

# **CONT.ACT**

for large organ, electronics and motorized percussion-  
objects (1 performer)

duration approx. 11'

**Morten Ladehoff 2019**



# Preparation

II:

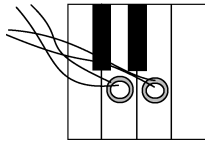


III:

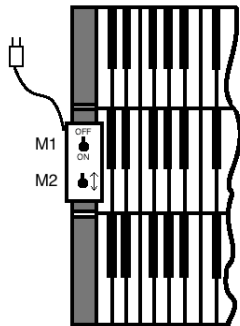


Sustain these chords on the two upper manuals. Use weights or wedges. The chords are only sounding when a stop is activated according to the notation of the top staff-line.

I:

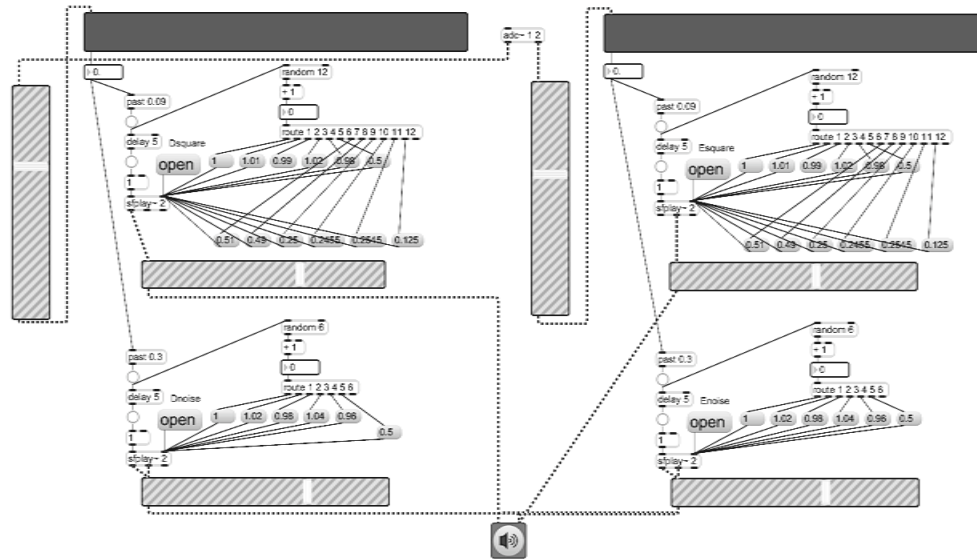


Attach 2 piezo contact-mics on the low D and E at the first manual.



Place the object-controller on the left side of the second manual.

The signals from the 2 piezos are connected to the following max/msp path. Weak signals (light key-touch) triggers a square wave sample and a strong signal (fast/heavy key-stroke) triggers a noise sample. The samples are outputted in an ordinary 2-channel setup.

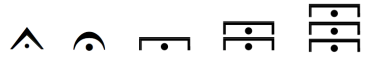


The 2 motorized percussion-objects (M1 and M2) are placed fare apart at each side of the stage/organ-balcony like the speakers.

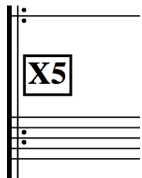
Contact the composer for more info (files and objects):

[ladehoff5@hotmail.com](mailto:ladehoff5@hotmail.com)

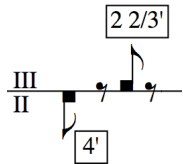
# Notation



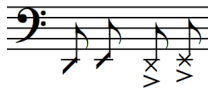
Fermatas/general pause. From short (1") to very long (5"-8").



Play the measure 5 times in total.



Play the stops. Downstem = second manual. Upstem = third manual.



Play the piezo-mic keys. Slashed notehead = very light touch (triggers the square-wave samples). Crossed notehead = fast/heavy stroke (triggers the noise samples).



Play the motorized objects with the contacts at the control-box (left hand). Upstem = M1 (high pitched wood). Downstem = M2 (low pitched metal).



$\frac{1}{4} + \frac{1}{6}$   $\text{♩} = 80$

$\frac{5}{24} + \frac{1}{4}$

$\frac{1}{4} + \frac{1}{6}$

$\frac{5}{24} + \frac{1}{4}$

$\frac{7}{16}$

$\frac{1}{4} + \frac{1}{6}$



III (Chord from Db)  
II (Chord from C)

$\frac{2}{2} \frac{2}{3}$   
RH

$\frac{2}{2} \frac{2}{3}$

8'

8'

16' + 2' (+ mixt.)

