

# **The Pompous Pocket Orchestra**

one or more instruments & playback

version for viola, cello, double bass  
for catinblack ensemble

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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 send 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 extend possible with the chosen instrumentation, each instrument should play the part that requires the least transposition. In addition, there are some special parts available, e. g. for unpitched percussion or piano, 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<sup>st</sup> cycle and about 75% in the 2<sup>nd</sup> cycle.

**1st, 2nd**, etc.

Play all notes in the 1<sup>st</sup> / the 2<sup>nd</sup> cycle. Never play in any other cycle.

**1st upper / 2nd lower**

Play the upper voice in the 1<sup>st</sup> cycle and the lower voice in the 2<sup>nd</sup> 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 planing to perform the piece. 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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The musical score consists of four staves: Va. (Violin), Vc. (Viola), Db. (Double Bass), and Virt. (Virtual). The Rec. (Recorder) staff is empty. The score is divided into four measures by vertical bar lines. The first measure is marked with a '6' above the Va. staff. The time signatures are 12/8, 4+3/8, 4/4, and 4/4. The dynamics are *mf*, *f*, *mf*, *p*, *mf*, *p*, *mp*, *mf*, and *mp*. The Va. and Vc. staves have identical notation. The Db. and Virt. staves have similar notation but with different dynamics and articulation marks.

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

10

Va. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

Rec. 3x 1st: 3 (1st) / 2nd: 3 (2nd) / 3rd: 3 (1st) 5 (1st) 5 (1st)

Virt. *mf* *f*

6

A2

14

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

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

Db. *1. p / 2. f*  
*1. f*

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

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

75% → 25%, single notes only

19

2.

Va.

*p*

2.

Vc.

*p*

50% → 100%

3

2.

50% → 100%

Db.

*p*

Rec.

Virt.

*(p)*

7

Detailed description: This is a musical score for four instruments: Violin (Va.), Violoncello (Vc.), Double Bass (Db.), and Virtuoso (Virt.). The score is divided into four measures. The first measure is marked with a first ending bracket and a '2.' above it. The second measure is marked with a first ending bracket and a '2.' above it. The third measure is marked with a first ending bracket and a '50% → 100%' above it. The fourth measure is marked with a first ending bracket and a '7' above it. The Va. part starts with a treble clef and a key signature of two flats. The Vc. part starts with a bass clef and a key signature of two flats. The Db. part starts with a bass clef and a key signature of two flats. The Virt. part starts with a treble clef and a key signature of two flats. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The Va. part has a dynamic marking of *p*. The Vc. part has a dynamic marking of *p*. The Db. part has a dynamic marking of *p*. The Virt. part has a dynamic marking of *(p)*. The score is for a piece titled 'The Pompous Pocket Orchestra' by Simon Bahr, 2025.

25% → 100%, single notes only

8

23

Va. *mf*

Vc. *mf* 100% → 50%

Db. *mf*

Rec.

Virt. *mf*

The score consists of five staves. The top staff (Va.) is in 12/8 time, marked *mf*, and contains a melodic line with a measure number of 23. The second staff (Vc.) is in 4/8 time, marked *mf*, and features a rhythmic pattern of eighth notes with a dynamic change from 100% to 50% indicated by a dashed line. The third staff (Db.) is in 4/8 time, marked *mf*, and contains a bass line. The fourth staff (Rec.) is a solid black bar, indicating that the recording is silent. The fifth staff (Virt.) is in 4/8 time, marked *mf*, and contains a melodic line. The score is divided into four measures by vertical bar lines, with time signatures changing from 12/8 to 4/8 and then to 4/4.

