

The Pompous Pocket Orchestra

one or more instruments & playback

trio version

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Preface

The Pompous Pocket Orchestra slowly evolves from concert to concert by accumulating fragments of all previous performances in the playback. It is open in instrumentation and includes space for each musician to leave their own fingerprint.

Important note: Please reach out to me before each performance of this piece to obtain the current playback. Each performance must be recorded and the recording must be sent back to me.

General Remarks

This piece can be performed by any number and combination of instruments. There are solo, duo and trio versions of the score. For more than three instruments, use the trio version and distribute the instruments as evenly across the parts as possible. If you need a version for a specific instrumentation, don't hesitate to reach out.

Generally speaking, any instrument can play any of the parts. Each part can be transposed in octaves to match the range of the respective instrument. To the extent possible with the chosen instrumentation, each instrument should play the part that requires the least transposition. In addition, there are some special parts available (piano, unpitched percussion) that can be played as solo versions or in combination with any other score version.

Notation & Sound

Accidentals apply for the rest of the respective bar and for the same octave position only.

Dynamic markings are relative, meaning the same dynamic marking should result in a similar loudness for each instrument.

Staccatissimo indicates that a note is to be played as short as possible, regardless of its rhythmic value.

Standard noteheads indicate ordinario playing. The other types of noteheads used in the piece indicate the option to play with a different playing technique. If you find no convincing way to realize the indicated type of sound on your instrument, any note may be played ordinario. If you find multiple ways to produce the indicated type of sound, you are encouraged to vary these techniques intuitively.

- ↓ a percussive sound, e. g. a pizz. or col legno battuto on a string instrument, a slap tongue on a wind instrument, etc.
- a distorted, grainy sound, e. g. overpressure on a string instrument, a flutter tongue on flute, a growl on a clarinet, etc.
- ↙ a noisy sound, e. g. a noisy flautando on a string instrument, an airy tone on a wind instrument, etc.

Interpretation & Variation

An important feature of this piece is the use of material open to various ways of interpretation. Generally speaking, any material with a dashed line above may be varied according to the given instruction. In most cases, this includes replacing notes by rests to vary the density of the notated material. In some cases, it also includes more open forms of notation, where the pitches or rhythms of a passage are to be chosen or altered freely. Accidentals, dynamics and any other kinds of markings that refer to multiple notes will still take effect even if the note they are attached to is not played. The instructions translate as follows:

1st: 50% / 2nd: 75% , etc.	Play about 50% of the notes in the 1 st cycle and about 75% in the 2 nd cycle.
1st, 2nd , etc.	Play all notes in the 1 st / the 2 nd cycle. Never play in any other cycle.
1st upper / 2nd lower	Play the upper voice in the 1 st cycle and the lower voice in the 2 nd cycle.
single notes only	Play one note at a time. (= Don't play chords.)
50% → 100% , etc.	Start with about 50% of the written notes and play all notes by the end of the passage.
vary density	Vary the amount of notes you play freely.
25%, 50% , etc.	Play about 25% / 50% of the written notes.
ad lib.	Passages marked with “ad lib.” can be treated with an extra portion of freedom and inventiveness in interpretation.
increasingly add micro deviations	Start adding micro-tonal and micro-rhythmic deviations from the written material over the course of the passage.
with micro / significant deviations (in pitch)	Add subtle / clearly audible deviations in pitch (and rhythm) during the entire passage.
one instrument only	If the part is played by multiple instruments, only one instrument should play this passage as a solo.
vary playing techniques	Play the notated pitches using a wide range of sonic variations (to the extend possible on your instrument).

Playback & Technical Requirements

The playback consists of a pre-produced track (“Virtual Orchestra”) and superimposed excerpts of the recordings of all previous performances, repositioned according to the score (“Recorded Orchestra”). I will send you the current version of the playback before each performance, so please reach out to me when planning a performance. It is a strict requirement to record each performance and send me the recording, so I can prepare the playback for the next performance.

The piece can be played along with the playback without a click. A click is still provided and may be used for rehearsals or concerts if desired. The technical requirements include: a stereo PA & playback device (always required), microphones & a mixer for amplification (optional, but recommended), monitoring for all musicians (optional, depending on the concert space) and in-ear monitoring for click-track (optional).

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A ♩ = 80

1st: 50% / 2nd: 75%

2nd

I.

