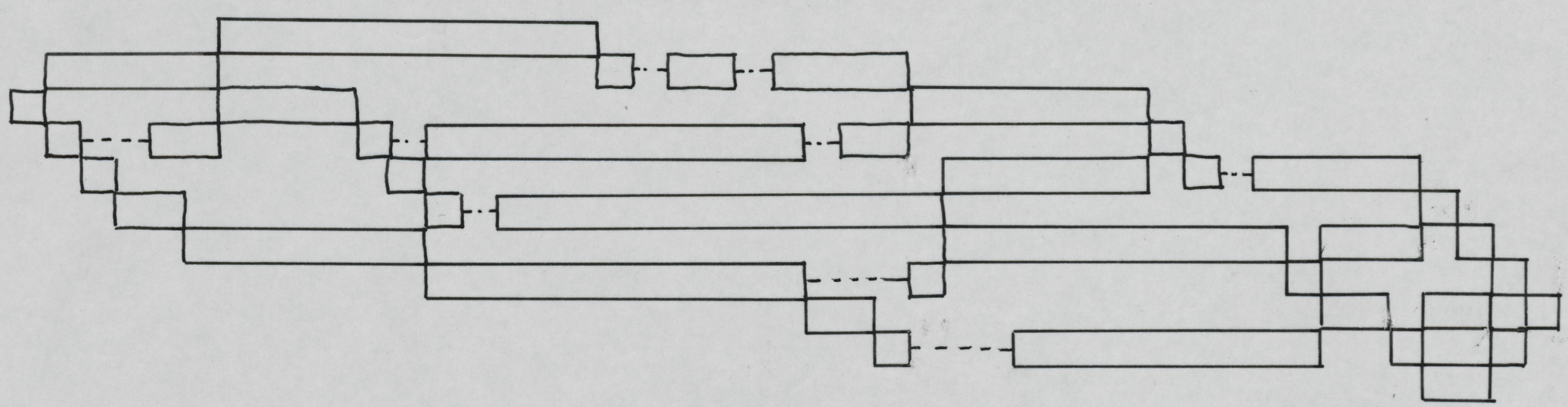
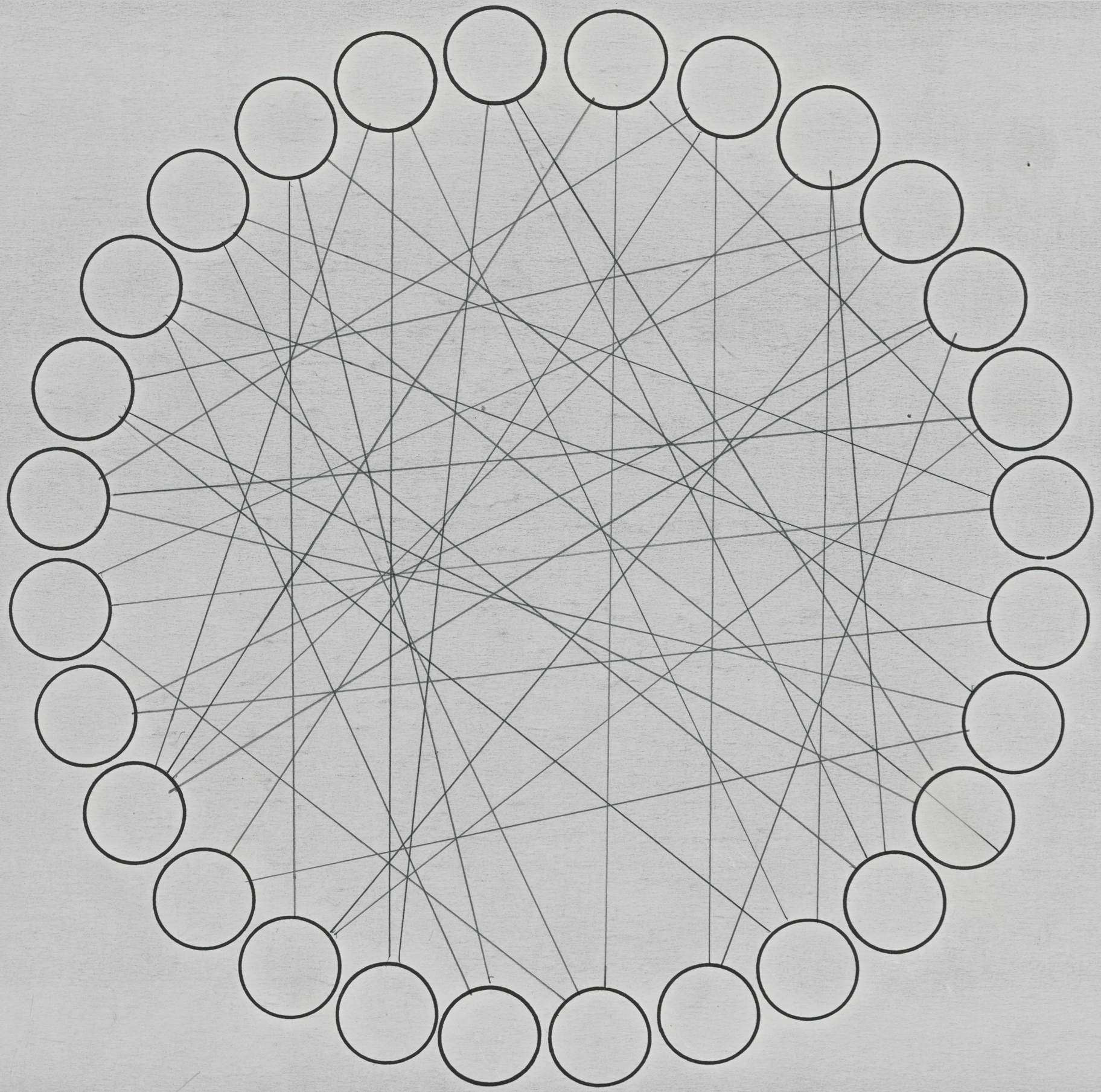
