

# **The Pompous Pocket Orchestra**

one or more instruments & playback

trio version / part III

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2025

# 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:

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

1st: upper /  
2nd: lower

2nd

Musical score for measures 1-5. The III part (bass clef) starts with a whole rest, then plays a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The Virtual Orchestra part (treble clef) plays a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Dynamics include *f* and *2nd* fingering. A dashed line indicates a first ending for 75% and a second ending for 100%.

6

Musical score for measures 6-9. The III part (bass clef) and Virt. part (bass clef) play a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *mf*, *f*, *mf*, *p*, *mp*, and *mf*. Time signature changes from 4/4 to 4+3/8 and back to 4/4. A crescendo and decrescendo hairpin are used.

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

10

Musical score for measures 10-13. The III part (bass clef) and Virt. part (bass clef) play a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *mf* and *f*. Includes a 3x fingering and a 5th fingering. A dashed line indicates a first ending for 25%, a second ending for 50%, and a third ending for 75%.

**A2** 1st: 25% / 2nd: 75%

14

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

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

**2.** 50% → 100%

19

III. *p*

Virt. *(p)*

23

III. *mf*

Virt. *mf*

27

III. *ff* *f* *p*

Virt. *ff* *f* *p*

**A3**

32

III. *ff*

Virt. *mp* *fp* *ff*

37

III. *p* *f*

Virt. *p* *f*

42

III. *f* *pp*

Virt. *f* *pp*

46

III. *p*

Virt. *p*

50

III. *mf* *ff* *ff*

Virt. *mf* *ff*

54

III. *ff* *f* *p*

Virt. *ff* *f* *pp*

58 **B** ♩ = 50

2nd

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

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

66

III. *mp* *mf* *p*

Virt. *mp* *mf* *p*

74 **B2**

2nd

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

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

pitches only in 2nd

82

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

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

88 **accel.**  $\text{♩} = 66$

III. *mf* *mp* *f* *fp*

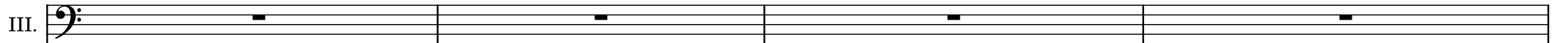
Virt. *mf* *fp* *fp* *fp* *fp* *fp* *fp*

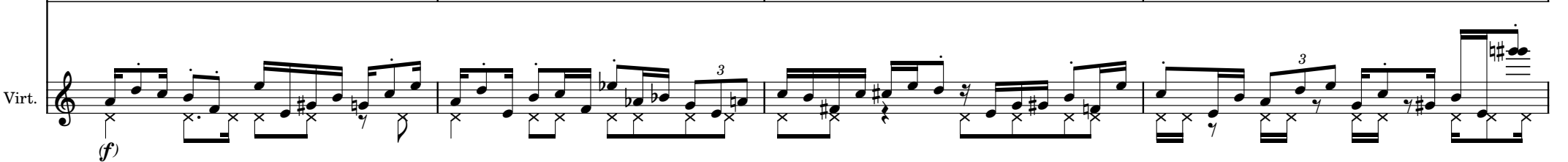
94 ♩ = 100

III. 

Virt. 

98

III. 

Virt. 

102

III. 

Virt. 

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

1. / 2.

106

III. **3x**

Virt.

(f)

pitches only in 3rd

pitches only in 2nd + 3rd

pitches only in 2nd

3.

50% → 25%, with significant deviations

110

III. **3**

Virt.