16' fag.

M1 (high)  
M2 (low)

$\frac{5}{24} + \frac{1}{4}$

$\frac{7}{16}$

$\frac{1}{6} + \frac{5}{8}$

$\frac{2}{4} + \frac{1}{3}$

$\frac{1}{4} + \frac{1}{6}$

$\frac{5}{24} + \frac{1}{4}$

$\frac{7}{16}$

$\frac{1}{6} + \frac{5}{8}$

$\frac{2}{2} \frac{2}{3}$

4'

$\frac{2}{2} \frac{2}{3}$

X3

X3

2

$\frac{2}{4} + \frac{1}{3}$        $\frac{3}{16} + \frac{3}{8}$        $\frac{2}{4} + \frac{3}{8}$        $\frac{5}{8}$        $\frac{1}{4} + \frac{1}{6}$        $\frac{5}{24} + \frac{1}{4}$        $\frac{7}{16}$        $\frac{1}{6} + \frac{5}{8}$        $\frac{2}{4} + \frac{1}{3}$

20

III  
II

X4

8'

8' trp.

4'

2 2/3'

8'

8'

20

20

X4

M1  
M2

20

$\frac{3}{16} + \frac{3}{8}$        $\frac{2}{4} + \frac{3}{8}$        $\frac{5}{8}$        $\frac{1}{4} + \frac{1}{6}$        $\frac{2}{4} + \frac{3}{8}$        $\frac{3}{8} + \frac{3}{16}$        $\frac{1}{4} + \frac{1}{3}$        $\frac{2}{4} + \frac{3}{8}$

30

III  
II

8' trp.

X5

6

8'

4'

6

30

30

X5

M1  
M2

30



$\frac{3}{16} + \frac{3}{8}$      $\frac{5}{8}$      $\frac{2}{4} + \frac{1}{3}$      $\frac{1}{4} + \frac{1}{6}$      $\frac{1}{6} + \frac{5}{8}$      $\frac{2}{4} + \frac{3}{8}$      $\frac{7}{16}$      $\frac{3}{8} + \frac{3}{16}$      $\frac{5}{24} + \frac{1}{4}$

8' trp.    4'    2 2/3'

III  
 II  
 39  
 X3    X5    X3    X5    X3    X5  
 8'    4'    2 2/3'  
 39  
 X3    X5    X3    X5  
 M1  
 M2  
 39

$\frac{1}{4} + \frac{1}{3}$      $\frac{1}{4} + \frac{1}{6}$      $\frac{2}{4} + \frac{3}{8}$      $\frac{1}{6} + \frac{5}{8}$      $\frac{7}{16}$      $\frac{1}{4} + \frac{1}{6}$      $\frac{3}{8} + \frac{3}{16}$      $\frac{2}{4} + \frac{1}{3}$

III  
 II  
 48  
 X5    X3    X3    X3    X3    X3  
 8'    4'    4'  
 48  
 X5    X3  
 M1  
 M2  
 48

4

$\frac{5}{24} + \frac{1}{4}$     $\frac{5}{8}$     $\frac{1}{4} + \frac{1}{3}$     $\frac{3}{16} + \frac{3}{8}$     $\frac{1}{4} + \frac{1}{6}$     $\frac{2}{4} + \frac{3}{8}$     $\frac{5}{24} + \frac{1}{4}$     $\frac{2}{4} + \frac{1}{3}$     $\frac{5}{8}$

57

III  
II

57

57

57

M1  
M2

57

$\frac{3}{8} + \frac{3}{16}$     $\frac{1}{4} + \frac{1}{3}$     $\frac{1}{4} + \frac{1}{6}$     $\frac{3}{16} + \frac{3}{8}$     $\frac{7}{16}$     $\frac{1}{4} + \frac{1}{6}$     $\frac{1}{6} + \frac{5}{8}$     $\frac{2}{4} + \frac{3}{8}$

66

III  
II

66

66

66

M1  
M2

66

$\frac{2}{4} + \frac{3}{8}$

$\frac{3}{16} + \frac{3}{8}$

$\frac{1}{4} + \frac{1}{6}$

$\frac{7}{16}$

$\frac{1}{4} + \frac{1}{3}$

$\frac{1}{4} + \frac{1}{6}$

$\frac{3}{8} + \frac{3}{16}$

$\frac{1}{6} + \frac{5}{8}$

$\frac{5}{8}$

75

III  
II

75

75

75

M1  
M2

75

X3

X5

X3

X5

X3

X5

X3

X5

8'

6

$\frac{2}{4} + \frac{3}{8}$

$\frac{2}{4} + \frac{1}{3}$

$\frac{2}{4} + \frac{3}{8}$

$\frac{5}{24} + \frac{1}{4}$

85

III  
II

85

85

85

M1  
M2

85

2 2/3'

6

## Cadenza - improvvisazione

Improvise on the following elements (the notes Eb, E, D). Total duration approx. 2'.