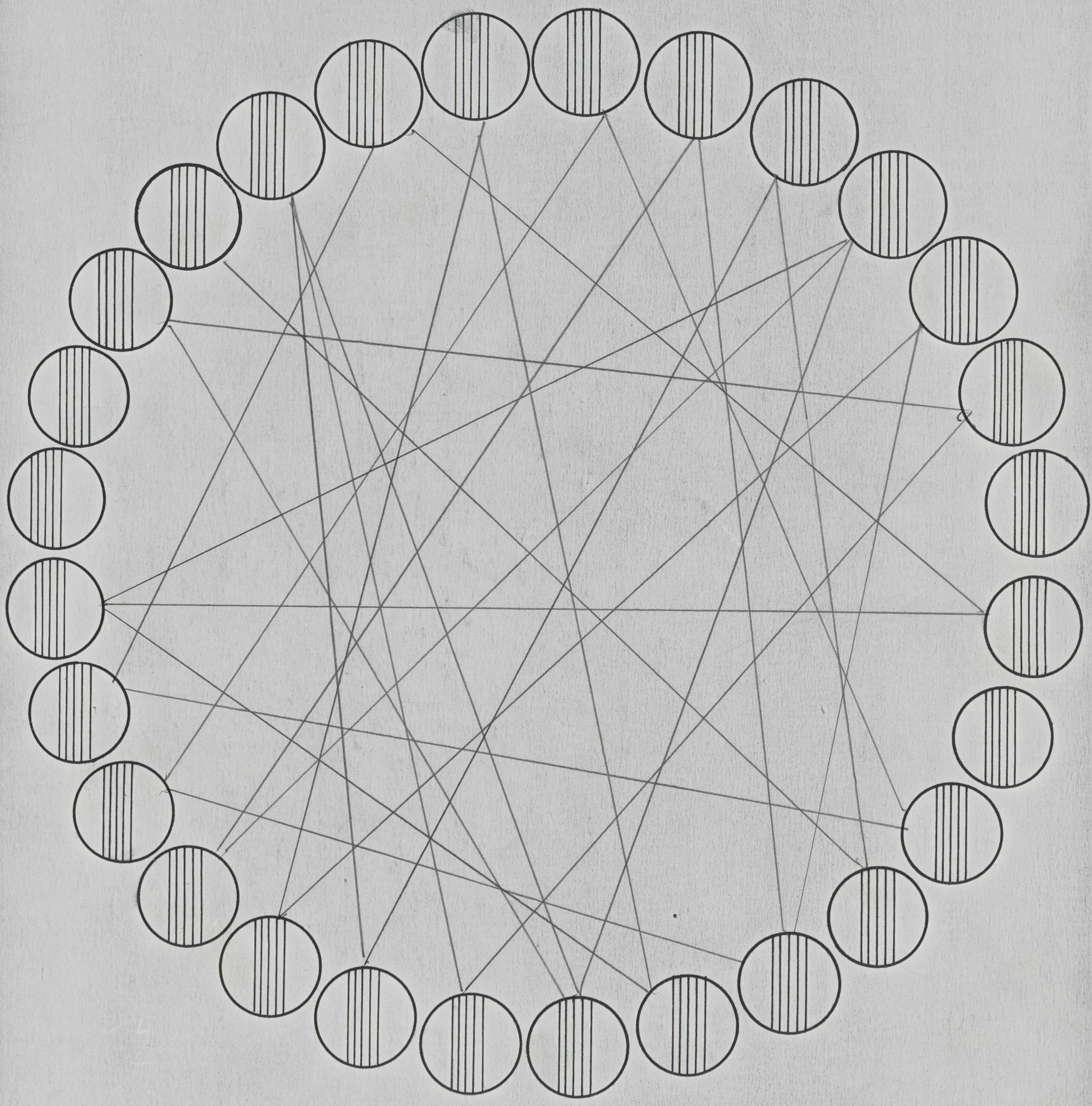