1st: 50% / 2nd: 75%

2nd

II.

1st: 75% / 2nd: 100%

1st: upper / 2nd: lower

2nd

III.

1st: - / 2nd: 3 (1st)*

*1st cycle: silence / 2nd cycle: playback of all recordings of the 1st cycle of measure 3 and onwards

Recorded Orchestra

2nd

Virtual Orchestra

I. *mf* *f* *mf* *p* *mf*

II. *mf* *f* *mf* *p* *mf*

III. *mf* *f* *mf* *p* *mp* *mf* *p*<

Rec.

Virt. *mf* *f* *mf* *p* *mp* *mf* *mp*<

1st: 25% / 2nd: 50% / 3rd: 75%

The musical score consists of five staves:

- I. (First Instrument):** Treble clef. Starts with a 3x repeat sign and a *mf* dynamic. The first measure has a 10-measure rest. The piece features a 5-measure phrase and a 3-measure phrase. The final measure is marked *f*.
- II. (Second Instrument):** Treble clef. Starts with a 3x repeat sign and a *mf* dynamic. It mirrors the melodic lines of the first instrument, including the 5-measure and 3-measure phrases. The final measure is marked *f*.
- III. (Third Instrument):** Bass clef. Starts with a 3x repeat sign and a *mf* dynamic. It features a 5-measure phrase and a 3-measure phrase. The final measure is marked *f*.
- Rec. (Recorder):** Treble clef. Starts with a 3x repeat sign. The first measure has a 10-measure rest. The instruction "1st: 3 (1st) / 2nd: 3 (2nd) / 3rd: 3 (1st)" is written above the staff. The second and third measures are marked "5 (1st)".
- Virt. (Virtuoso):** Bass clef. Starts with a 3x repeat sign and a *mf* dynamic. It features a 5-measure phrase and a 3-measure phrase. The final measure is marked *f*.

6

A2

14

I. *1. p / 2. f*
1st: 25% / 2nd: 75%

II. *1. p / 2. f*
1st: 25% / 2nd: 75%

III. *1. p / 2. f*

Rec. 1st: - / 2nd: 14 (1st)

Virt. *1. p / 2. f*
1. f / 2. p
(f)

75% → 25%, single notes only

7

The musical score consists of five staves. Staff I (I.) is in treble clef, starting at measure 19 with a first ending bracket and a *p* dynamic. Staff II (II.) is in treble clef, also starting at measure 19 with a first ending bracket and a *p* dynamic. Staff III (III.) is in bass clef, starting at measure 19 with a first ending bracket and a *p* dynamic. Staff Rec. (Rec.) is a solid black bar. Staff Virt. (Virt.) is in treble clef, starting at measure 19 with a *(p)* dynamic. The score is divided into four measures. The first measure is in 4/8 time, the second in 4+3/8, the third in 4/4, and the fourth in 4/4. A dashed line labeled '75% → 25%, single notes only' spans the first two measures. A dashed line labeled '50% → 100%' spans the last two measures. Various musical notations include first endings, triplets, and dynamic markings.

25% → 100%, single notes only

I. *mf*

II. *mf* 100% → 50%

III. *mf*

Rec.

Virt. *mf*

23

4+3/8

4/4

The musical score consists of five staves. Staves I, II, and III are for string instruments (Violin I, Violin II, and Viola/Variante). Staff I is in treble clef, II in treble clef, and III in bass clef. They all start at measure 27. Each string part begins with a fortissimo (*ff*) dynamic and features a series of chords with specific voicings indicated by 'x' marks. The dynamics transition to forte (*f*) and then piano (*p*) in the final measure. Staves II and III also feature long, sweeping slurs over the final measure. Staff IV, labeled 'Rec.', is a solid black bar, indicating that the Recorder part is silent. Staff V, labeled 'Virt.', is for a Violin part. It begins with a fortissimo (*ff*) dynamic and plays a melodic line with eighth-note patterns. The dynamics transition to forte (*f*) and then piano (*p*) in the final measure. The score is divided into four measures by vertical bar lines.

10

A3

32

I.

Staff I: Treble clef. Measures 1-4 contain rests. Measure 5 contains a triplet of eighth notes: G4, F#4, E4.

ff

II.

Staff II: Treble clef. Measures 1-4 contain rests. Measure 5 contains a triplet of eighth notes: G4, F#4, E4.

ff

III.