The image shows a musical score for five parts: Va. (Violin), Vc. (Viola), Db. (Double Bass), Rec. (Recorder), and Virt. (Virtuoso). The score is divided into four measures. The first three measures are marked with a dynamic of *ff* (fortissimo). The fourth measure is marked with a dynamic of *f* (forte) and features a crescendo leading to a *p* (piano) dynamic. The Va., Vc., and Db. parts consist of sustained notes with various accidentals and fingering indications (IV, X.V, b.X.V). The Rec. part is a solid black bar, indicating it is not to be played. The Virt. part features a melodic line with eighth notes and sixteenth notes, with a dynamic of *ff* in the first three measures and *f* in the fourth, leading to *p*. The Va., Vc., and Db. parts also have a dynamic of *f* in the fourth measure, with a crescendo line leading to *p*. The Va. part has a slur over the final two notes of the fourth measure.

10

A3

32

Va.

Vc.

Db.

Rec.

Virt.

*mp*

*ff*

*ff*

*fp* < *ff*

46

51

3

3

3

3

37

Va. *p* *f* vary density, single notes only

Vc. *p* *f* vary density

Db. *p* *f*

Rec.

Virt. *p* *f*

100% → 25%, single notes only

The musical score consists of five staves. The first four staves are for Va., Vc., Db., and Virt. The fifth staff is for Rec. and is mostly blank. The score is divided into four measures. The first measure is in 13/4 time, the second in 4/4, the third in 4+3/8, and the fourth in 5/4, ending with a 4/4 time signature. The Va. staff starts with a dynamic marking of *f* and includes a '100% → 25%' instruction. The Vc. staff also starts with *f* and includes the same instruction. The Db. staff starts with *f*. The Virt. staff starts with *f*. The final measure of the Va., Vc., and Db. staves ends with a *pp* dynamic marking. The Rec. staff has a thick black bar across it, indicating it is not to be played.

46 75% **13**

Va. *p* 5 75% 5 75% pp 5 5

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

Db. *p*

Rec.

Virt. *p*

The musical score is divided into five staves. The top three staves (Va., Vc., Db.) are in bass clef with a 12/8 time signature. The bottom two staves (Rec., Virt.) are in treble clef. The score is divided into four measures. The first measure starts at measure 50. The second measure is marked with a double bar line. The third measure starts at measure 27. The fourth measure continues the sequence. Dynamics include *mf*, *ff*, and *f*. Fingerings and articulations such as slurs and accents are present throughout. The Virtuoso staff includes a 5-measure phrase in the first measure and a 3-measure phrase in the second measure, both marked *mf*. The Recorder staff is silent in the first two measures and has a thick black bar in the last two measures, with the number 27 written above it. The Virtuoso staff has a *f* dynamic marking in the third measure.

54

Va. *f* *p*

Vc. *f* *p*

Db. *f* *p*

Rec. 29

Virt. *f* *p* *pp*

3/4

Detailed description: This musical score page features five staves. The top three staves are for Va. (Violoncello), Vc. (Violoncello), and Db. (Double Bass), all in bass clef. They play a melodic line of eighth notes with slurs and accents, starting at measure 54. The Va. and Vc. parts begin with a forte (*f*) dynamic and transition to piano (*p*) at measure 56. The Db. part also begins with *f* and transitions to *p* at measure 56. The fourth staff is for the Recorder (Rec.), which is marked with a measure rest of 29 measures. The fifth staff is for the Virtuoso (Virt.) part, in treble clef. It plays a melodic line of eighth notes with slurs and accents, starting at measure 54. The Virt. part begins with a forte (*f*) dynamic and transitions to piano (*p*) at measure 56. At measure 58, it features three triplet markings over eighth notes, with the first triplet marked *pp*. The piece concludes at measure 60 with a 3/4 time signature.

58 **B** ♩ = 50

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

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

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

Rec.

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

66

Va. *mp* *mf* *p*

Vc. *mp* *mf* *p*

Db. *mp* *mf* *p*

Rec.

Virt. *mp* *mf* *p*

74 **B2**

Va. *p* 1. *pp* / 2. *p* 1st: 50% / 2nd: 75% 3 3 3 1. *p* / 2. *mp*

Vc. *p* 1. *pp* / 2. *p* 1st: 50% / 2nd: 75% 3 1. *p* / 2. *mp*

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

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

Virt. *pp* 1. *pp* / 2. *p* pitches only in 2nd 3 3 3 1. *p* / 2. *mp*

82

single notes only

ad lib., vary density

19

Va. *(mp)* *p* *(f)* *mp* *mp*

Vc. *(mp)* *p* *mp*

Db. *(mp)* *p* *mp*

Rec.