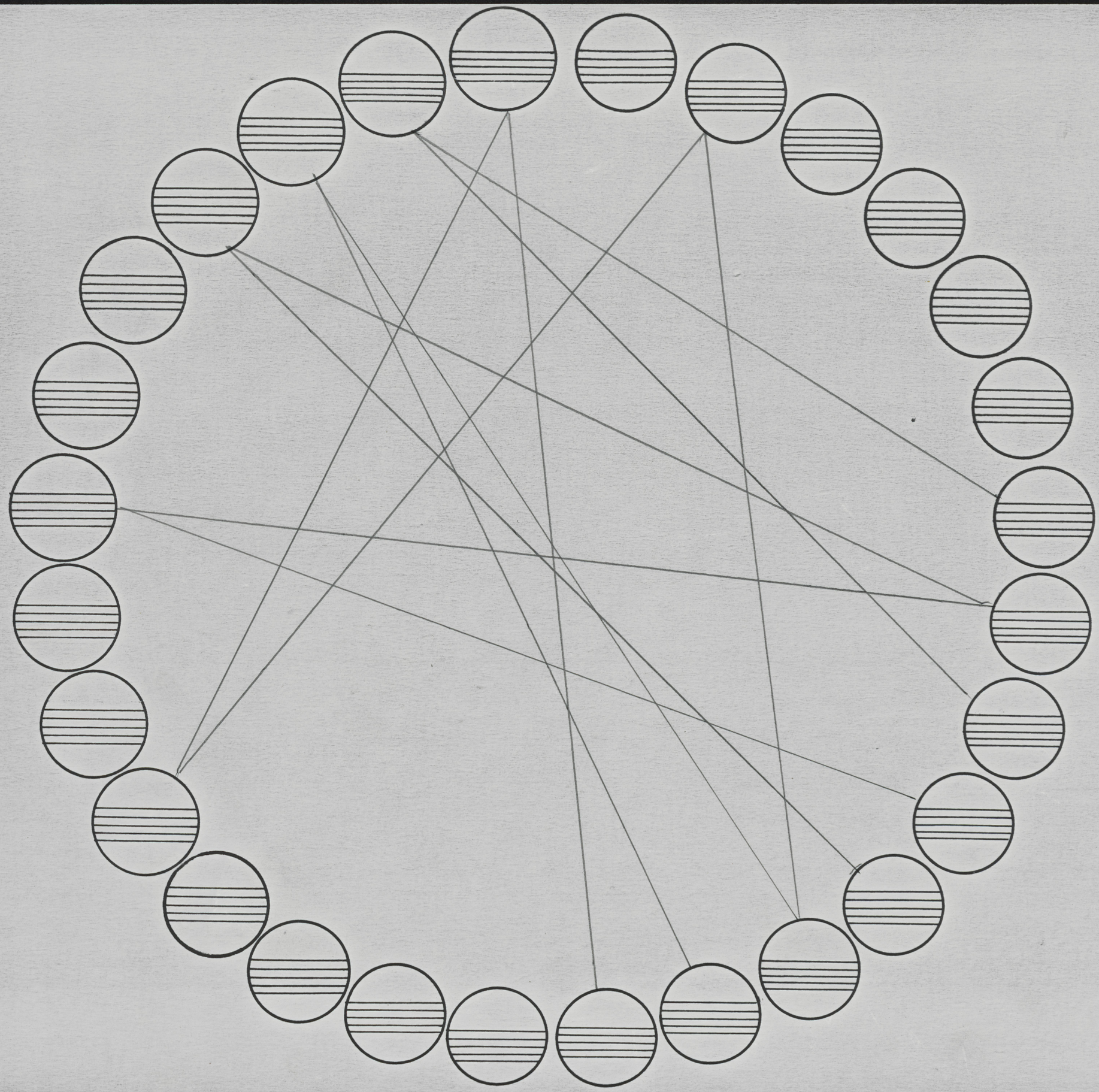


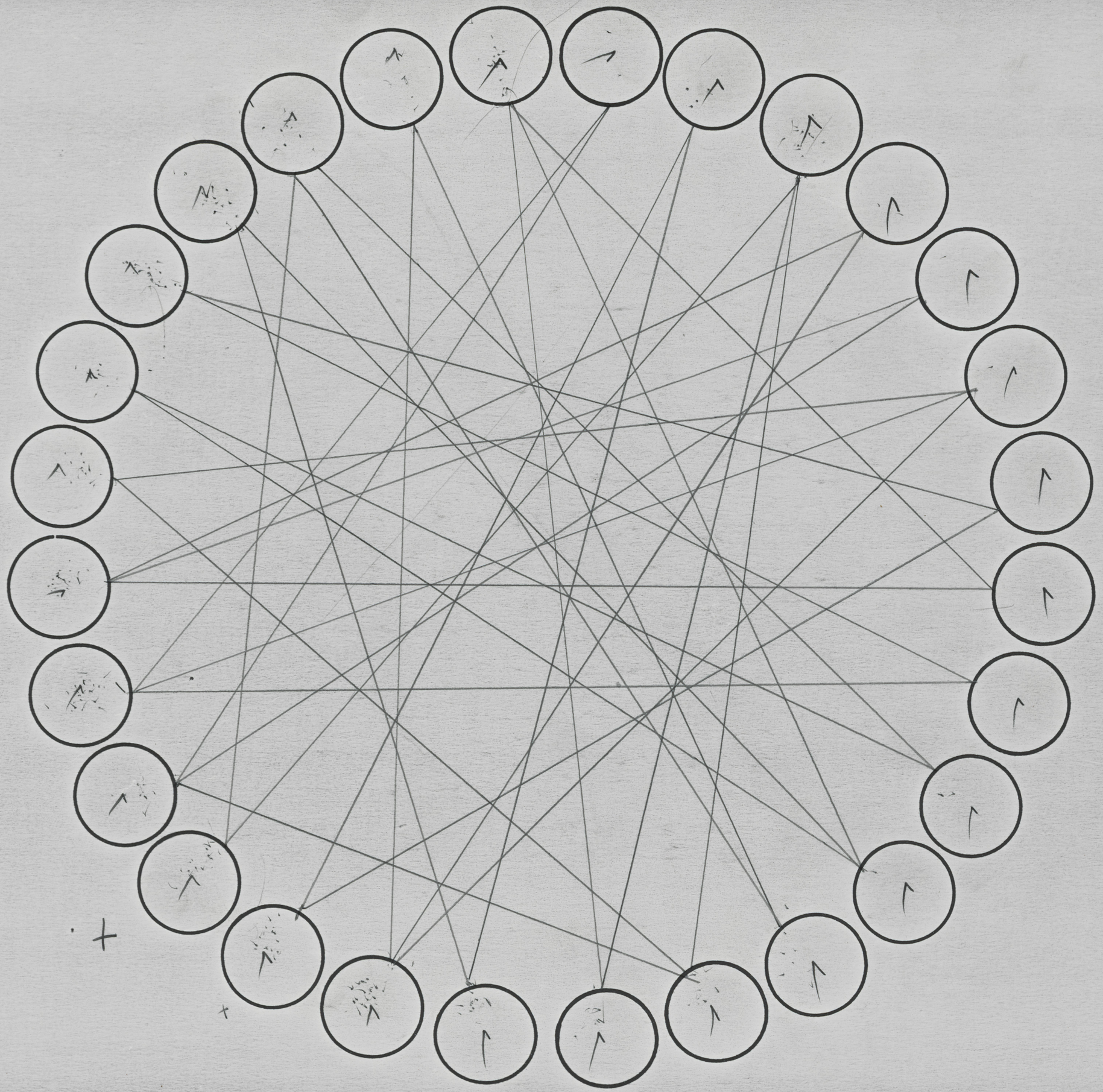