Staff III: Bass clef. Measures 1-4 contain rests. Measure 5 contains a triplet of eighth notes: G3, F#3, E3.

ff

Rec.

46

51

Recording staff: A thick black bar spanning measures 46 to 51.

Virt.

mp

fp < *ff*

Virtuoso staff: Bass clef. Measures 1-4 contain rhythmic patterns with rests. Measure 5 contains a triplet of eighth notes: G3, F#3, E3.

vary density, single notes only

37

I. *p* *f* 3x

II. *p* *f* 3x

III. *p* *f* 3x

Rec. 3x

Virt. *p* *f* 3x

The musical score consists of five staves. Staves I, II, and III are for three different instruments. Staff I starts at measure 37 with a piano (*p*) dynamic and features a triplet of eighth notes. It then transitions to a forte (*f*) dynamic with a complex rhythmic pattern of eighth and sixteenth notes, including triplets and quintuplets. A dashed box labeled 'vary density, single notes only' encompasses measures 37-42. A '3x' repeat sign is placed above the first measure of this section. Staff II follows a similar pattern, starting with a piano triplet and moving to a forte section with complex rhythms. Staff III also begins with a piano triplet and moves to a forte section with complex rhythms. The Recorder (Rec.) part is mostly silent, with a '3x' repeat sign above a thick black bar indicating a section of sustained notes. The Virtuoso (Virt.) part starts with a piano triplet and moves to a forte section with complex rhythms, including a quintuplet. The score concludes with a final measure in 4/4 time.

100% → 25%, single notes only

The musical score consists of five staves labeled I., II., III., Rec., and Virt. The first three staves (I., II., III.) and the fifth staff (Virt.) contain musical notation. The first measure is in 4/4 time, the second in 4+3/8, the third in 5/4, and the fourth in 4/4. A dashed line above the first two staves indicates a dynamic change from 100% to 25% for 'single notes only'. The first measure starts with a forte (f) dynamic, while the last measure of each part is marked piano-piano (pp). The Virtuoso (Virt.) part includes 'x' marks under some notes, likely indicating muted or percussive sounds. The Recorder (Rec.) part is represented by a solid black bar, indicating it is silent.

46

I. *p* 5 75% 5 *pp* 5 5

II. *p* 5 75% 3 *pp* 5 5

III. *p*

Rec.

Virt. *p*

50

I. *mf* 5 3 *ff* 3 3 *f* 3 3 *ff*

II. *mf* 3 3 *ff* 3 3 *f* 3 3

III. *mf* 5 3 *ff* 3 3

Rec. 27

Virt. *mf* 5 3 *ff*

54

I. *ff* *f* *p*

II. *ff* *f* *p*

III. *ff* *f* *p*

Rec. 29

Virt. *ff* *f* *p* *pp*

3 3 3

58 **B** ♩ = 50

I. *pp* 1. *pp* / 2. *p* 3 3 3 1. *p* / 2. *mp*

II. ♩ = 50 *pp* 1. *pp* / 2. *p* 1. *p* / 2. *mp*

III. ♩ = 50 2nd *p* 1. *pp* / 2. *p* 1. *p* / 2. *mp*

Rec.

Virt. *(pp)* 1. *pp* / 2. *p*

66

I. *mp* *mf* *p*

II. *mp* *mf* *p*

III. *mp* *mf* *p*

Rec.

Virt. *mp* *mf* *p*

Detailed description: This is a musical score for three instruments (I, II, III) and two other parts (Rec., Virt.) starting at measure 66. The score is written in treble clef for I, II, and Virt., and bass clef for III. The key signature has two sharps (F# and C#). The tempo is not explicitly marked. The dynamics are marked as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The score includes various musical notations such as slurs, triplets (marked with '3'), and accents. The Rec. part is a single line with rests. The Virt. part includes a triplet and a slur.

B2

I. *p* 1. *pp* / 2. *p* 3 3 3 3 1. *p* / 2. *mp*

II. *p* 1. *pp* / 2. *p* 3 3 3 3 1. *p* / 2. *mp*

III. *p* 1. *pp* / 2. *p* 1. *p* / 2. *mp*

Rec. 58 1st: 59 (1st) / 2nd: 59 (2nd)

Virt. *pp* 1. *pp* / 2. *p* 3 3 3 3 1. *p* / 2. *mp*

1st: 50% / 2nd: 75%

2nd

2nd

2nd

pitches only in 2nd

single notes only

ad lib., vary density

82

I. *(mp)* *p* *(f)* *mp* *mp*

II. *(mp)* *p* *mp*

III. *(mp)* *p* *mp*

Rec.

