


## Legenda:

 press keys down slowly and silently, release suddenly (percussive effect)

⤿ long pause, free

× strings of top c are damped with e.g. felt, rubber

◇ press keys silently

+ tap keys audibly with fingers (percussive effect)

Some pedal indications have a dynamic indication as well.

The range goes from piano - press softly (woosh sound) to forte - press with an audible kick.

All other dynamics are relative in between.

Incidental accidentals last the whole measure but only in that octave on that specific staff.

For easier reading cautionary accidentals are sometimes indicated; their absence however bears no consequences.

Duration: 12:30 minutes

The sound of a piano is a curious phenomenon.

On the one hand there is beautiful sound for creating music, on the other hand there is a constant layer of percussive, mechanic sounds in the background - hence the title: The Mechanics of Creation.

For me this juxtaposition is like a paradox and in this composition I wanted to make the paradox audible. Mechanical sounds are an inevitable by-product in piano playing as a consequence of how the instrument is built. The listener is usually not aware of them because he is focused on music, in which the piano sound is regarded as a "living" element and the mechanic as a "dead" component. Nevertheless they are always present.

This piece wants to give these mechanical background noises their own place and use them as independent and creative elements.

The piece starts off with sounds that would always be there in normal piano playing but now are stripped from the normal piano tone. By nature these sounds are extremely soft and the listener will be asked to listen carefully to become aware of them. At first the piece seems to have started only visually but gradually the percussive sounds become more clear. At one point they even become loud enough to make the strings resonate and pitches appear.

From then on the piece develops itself: pitches become chords, repeated notes evolve into "guirlandes" of fast notes, low pitched notes start imitating percussive notes etc. The process of composition has been set into motion to create a piece of music. A paradox again in which seemingly opposites like procedures and inspiration must unite in the act of composing: The Mechanics of Creation.

The piece was premiered on 14 November 2004 by the composer.

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# The Mechanics of Creation

for piano

Jan Willem Nelleke

Tranquillo ♩ = 52

Piano

*senza ped.*

7

*poco rit.*

12

15ma sempre

*ppp*

18

*pp* *p*

23

*mp* *mf* *p*

27

*mp* *mf* *p*

*P* *mp* *mf* *mf* *mf* *f*

31

*mf* *ppp* possibile *pp*

*P* lift pedal gradually

36

*pp*

poco ped. every chord senza ped. poco ped. every chord

42

*ppp* *p*

15ma sempre 8va sempre

47

Musical score for measures 119-121. The piece is in 3/4 time. Measure 119 features a piano (*p*) dynamic in the bass line and a mezzo-forte (*mf*) dynamic in the right hand. Measure 120 has a mezzo-piano (*mp*) dynamic in the right hand. Measure 121 continues with the *mp* dynamic. There are asterisks above the right hand staff in measures 119 and 120, and a triangle above the right hand staff in measure 121.

Musical score for measures 122-125. The piece is in common time (C). Measure 122 has a piano (*p*) dynamic in the bass line. Measure 123 has a piano (*p*) dynamic in the bass line. Measure 124 has a piano (*p*) dynamic in the bass line. Measure 125 has a piano (*p*) dynamic in the bass line. There are asterisks above the right hand staff in measures 122 and 123, and triangles above the right hand staff in measures 124 and 125.

Musical score for measures 126-128. The piece is in 2/4 time. Measure 126 has a *subito f* dynamic. Measure 127 has a *subito f* dynamic. Measure 128 has a *subito f* dynamic. There are triangles above the right hand staff in measures 126, 127, and 128.

Musical score for measures 129-132. The piece is in 9/16 time. Measure 129 has a mezzo-piano (*mp*) dynamic. Measure 130 has a *dim.* dynamic. Measure 131 has a piano (*p*) dynamic. Measure 132 has a piano (*p*) dynamic. The tempo marking *(poco meno mosso ad lib.)* is present above the right hand staff. The instruction *sempre non legato* is present above the right hand staff. The instruction *loco* is present below the right hand staff. There are triangles above the right hand staff in measures 129, 130, and 131.

Musical score for measures 133-136. The piece is in 14/16 time. Measure 133 has a piano (*p*) dynamic. Measure 134 has a piano (*p*) dynamic. Measure 135 has a piano (*p*) dynamic. Measure 136 has a piano (*p*) dynamic. There are triangles above the right hand staff in measures 133 and 134.