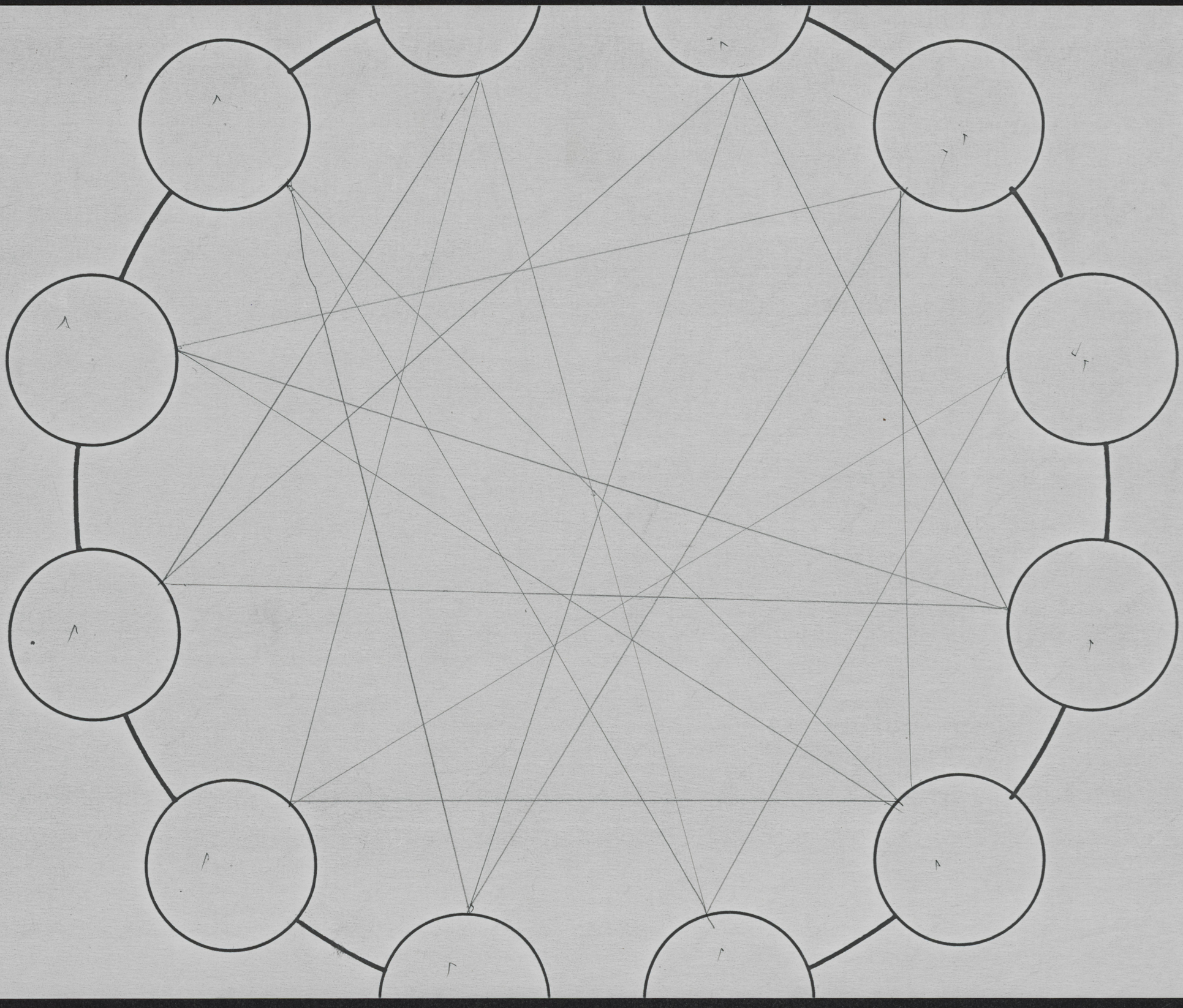