Virt. *(mp)* *p* *mp*

accel.
single notes only

♩ = 66

I.

88
mf
fp
fp
f
fp
fp

accel.

ad lib., vary density

♩ = 66

II.

mf
mp
f
fp

accel.

♩ = 66

III.

mf
mp
f
fp

Rec.

Virt.

mf
fp
fp
fp
fp

C vary density

f $\text{♩} = 100$

f $\text{♩} = 100$

f $\text{♩} = 100$

1st: - / 2nd: 102

f

The musical score consists of five staves. Staves I, II, and III are for three instruments, each starting at measure 94. They play a melody with a tempo of 100 bpm. The melody is complex, featuring many sixteenth and thirty-second notes, and includes triplet markings. The dynamics are marked as *f* (forte). The time signature is 4/4, but it changes to 4+3/8 in the fourth measure of each staff. Staff IV is a recording section (Rec.) marked with a thick black bar, with a first ending leading to measure 102. Staff V is for a virtuoso part (Virt.), playing a rhythmic accompaniment with a tempo of 100 bpm. It features a series of eighth notes with 'x' marks, and includes triplet markings. The dynamics are marked as *f*. The time signature is 4/4, but it changes to 4+3/8 in the fourth measure.

98

I.

II.

III.

Rec.

Virt.

(f)

3

3

vary density

102

I. *f*

II. *f*

III. *f*

Rec. 94

Virt. *f*

The score consists of five staves. Staves I, II, and III are for three different instruments, each starting with a forte (*f*) dynamic. Staff I includes a 'vary density' instruction and a measure number of 102. Staff II also includes a 'vary density' instruction. Staff III is marked with a forte (*f*) dynamic. The Recorder (Rec.) part, starting at measure 94, is mostly silent, represented by a thick black bar. The Virtuoso (Virt.) part starts at measure 94 and includes a forte (*f*) dynamic, with 'x' marks below notes indicating a specific playing technique. The score is divided into four measures, with a key signature change to 4:3 in the third measure and a return to 4:4 in the fourth. Various musical notations such as slurs, accents, and triplets are used throughout.

1st: 100% / 2nd: 75 % / 3rd: 50%
increasingly add micro deviations

1. / 2.

I. *(f)* **3x**

II. *(f)* **3x**

III. *(f)* **3x**

Rec. **3x** 1st: - / 2nd: 108 (1st) / 3rd: 108 (2nd) 1st: 106 (1st) / 2nd: 106 (2nd)

Virt. *(f)* **3x**

110

3. 50% → 25%, with significant deviations

I. *(f)*

3. 50% → 25%, with significant deviations

II. *(f)*

3. 50% → 25%, with significant deviations

III. *(f)*

106 (3rd)

Rec.

Virt. *(f)*

25

26

C2

I. *f* ¹¹⁴

II. *f*

III. *f*

Rec. *mf*

Virt. *mf*

94 (1st) 94 (1st) 94 (1st) 106 (1st) 106 (2nd) 94 (1st) 106 (3rd) 94 (2nd) 94 (1st) 110 113 111 110 111 113

one instrument only, vary playing techniques

I. *ff expressive*

120

3 3 3

Rec.

Virt. *(mf)*

112 103 112 94 (2nd) 94 (1st) 106 (3rd) 106 (2nd) 94 (1st) 106 (1st) 94 (2nd) 94 (1st) 110 113 105 110 113 111

one instrument only, vary playing techniques

The musical score is divided into six measures. The instruments and their parts are:

- I. (Instrument I):** Treble clef. Starts at measure 126 with a forte (*f*) dynamic. The first measure is marked *f expressive* and includes a triplet of eighth notes. The piece concludes with a fermata.
- II. (Instrument II):** Treble clef. Starts in measure 2 with a mezzo-forte (*mf*) dynamic. Dynamics progress to mezzo-piano (*mp*) and piano (*p*). The piece ends with a mezzo-forte (*mf*) dynamic.
- III. (Instrument III):** Bass clef. Starts in measure 2 with a mezzo-forte (*mf*) dynamic. Dynamics progress to mezzo-piano (*mp*) and piano (*p*). The piece ends with a piano (*p*) dynamic.
- Rec. (Recorder):** Treble clef. Features five measures of rests, with stems indicating the start of measures 109 (1st), 106 (2nd), 107 (2nd), 109 (2nd), and 110.
- Virt. (Virtuoso):** Bass clef. Starts in measure 1 with a forte (*f*) dynamic. Dynamics progress to mezzo-forte (*mf*), mezzo-piano (*mp*), and piano (*p*). The piece ends with a piano (*p*) dynamic.

