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 concequences.

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 and 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 noices 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 developes itself: pitches become chords, repeated notes evolve into "guirlandes" of fast notes, low pitched notes start imitating percussive notes etc. The proces 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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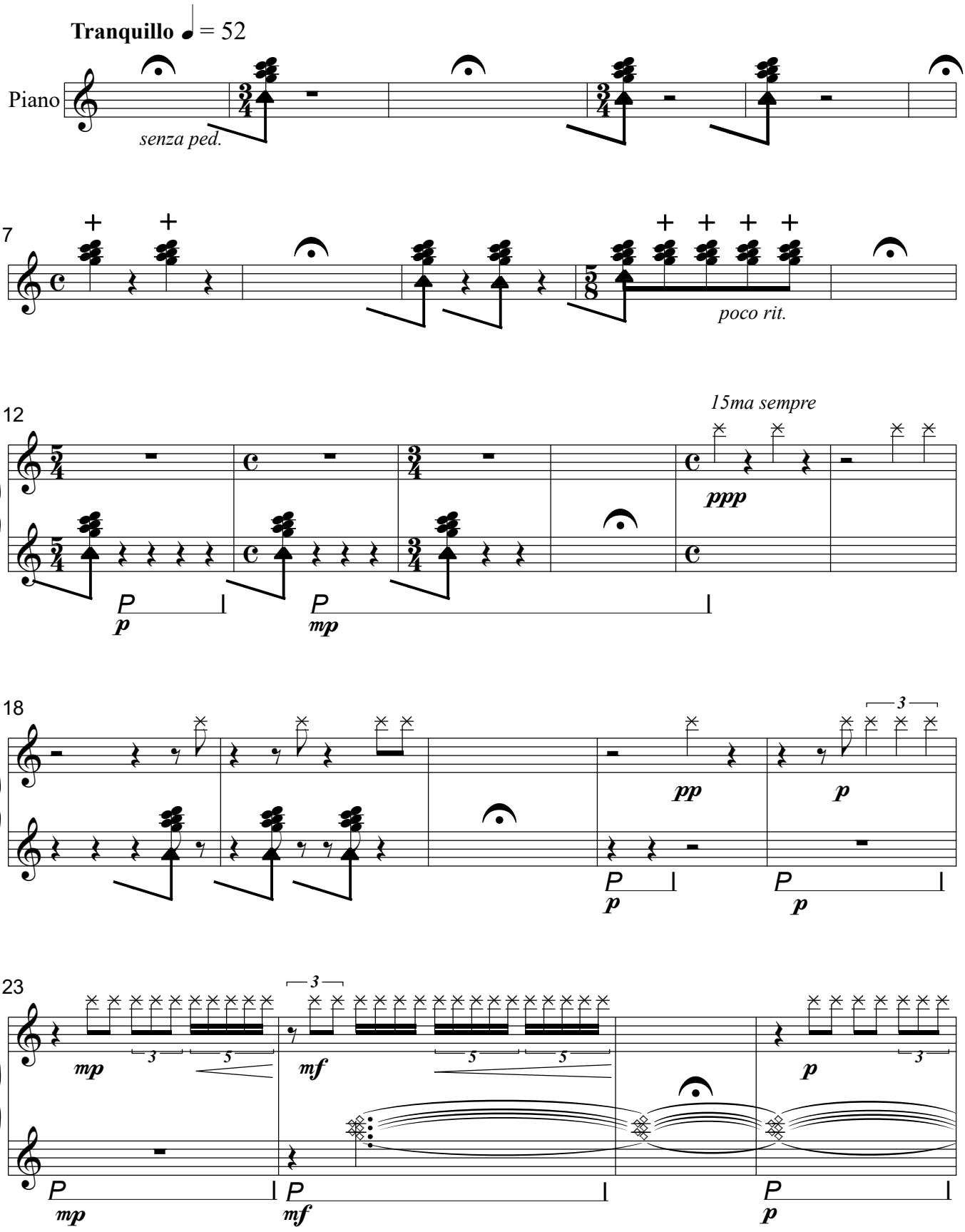
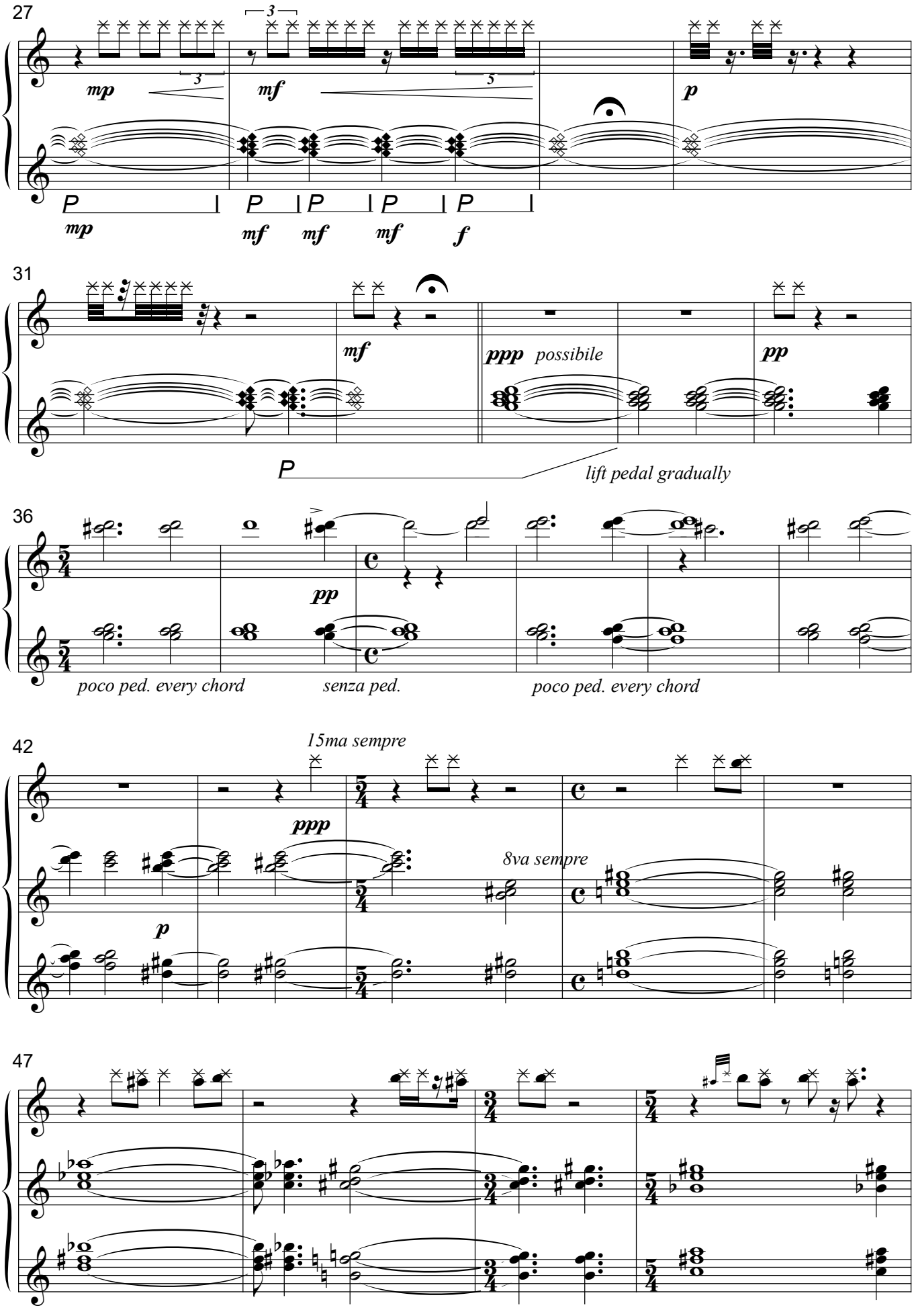
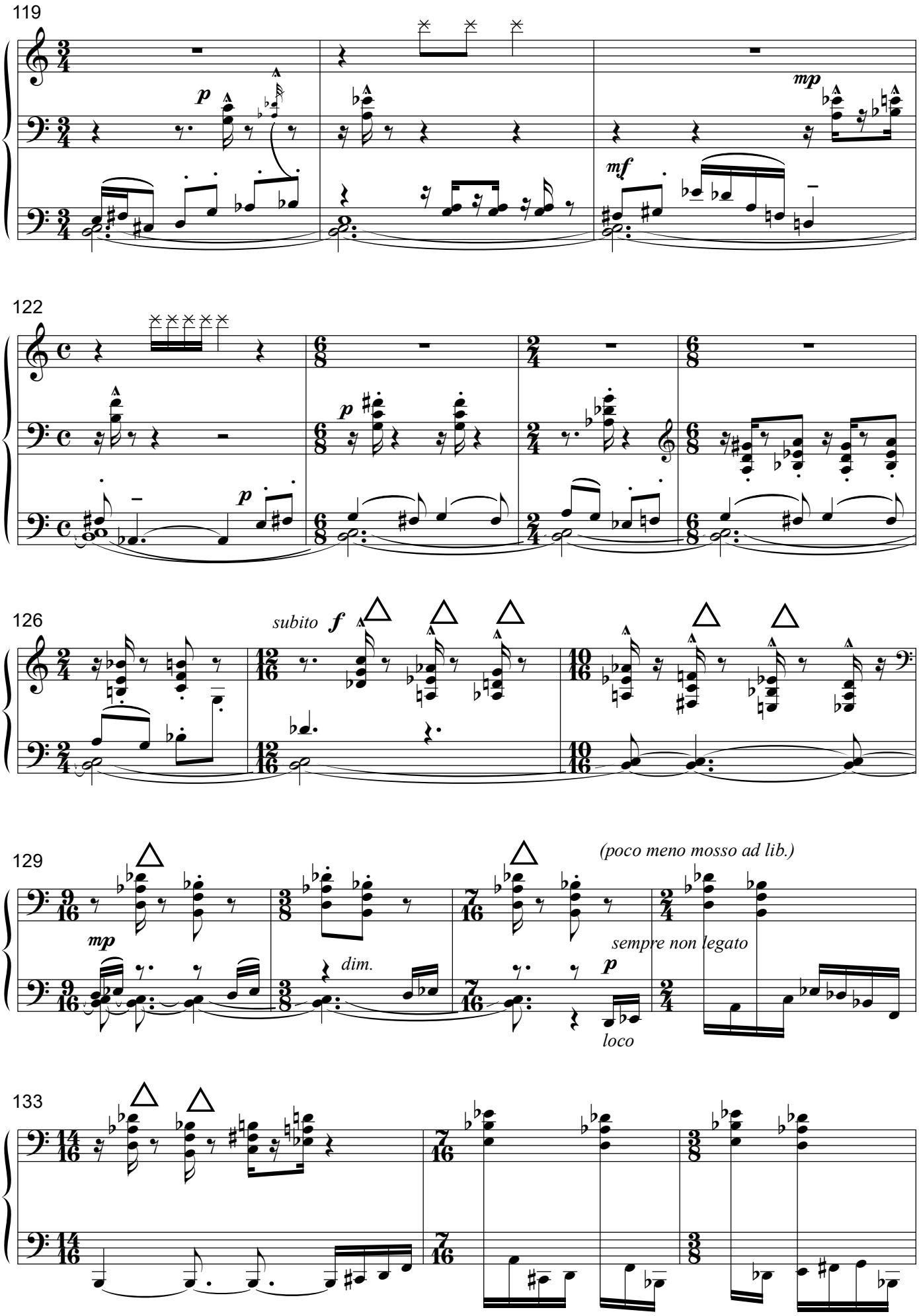
The Mechanics of Creation

for piano

Jan Willem Nelleke




27
mp
mf
p
P
mp
P
mf
P
mf
P
mf
P
f
31
mf
ppp
possibile
pp
P
lift pedal gradually
36
pp
poco ped. every chord
senza ped.
poco ped. every chord
42
15ma sempre
ppp
8va sempre
p
47


119
p
mp
mf
122
p
p
126
subito f
129
mp
dim.
p
(poco meno mosso ad lib.)
sempre non legato
loco
133