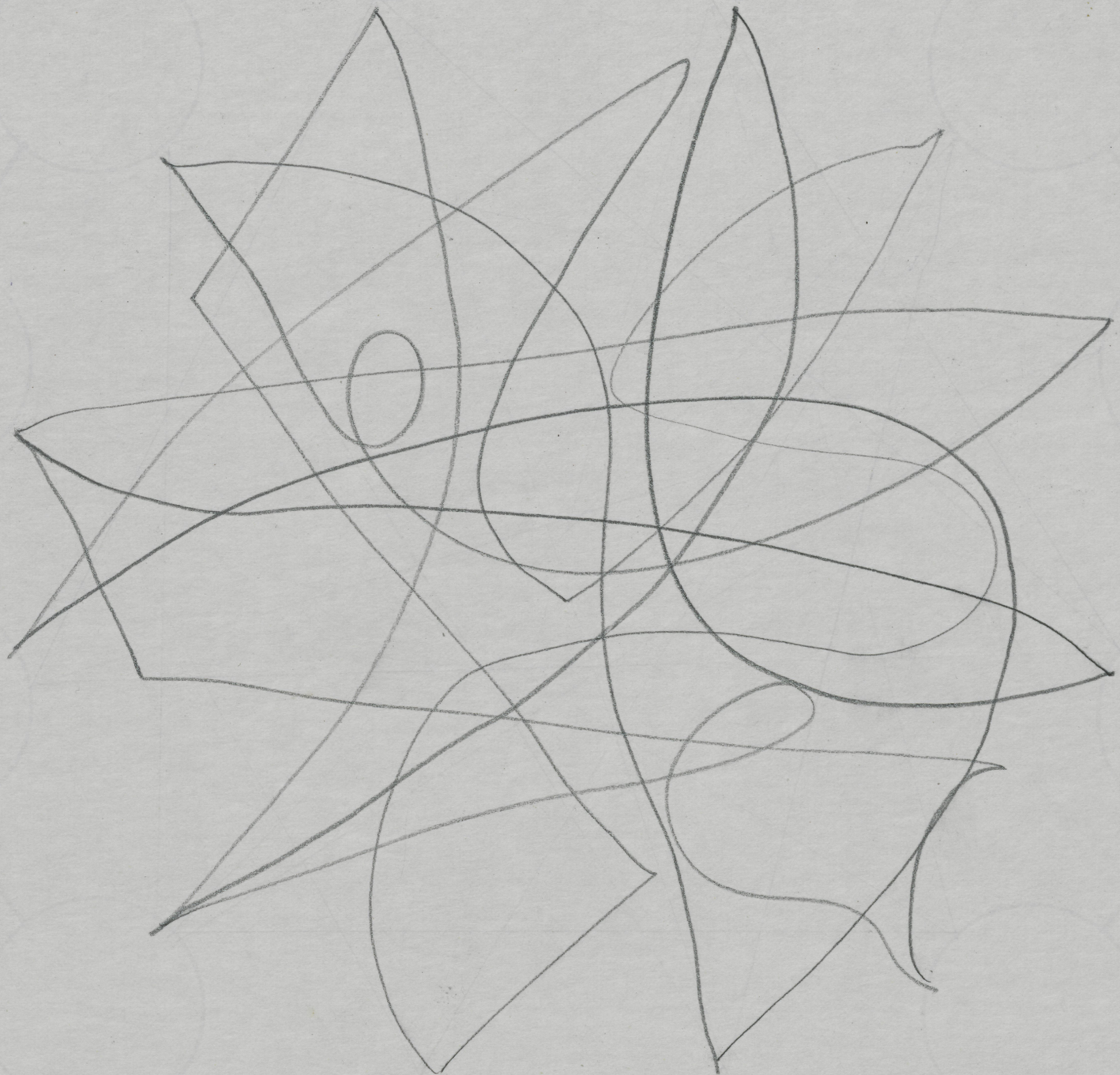




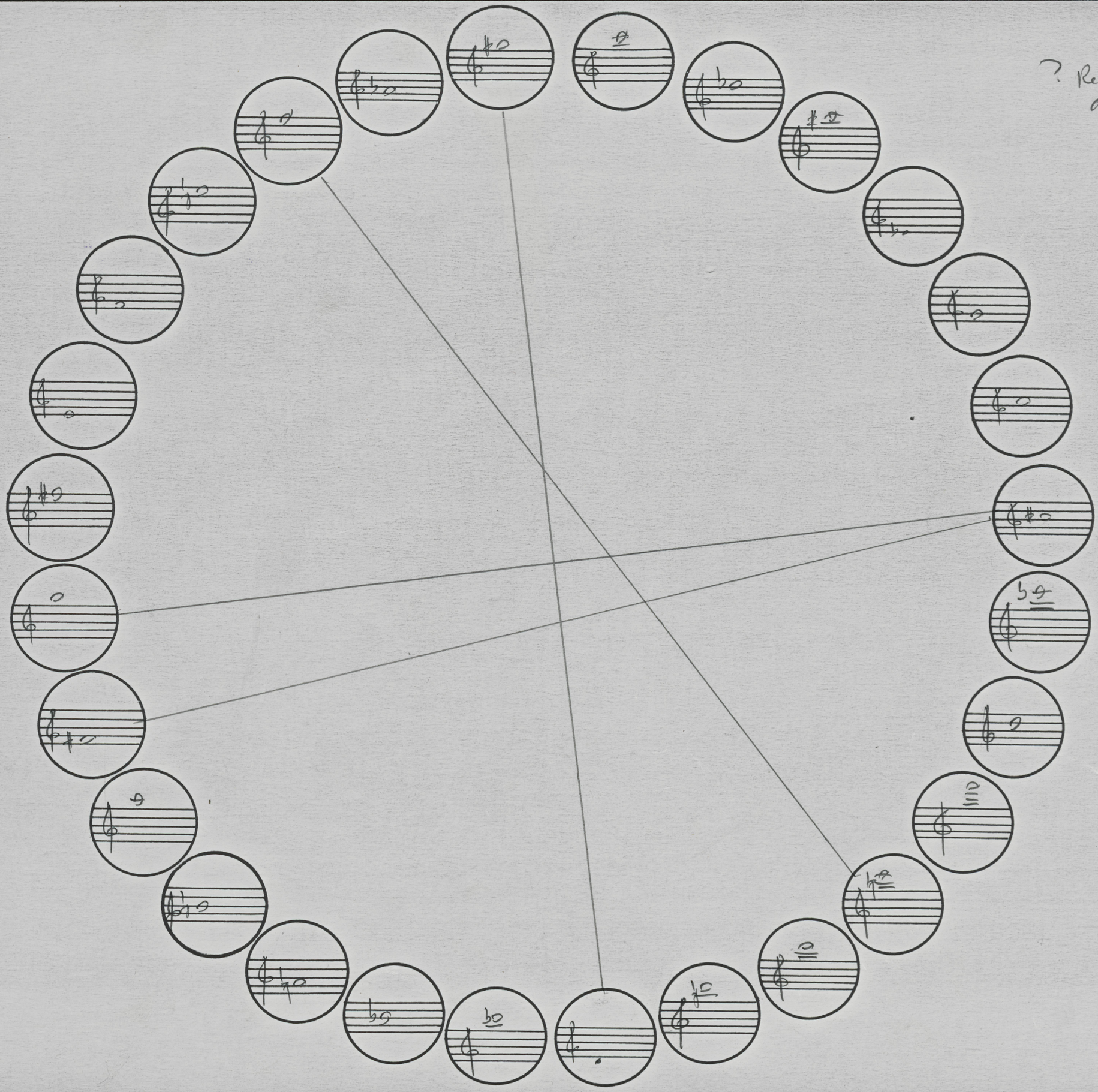