(f)

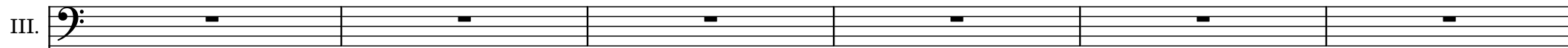
**C2**

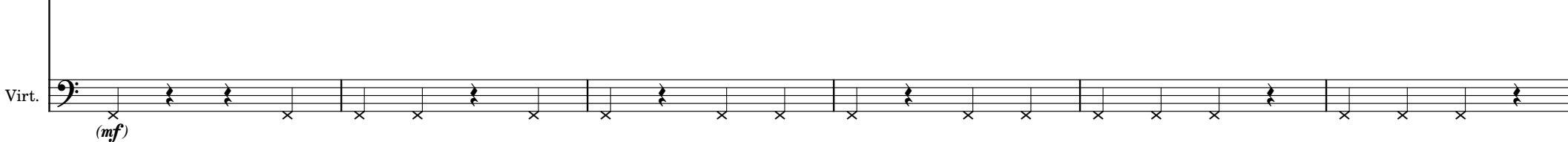
114

III. **(f)**


Virt. **mf**

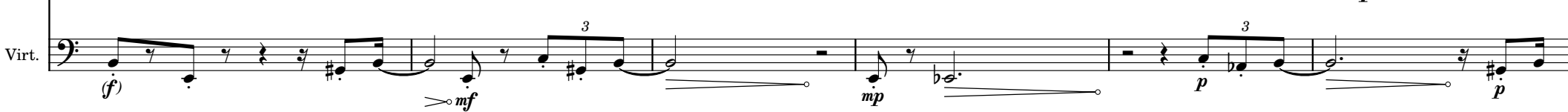
120

III. 

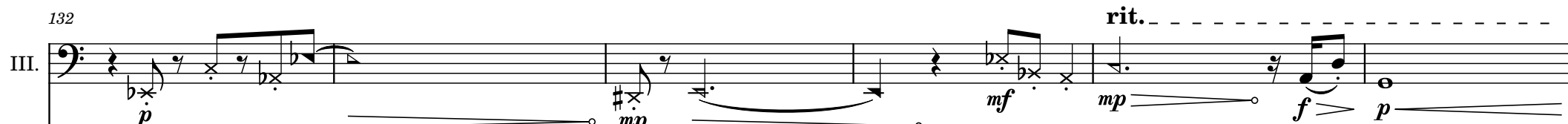
Virt.   
(mf)

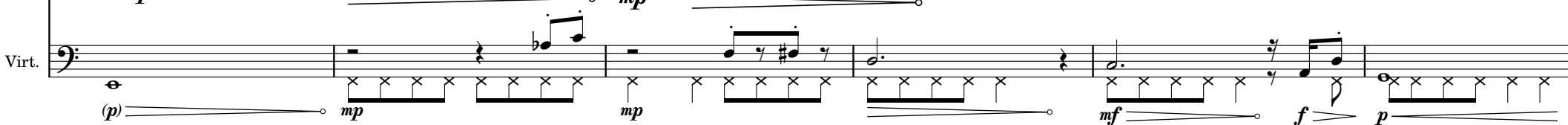
126

III. 

Virt. 

132

III. 

Virt. 

138 **D** ♩ = 80

III. *f*

Virt. *f* ... continue sim.

142 **ad lib., 25% → 75%**

III. *f* *p*

Virt. *f* *p*

146 **ad lib., 25% → 100%**

III. *f*

Virt. *f* ... continue sim.

$\text{♩} = 60$   
150

III. *mp* *mp* *p* *mp* *p* *mp*

Virt. *mp*

ad lib., 50%

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

157

III. *f*

Virt. *f* ... continue sim.

161

III. *f* *p* *mp*

Virt. *f* *p* ... continue sim. *mp*

with micro deviations in pitch

166

III. *ad lib.* *ad lib.* *ad lib., vary density, aim fo*

Virt. *f* *ff* *mf* *ff* *f*

*f* ... continue sim. *ff* *mf* *ff* *f*

172

III. *ff* *f*

Virt. 2nd

175

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

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

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

III. *f* *fff*

Virt. *f* *fff*