Repeating figures (like in the first part) combined with unpredictable textures.

Gradual increase of density and level of energy/virtuosity.

Overall crescendo.

The musical score is divided into two systems, each with three staves: Piano (II, III), Trumpet (8' trp.), and Tuba (8' tuba). The Piano part includes a double bass line (M1, M2) and a bass line (90).

**System 1 (Measures 90-95):**

- Piano:** Starts with a *pp* dynamic. The right hand (II, III) has a melodic line with a trill-like figure. The left hand (M1, M2) has a bass line with a trill-like figure. The bass line (90) has a trill-like figure. A box labeled "32'" is present.
- Trumpet (8' trp.):** Enters with a melodic line, marked *mf*. A box labeled "8' trp." is present.
- Tuba (8' tuba):** Enters with a melodic line, marked *mf*. A box labeled "32' + 16'" is present.

**System 2 (Measures 96-100):**

- Piano:** The right hand (II, III) has a more complex melodic line with trills and slurs. The left hand (M1, M2) has a bass line with trills and slurs. The bass line (96) has a trill-like figure. A box labeled "32'" is present.
- Trumpet (8' trp.):** Enters with a melodic line, marked *ff*. A box labeled "8' trp." is present.
- Tuba (8' tuba):** Enters with a melodic line, marked *fff*. A box labeled "8' tuba" is present.

The score concludes with a final measure marked *fff* in the tuba part.

**11**  
**4**    ♩ = 90

100 III  
100 II  
100 RH  
RH  
RH  
RH  
RH  
100 RH  
RH  
RH  
RH  
RH  
RH  
100 LH  
LH  
LH  
LH  
LH  
LH  
100 LH  
LH  
LH  
LH  
LH  
LH  
100 f  
f  
f  
f  
f  
f  
100 M1  
M2  
LH  
LH  
LH  
LH  
100  
f

♩ = 95

♩ = 90

♩ = 95

♩ = 101

104 III  
104 II  
104  
104 RH  
RH  
RH  
RH  
RH  
RH  
104 LH  
LH  
LH  
LH  
LH  
LH  
104 M1  
M2  
LH  
LH  
LH  
LH  
104  
☺  
☺  
☺  
☺

♩ = 107

♩ = 113

♩ = 120

♩ = 127

Musical score for measures 109-112. The score is divided into four measures, each with a tempo marking above it. The notation includes a vocal line with lyrics III and II, a grand staff (piano and bass clefs), and a double bass line with M1 and M2 markings. The piano part features complex rhythmic patterns with triplets and slurs. The double bass part consists of a steady eighth-note accompaniment.

♩ = 135

♩ = 143

♩ = 151

♩ = 160

Musical score for measures 113-116. The score is divided into four measures, each with a tempo marking above it. The notation includes a vocal line with lyrics III and II, a grand staff (piano and bass clefs), and a double bass line with M1 and M2 markings. The piano part continues with complex rhythmic patterns. The double bass part maintains the eighth-note accompaniment.

♩ = 170

$\frac{11}{8}$  ♩ = 180

$\frac{11}{4}$  ♩ = 68

$\frac{11}{8}$  ♩ = 190

Musical score for measures 117-120. The score is divided into four measures. The first measure is in 11/8 time with a tempo of 170. The second measure is in 11/8 time with a tempo of 180. The third measure is in 11/4 time with a tempo of 68. The fourth measure is in 11/8 time with a tempo of 190. The score includes staves for guitar (III, II), piano (right and left hand), mandolin (M1, M2), and bass. A double bar line with repeat dots is at the end of measure 120. A box labeled 'X5' is present in the piano right hand and bass staves in the fourth measure.

121

Musical score for measure 121. The score includes staves for guitar (III, II), piano (right and left hand), mandolin (M1, M2), and bass. A double bar line with repeat dots is at the end of the measure.