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

accel.  
single notes only

88

Va. *mf* *fp* *fp* *f* *fp* *fp*

Vc. *mf* *mp* *f* *fp*

Db. *mf* *mp* *f* *fp*

Rec.

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

**C** vary density

94  $\text{♩} = 100$

Va.  $f$   $\text{tr}$  3

Vc.  $\text{tr}$  3

Db.  $f$   $\text{tr}$  3

Rec. 1st: - / 2nd: 102

Virt.  $f$  3

98

Va.

Vc.

Db.

Rec.

Virt.

(f)

3

3

102 vary density

Va. *f*

Vc. vary density *f*

Db. *f*

Rec. 94

Virt. *f*

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

1. / 2.

Va. <sup>106</sup> 3x *(f)*

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

1. / 2.

Vc. 3x *(f)*

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

1. / 2.

Db. 3x *(f)*

3x 1st: - / 2nd: 108 (1st) / 3rd: 108 (2nd)

1st: 106 (1st) / 2nd: 106 (2nd)

Rec.

pitches only in 3rd

pitches only in 2nd + 3rd

pitches only in 2nd

Virt. *(f)*

3. 50% → 25%, with significant deviations 25

110

Va. *(f)*

Vc. *(f)*

Db. *(f)*

Rec. 106 (3rd)

Virt. *(f)*

The image shows a musical score for four instruments: Violin (Va.), Violoncello (Vc.), Double Bass (Db.), and Virtual Instrument (Virt.). Each instrument part features a 3-measure phrase starting at measure 110. The phrase is marked with a dynamic of *(f)* and includes a tempo change from 50% to 25% with significant deviations. The score is divided into four measures, with a recording section (Rec.) for the 106th measure (3rd take) indicated by a thick black bar. The key signature has one sharp (F#) and the time signature is 3/4. The page number 25 is in the top right corner.

26

C2

114

Va. *f*

Vc. *f*

Db. *f*

Rec.

Virt. *mf*

one instrument only, vary playing techniques

27

120

Va. *ff* expressive

Vc.

Db.

Rec.

Virt.

(mf)

one instrument only, vary playing techniques

126

Va. *f* *f expressive* 3

Vc. *mf* *mp* *mp* *p* *p* *mf*

Db. *mf* *mp* *mp* *p* *p*

Rec. 109 (1st) 106 (2nd) 107 (2nd) 109 (2nd) 110

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

132

Va. *p* *mp* *mf* *mp*

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

Db. *p* *mp* *mf* *mp* *f >* *p*

Rec. 111 112 110 112 112 111 110

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

one instrument only, vary playing techniques

*rit.*

*rit.*

*rit.*

138 **D** ♩ = 80

Va. *f*

Vc. *f*

Db. *f*

Rec.

Virt. *f* ... continue sim.

142

ad lib., 25% → 75%

Va. *f* *p*

Vc. *f* *p*

Db. *f* *p*

Rec.

Virt. *f* *p*

146

Va. *f*

Vc. *f*

Db. *f*

ad lib., 25% → 100%

Rec.

Virt. *f* ... continue sim.

**one instrument only**

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

**Vc.**  $\text{♩} = 60$   
*mp* *p* *mp* *p* *mp* *p* *mp*  
*ad lib., 50% → 75%*

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

**Rec.**

**Virt.**  $\text{♩} = 60$   
*mp*

34

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

157

Va.

Musical staff for Violin (Va.). The staff contains a melodic line with notes connected by a continuous line. The tempo is  $\text{♩} = 80$ . The piece is marked *f*. The time signature changes from 4/4 to 3/4, then to 2/4, and finally to 5/4. A dashed box above the staff is labeled "ad lib., vary density, highest register possible".

