

Peter Ivan Edwards

Li Lo No

for piano trio

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Li Lo No started originally with the rhythmical tutti material that recurs throughout the piece. That material is minimalist in quality but has sudden shifts and glitches within it. These shifts and glitches remain but the (often) substantial time between them is replaced with contrasting material. The work consists of 8 materials of varying characters and instrumental combinations. These are juxtaposed and layered. Decisions about these juxtapositions and layerings was the main creative space for me while writing the piece. The generation of the materials uses elementary cellular automata (CA). The work is to some degree an étude or experiment in the potential of this algorithmic tool for compositional purposes. I was intrigued by the differing results from different CA rules - some produce seemingly random results, others oscillating or cyclical results, and still others run their course and get stuck in a single state. Regardless, CA results are simply series of 1s and 0s, which then need to be interpreted. Determining the different rules and interpretation strategies for each of the materials was the other substantial creative space within this piece. The work was written for the Trio Khaldei between May-August 2019 in Singapore.

Li Lo No
for piano trio

Peter Ivan Edwards

Violin

Violoncello

Piano

Not authorized for performance

4 = 84

p < *ff* *ppp* *mp* > *pp* *ppp* *ff* *p* *p* < *f* *ppp*

p sempre

mp > *ppp* *ff* *p* > *ppp* < *ff*

ff

mp

Ped.

f > *ppp*

mp *mf* *p* *mp* *ff* *mp* *mf* *p* *mp* *ff* *ppp*

8va

Ped.

#go

Ped.

11



ff *ppp* ff *ppp* ff ³ *ppp* f *p ppp*

I II III II

ppp semper 8va-----

4

16



ff *sempre* ff *sempre*

5 5

mp mf p mp 8va-1 ff mp mf p mp ff mp mf

4 4

19



short // 8

5

8va----- 8va----- 8va-----

p mp ff mp mf p mp ff mp mf p ff 8va-1

8va----- 8va----- 8va-----

7 7 7

2ed.

22 $\text{♩} = 56$
non vib.

pp >pp mp pp <p <mf p>pp <mp

pp p mf p mf mp p pp

20. 20.

30 $\text{♩} = 84$

p ppp <ff ff

pp mf p mp ff mp mp mf mp

33

pp

8va-1 8va-1 8va-1

p mp mp mf p mp mp mf mp p mp mp

8va-1 8va-1 8va-1

36

IV
tr

pp *ff* *pp* *ff*

pp *ff* > *pp* *ff*

8va - - - - | *8va* - - - - |

mp *mf* *mp* *p* *mp* *mf* *mp* *p* *mp* *ff* *p*

39

fff *f* *ppp*

p < *f* > *ppp*

8va - - - - | *8va* - - - - | *8va* - - - - |

mp *ff* *mp* *mf* *p* *mp* *ff* *mp* *mf* *p* *mp* *ff*

42

pp *ff*

tr

pp < *ff*

8va - - - - | *8va* - - - - |

mp *mf* *p* *mp* *ff* *mp* *mf* *p* *mp* *ff* *mp*

* For the harmonic trills in this work, it is necessary to always lift the first finger when lowering the second so that each note speaks. They should always be played slightly sul pont.

45

ord.
ord.

pp *ff* *fff*

p *mp* *ff* *mp* *mf* *p* *mp* *ff* *mp* *mf* *p* *mp*

I II III IV

ppp semper

8va *8va* *8va*

48

III *II* *III* *IV* *II* *III*

2 *p* *5* *2* *2* *3*

2 *5* *p* *2* *2* *3*

Led.

J = 56
non vib.

54

pp *p* *4:3* *III* *ff sempre* *ff sempre*

mp *p* *mp* *mp* *ff* *mp* *mf* *p* *mp* *ff* *mp*

J = 84
ord.

8va *8va*

Led.

58

III
I
II

8va--

8va--

8va--

mf *p* *mp* *mf* *mp* *p* *mp* *mf* *mp* *p*

mp *mf* *mp* *mp* *mf* *mp*

mp

J = 56
non vib.

61

p *pp* *mp* *pp* *fp* *mp* > *pp* *p* > *pp* *p* < *mp*

mp

p

3:5:1

3:5:1

Ped.

Ped.

69

pp

fp >

pp > *ppp*

p

mp > *p*

mp

pp

p

3:5:1

3:5:1

Ped.