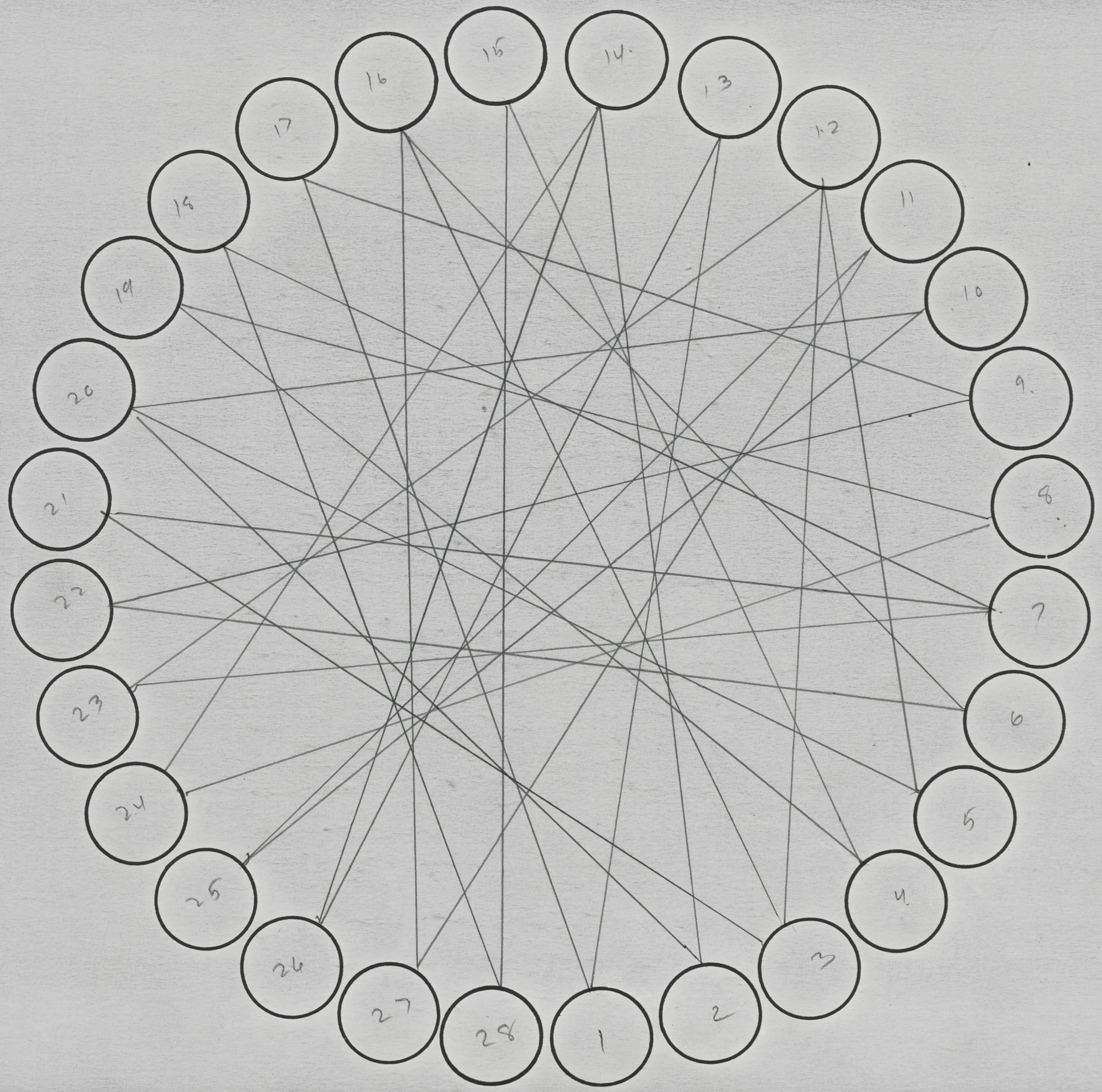
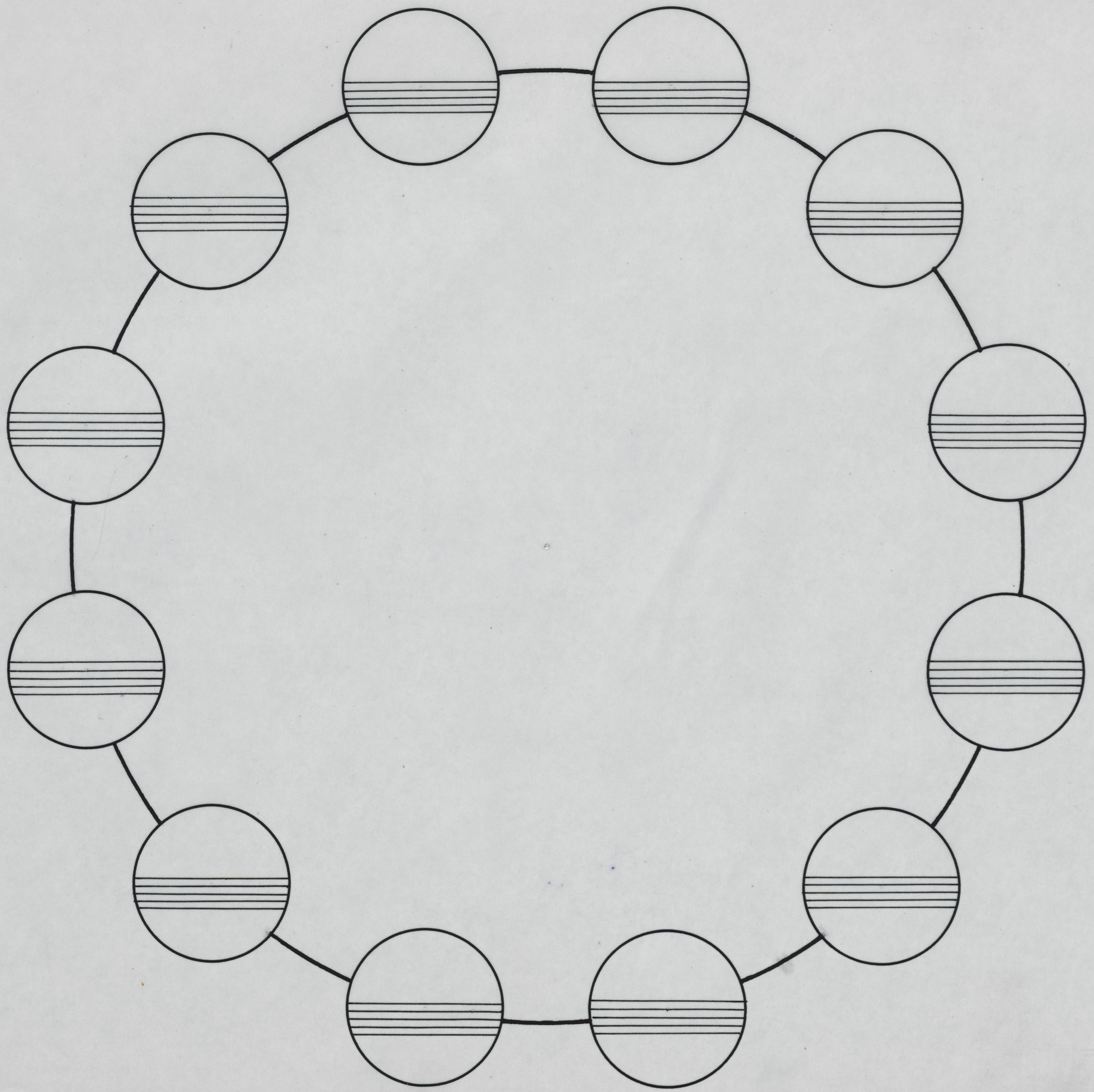