Performance instructions include "one instrument only, vary playing techniques" at the top, and various dynamic markings (*f*, *mf*, *mp*, *p*) and articulation marks (accents, slurs, fermatas) throughout the score.

132

I. *p* *mp* *mf* *mp*

one instrument only, vary playing techniques

II. *(mf)* *f expressive* *rit.* *mf*

III. *p* *mp* *mf* *mp* *f >* *p*

Rec. 111 112 110 112 112 111 110

Virt. *(p)* *mp* *mp* *mf* *f >* *p*

138 **D** ♩ = 80

I. *f*

II. *f* **D** ♩ = 80

III. *f* **D** ♩ = 80

Rec.

Virt. *f* ... continue sim.

142

ad lib., 25% → 75%

I. *f* *p*

II. *ad lib., 25% → 75%* *f* *p*

III. *ad lib., 25% → 75%* *f* *p*

Rec.

Virt. *f* *p*

146

I. *f*

II. *f*

III. *f*

ad lib., 25% → 100%

Rec.

Virt. *f* ... continue sim.

one instrument only

I. $\text{♩} = 60$
 150
f expressive
mp

II. $\text{♩} = 60$
mp $\text{♭}5$ *p*
mp $\text{♭}5$ *p*
mp $\text{♭}5$ *p*
mp $\text{♭}5$ *p*
mp *p*
mp *p*
mp

III. $\text{♩} = 60$
mp
mp *p*
mp *p*
mp

Rec.

Virt. $\text{♩} = 60$
mp

ad lib., 50% → 75%

ad lib., 50%

34

$\text{♩} = 80$ ad lib., vary density, highest register possible

157

I.

II.

$\text{♩} = 80$ vary playing techniques

III.

vary playing techniques

$\text{♩} = 80$

Rec.

Virt.

f ... continue sim.

ad lib., 50% → 100%

161

I. *(f)* *p* *mp*

II. *(f)* *p* *mp*

III. *(f)* *p* *mp*

Rec.

Virt. *(f)* *p* *mp*

with micro deviations in pitch

with micro deviations in pitch

... continue sim.

36

with significant deviations in pitch

The musical score consists of five staves. Staves I, II, and III are for three different instruments. Staff I is in treble clef, while II and III are in bass clef. The time signature is 4/4. The score is divided into four measures.
 - Measure 1: All three instruments play a rhythmic pattern of eighth notes. Staff I starts with a dynamic of *f*. Staff II and III also start with *f*.
 - Measure 2: The dynamics increase to *ff* for all three instruments.
 - Measure 3: The dynamics decrease to *mf*.
 - Measure 4: The dynamics increase to *ff*.
 - Performance instructions: *ad lib.* is written above the first two measures of each instrument part.
 - The *Rec.* (Recorder) part is a solid black bar across all measures.
 - The *Virt.* (Virtuoso) part is in bass clef and includes a section of repeated notes with 'x' marks above them, followed by the instruction "... continue sim." and a dynamic of *ff*.
 - Dynamic markings with hairpins are used to indicate crescendos and decrescendos across the measures.

ad lib., vary density, aim for great variety of pitches, cluster, noises, etc.

171

I.

II.

III.

Rec.

Virt.

175

I. *ff* **ad lib., vary density, highest register possible** *mf* *ff*

II. *ff* **continue sim.** **with significant deviations in pitch** *mf* *ff*

III. *ff* **continue sim.** **continue sim.** *mf* *ff*

Rec.

Virt. *ff* ... continue sim. *mf* *ff*

181

I. *f* gliss. at own pace from lowest c to highest note on instrument as high as poss. *fff*

II. *f* gliss. at own pace from lowest c to highest note on instrument as high as poss. *fff*

III. *f* gliss. at own pace from lowest c to highest note on instrument as high as poss. *fff*

Rec.

Virt. *f* *fff*