77

mp

ppp

ff

ff

pp

IV

tr

mp

mf

mp

p

mp

8va

8va

Ped.

81

pp

$\text{ff} > \text{pp}$

$\text{pp} > \text{ff}$

$\text{pp} > \text{ff}$

fff

ppp

ff

$\text{ff} > \text{pp}$

$\text{ff} > \text{pp}$

ff

mp

mf

mp

p

IV

tr

IV

tr

85

ff

ff

ff

ppp

ff

ff

p

mp

mf

mp

mp

pp

IV

tr

8va

8va

88

I
tr
pp
ff
mp
pp
Ped.
Ped.

91

ff
mp
ff
mp
mf
mp
ff
mp
ff
mp
ff
mp

94

II
tr
IV
tr
pp
ff > pp
pp < ff =
mf
mp
p
mp
ff
mp
mf
mp
ff
mp
ff
mp
ff
mp
ff
mp

97

IV
tr

III
tr

pp < ff > pp

pp ff pp ff

8va - |

p pp sempre

8va - |

ff mp 8va - |

8va - |

Ped.
una corda

100 $\text{♩} = 72$

non vib.

fff ff - p fff pp ff fff

ff pp fff

fff

Ped.

Ped.

105 $\text{♩} = 84$

ff ff ff ff ff

ff - p ff ff ff ff

8va - |

ff mp mf p mp ff mp ff mp

8va - |

ff mp ff mp ff mp

108 $\text{♩} = 72$

$\text{♩} = 84$

111

114

118

III
IV
II
III
II

pp *ff* *pp* *ff*

tr

pp *ff*

tr

pp *ff*

(8)

122

IV
tr
pp
ff
pp
ff
ff
mp
mf
p
mp
ff
mp
mf
p
mp

pp *ff* *ff*

tr

pp *ff*

ff

mp *mf*

p

mp *ff*

mp *mf*

p

mp

ff

mp

mf

mp

ff

mp

mf

mp

(8)

*

125

III
I
III
II

pp

mf *mp* *p* *mp*

mp *mf*

mf *mp* *p* *mp*

mp *mf*

mf *mp*

128

131

$\text{♩} = 56$

short non vib.

136 $\text{♩} = 84$

140

mp > pp fff ppp

8va--1

8va--1

143

ff ff

p mp 8va--1 mf mp 8va--1 mf f ff mp

146

p mp 8va--1 mf mp 8va--1 p mp 8va--1

149

8va - 1

8va - 1

mf *mp* *p*

mp *8va - 1*

mf *mp*

p *mp* *8va - 1*

mf *p*

152

8va - 1

8va - 1

8va - 1

ff

ff

ff sempre

155

8va - 1

8va - 1

ff

ff

158 *rit.*

for Perusal only

♩ = 56 ♩ = 112 *rit.*

162 *ff*

p *mp* *ff* *mp* *ff* *mp* *mf*

♩ = 72

ff *p* *fff* *fff* *fff*

ff *ff* *mp* *mf* *p* *mp*

ff *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff*

168 $\text{♩} = 84$

(8)

ff

8va

mp *mf* *p* *mp* *8va* *mp* *mf* *p* *mp* *mf*

171 *accel.*

ff

ff

ff sempre

p *mp* *8va* *ff* *8va* *ff* *8va* *ff* *8va*

174 $\text{♩} = 112$ $\text{♩} = 84$

(8)

mp *8va* *mp* *mf* *p* *mp* *8va*

177

8va

ff

pp

Ped.

Sost. Ped.

182

ppp

ppp

Sost. Ped.

187

ff

ff

8va

5

mf

p

mp

mf

IV
tr

190

II
tr

IV
tr

p *pp sempre*

mp *8va*

Ped.

193

(8)

ff

sost. Ped.

196

p *mp* *ff* *pp*

Ped.

$\text{♩} = 72$

199 $\text{♩} = 84$

p *ff* *pp*

mp *mf* *p* *mp* *ff*

202 $\text{♩} = 72$ $\text{♩} = 84$ *accel.*

fff

ff *p* *ff sempre* *ff*

Ped.

205 $\text{♩} = 112$

8va

ff

207 ♩ = 84 ♩ = 112 rit.

ff

5 ff

mp mf p mf

ff mp

Ped.

210 ♩ = 84 rit. ♩ = 56

only right hand

mp pp

ppp

ppp

pp

pp

pp

pp

Singapore, August 2019