Vc.

Musical staff for Violoncello (Vc.). The staff contains a rhythmic accompaniment with notes and rests. The tempo is  $\text{♩} = 80$ . The piece is marked *f*. The time signature changes from 4/4 to 3/4, then to 2/4, and finally to 5/4. A dashed box above the staff is labeled "vary playing techniques".

Db.

Musical staff for Double Bass (Db.). The staff contains a rhythmic accompaniment with notes and rests. The tempo is  $\text{♩} = 80$ . The piece is marked *f*. The time signature changes from 4/4 to 3/4, then to 2/4, and finally to 5/4. A dashed box above the staff is labeled "vary playing techniques".

Rec.

Musical staff for Recorder (Rec.). The staff is completely blank, indicating that the recorder is not to play in this section.

Virt.

Musical staff for Virtuoso (Virt.). The staff contains a rhythmic accompaniment with notes and rests. The tempo is  $\text{♩} = 80$ . The piece is marked *f*. The time signature changes from 4/4 to 3/4, then to 2/4, and finally to 5/4. A dashed box above the staff is labeled "ad lib., vary density, highest register possible".

161 ad lib., 50% → 100% 35

Va. *f* *p* *mp*

Vc. *f* *p* *mp* with micro deviations in pitch

Db. *f* *p* *mp* with micro deviations in pitch

Rec.

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

36

with significant deviations in pitch

166

Va. *f* *ff* *mf* *ff*

Vc. *f* *ff* *mf* *ff*

Db. *f* *ff* *mf* *ff*

Rec.

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

... continue sim.

Detailed description of the musical score: The score is for five parts: Violoncello (Va.), Violoncello (Vc.), Double Bass (Db.), Recorder (Rec.), and Virtuoso (Virt.). The key signature has one flat (B-flat), and the time signature is 4/4. The piece starts at measure 166. The Va. part has a melodic line with slurs and dynamic markings of *f*, *ff*, *mf*, and *ff*. The Vc. part has a rhythmic accompaniment with 'ad lib.' markings and dynamic markings of *f*, *ff*, *mf*, and *ff*. The Db. part has a bass line with 'ad lib.' markings and dynamic markings of *f*, *ff*, *mf*, and *ff*. The Rec. part is a solid black bar, indicating it is silent. The Virt. part has a bass line with dynamic markings of *f*, *ff*, *mf*, and *ff*, and includes the instruction '... continue sim.'.

171

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

Va.  $\frac{4}{4}$   $f$   $\frac{4+3}{8}$   $ff$   $f$

**ad lib., vary density & playing techniques**

Vc.  $\frac{4}{4}$   $f$   $\frac{4+3}{8}$   $ff$   $f$

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

Db.  $\frac{4}{4}$   $f$   $\frac{4+3}{8}$   $ff$   $f$

Rec.  $---$

Virt.  $\frac{4}{4}$   $f$   $\frac{4+3}{8}$   $\frac{4}{4}$   $2^{nd}$

175

**ad lib., vary density, highest register possible**

Va. *ff*  $\frac{3}{4}$   $\frac{4+3}{8}$   $\frac{5}{4}$   $\frac{4}{4}$  *mf* *ff*

Vc. *ff* **continue sim.**  $\frac{3}{4}$  **with significant deviations in pitch**  $\frac{4+3}{8}$   $\frac{5}{4}$   $\frac{4}{4}$  *mf* *ff*

Db. *ff* **continue sim.**  $\frac{3}{4}$  **continue sim.**  $\frac{4+3}{8}$   $\frac{5}{4}$   $\frac{4}{4}$  *mf* *ff*

Rec.

Virt. *ff* **... continue sim.**  $\frac{3}{4}$   $\frac{4+3}{8}$   $\frac{5}{4}$   $\frac{4}{4}$  *mf* *ff*

181

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

Va. *f* *fff*

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

Vc. *f* *fff*

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

Db. *f* *fff*

Rec.

Virt. *f* *fff*