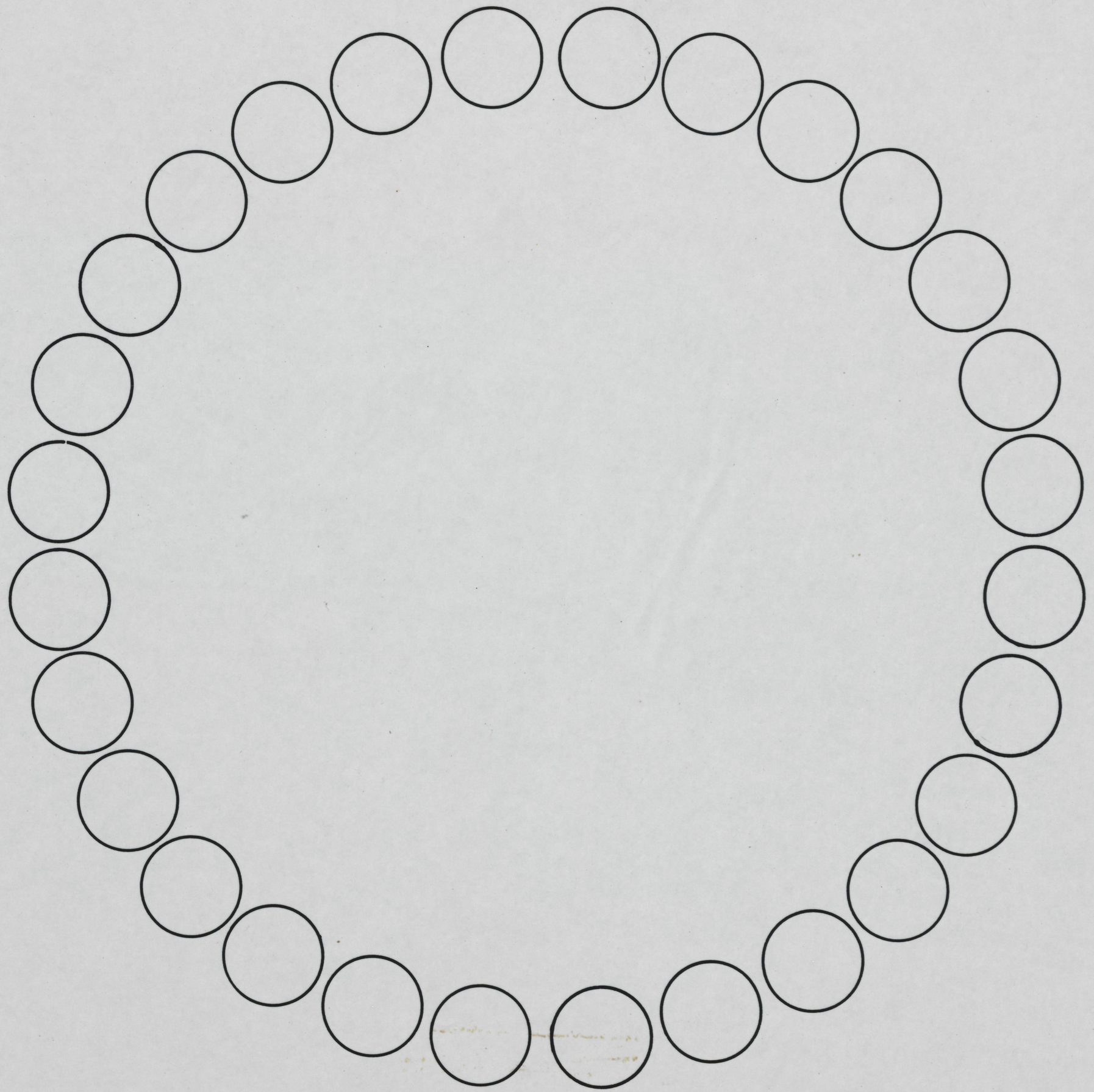






? Read around circle

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