

Paradox, Music for A Sculpture was written to be performed on the sculpture "Grote Sext" by Harmen Brethouwer.

The composition was written for two percussionists, and is envisioned to be the first in a series of pieces to be performed on objects becoming instruments. In this way, Edgar Varèse's old modernistic definition of music, i quote: music is organized sound, is subtly redefined by the highly skilled performance of musicians. ***Music is organized sound, performed by musicians*** expresses my own, more precise version of this general definition.

After careful deliberation and much experimentation i decided the performers should sit each on one side of this sculpture, which reminded me of Gardiner's U28, wedja, therewith visually forming a kind of new hieroglyph, reminiscent of the old Egyptian formula Ankh wedja seneb (I have been fascinated and learned to read and write basic Egyptian hieroglyphs since 14). The composition thus requires the performers, in a way representing life and health, to sit on opposite sides of the bronze sculpture Major Sixth, which was the inspiration for this series, and conceived by its creator from the very beginning as a sculpture to be used as a musical instrument.

The five lines of the musical staff represent the five vertical zones in which the sculpture is to be played. The main pitches are c# - f# - a# for the bottom, middle and high zones, on lines 1, 3 and 5. The two zones in between produce both adjoining tones and hence produce intervals: perfect fourth and major third. The name of the sculpture is derived from the ambitus of the bell, which is a major sixth c# - a#.

Oscar van Dillen, Rotterdam May 2008

Paradox

music for a sculpture

Oscar van Dillen (2008)

quarter=176
hard mallets

15:16 14:16 13:16

5 3 3 3 3

player 1

pppp *ppp*

quarter=176
wooden sticks

5

player 2

pppp

11 5 5 9 10

pp 7 3 3

1

10

2

ppp

15 20

5 3 mp mf f ff

1

15 20

metal sticks

2

pp *p* *mp* *mf*

big timpani mallets

25

fff *fff* *mp sub.* 3 *p* 5

1

25

soft mallets

p sub.

2

30 9 5 5 35 11

1

3 3 7

pp *ppp*

2

30 35

3 3 3 3 13:16 14:16 15:16 40

1

pppp l.v.

2

l.v. 40 wooden sticks

pppp sempre

metal sticks l.v. 45 wooden sticks l.v. big timpani mallets l.v. 50 quarter=63 wooden stick

1

ppp *pp* *pppp* *f*

big beater *mp*

2

45 l.v. hard mallets l.v. 50 quarter=63 big beater

ppp *mp* *ppp*

timpani stick

pp

55

1

diminuendo poco a poco

55

2

diminuendo poco a poco

diminuendo poco a poco

60 65 eighth=184

p *f* **hard mallet**

pp *mf* **timpani stick**

60 65 eighth=184

mp *mf* **timpani stick**

ppp *mp* **wooden stick**

65 *pp*

70 **wooden stick** **big beater** dotted quarter=132

pp *f* *ff*

wooden stick *pp* *f*

70 **big beater** **wooden stick** dotted quarter=132

mf *pp* *f*

big timpani mallet

75 80

75 80

85

rallentando poco a poco
big timpani mallets 90 (tremoli non rallentandi)
glissando

PPP glissando

rallentando poco a poco 90
big beater
p

wooden stick
PPPP

95 100 sempre rallentando

95 100 sempre rallentando

quarter=44
105 I.v. f clapper I.v. I.v. I.v.

quarter=44
105 I.v. f clapper I.v. ffff

First performed 22 May 2008 and afterwards exhibited in Museum Boijmans van Beuningen Rotterdam by Claire Edwardes and Jeroen Geevers.